SCREEN | RADIO | MUSIC | STAGE

VARIETY

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RAP 'LOADED' RADIO SCRIPTS

N. Y. Hoteliers Curbing New Bldg., Recalling Pre-War's Near-Bkptcy.

Despite critical hotel accommodation shortage in New York, hotelmen are discouraging any building of new inns in Gotham, fearing that a return to pre-war normalcy would create an overabundance of rooms. N. Y. hotelmen, it was learned, thrashed out this situation some time ago, and decided they would not go into new construction as any additions, eventually, would be harmful to the present setup of the industry.

It was pointed out that most hotels, pre-war, ran far below capacity, and many operated at a loss for long periods at a time.

Another factor leading up to hotelmen's decision is said to be high costs of building and unavailability of materials. Any hotel built under these conditions, would have prohibitive carrying charges, and once business drops off, inns built

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NBC Pays B'klyn 21½G To Televise Playoffs With St. Loo Cards

NBC television, paying what's probably the highest tab to date for single events on a sustaining basis, has signed with the Brooklyn Dodgers for exclusive video rights to the playoff series for the National League pennant between the Dodgers and the St. Louis Cards. Although NBC execs refused to release terms of the deal, it's reported the web is paying $6,500 for the game

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OUTDOOR TIMES SQ. TRAILER FOR 'DUEL'

Trailer thrown on a screen by rear projection will be the focal point of the largest sign ever seen on Broadway. Erected to plug David O. Selznick's "Duel in the Sun," it will cover the entire block from 45th to 46th street, over the Astor and Victoria theatres, where the pic will play simultaneously. Sign will beat by a few feet the former record-holding Wrigley spectacular with its swimming goldfish.

Selznick super-spec, being built by Artkraft-Strauss, will cost around $75,000. It will be part of a complete saturation of the block with "Duel" signs that will run Selznick approximately $150,000 for erection and maintenance. Currently going up atop the Victoria theatre building is another spectacular which features a huge spinning sun. It's costing about $15,000 and will continue to operate even after the other larger display with the trailer goes up underneath it.

Selznick has also contracted for an angular sign on the corner of 45th street, which now carries an ad for "Annie Get Your Gun," and for additional space atop the Astor theatre building.

N.Y. Times Pic Ad Nix

New York Times last week refused an ad from United Artists on "Scandal in Paris," claiming it breached the paper's "Truth-in-Advertising" policy. Copy was headed by the line: "The whole town's talking about 'Scandal in Paris.'"

Times claimed the whole town wasn't talking and thus the copy was unacceptable because it wasn't true.

UNESCO Hits Snag On Pix, Radio Plans

Washington, Oct. 1.

UNESCO, the cultural and educational affiliate of the United Nations, will run into heavy industry opposition if it strays too far into the commercial film and radio fields. This was made clear last week at sessions of the National Commission preparing recommendations for advocacy by the U. S. delegation to the UNESCO meeting in Paris next month.

Eric Johnston, MPA president and member of the National Commission, flatly balked at supporting financial aid by UNESCO to help other countries get their film industries on their feet. He saw in this harm to our own industry.

Justin Miller, NAB prexy, and another delegate, got his back up over a proposal for a United Nations owned-and-operated shortwave network. Miller, chairman of the Mass Media roundtable which endorsed the network, notified Assistant Secretary of State William Benton that he was against it until directed otherwise by the NAB board.

Johnston declared at his sessions that: "I am opposed to playing wet nurse to these countries. We should encourage these countries to help

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Robeson-Fast-Hurwitz Filming 'Freedom' East

Paul Robeson heads a production unit set up during the past week to make a film version in the east of Howard Fast's best-seller, "Freedom Road." Robeson will be starred in the film and will be prez of the company, Freedom Road Films, Inc., with Fast and Leo Hurwitz, who will direct, as v.p.s.

Production is slated to get underway in April from a screenplay by Fast and Hurwitz. Robeson and Hurwitz worked together on "Native Land," a documentary which Hurwitz directed. Fast's novel, "The Last Frontier," was bought by Columbia about a year ago and his "The American" is a Literary Guild selection and high up on the current bestseller list.

WRITERS BURN AT BIG BIZ IDEOLOGY

By SAUL CARSON

Scripters around various parts of the country, and in New York particularly, are plenty burned about a deliberate policy of "get tough through positive Americanism" that's been inaugurated by some of the top shows on the air. In short, selling the sponsor's private ideals through the script.

One of the most expensive dramat packages on the air has gone as far as drawing up a set of explicit instructions to writers. There is a routine that would be funny if it wasn't for its serious implications in connection with this show. The ad agency editor for this show keeps one, single copy of the instructions locked in his desk. A writer considered for the show is handed the document in the editor's private sanctum, with no witnesses around. The writer is asked to read the sponsor's ukase which talks sternly about "implementing ideals of positive democracy," "putting over positively the ideals of private enterprise," and lots of other sermonization, all with "positive" and "ideals" stressed.

In accordance with these instructions, writers complain, scripts are butchered, "positive Americanism" is dragged into situations that are thus made phoney, and their work is made to seem ridiculous by the time it gets on the air.

One of the foremost scripters in the country is known to have refused to work on one show, although offered a fancy fee. Another writer withdrew from the sweepstakes after he had done two versions of a show in which the agency wanted

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Pops Jr. Joins Pop

Paul Whiteman, Jr., 20-year-old son of the "King of Jazz," is working with his dad's orchestra for the first time, at the Capitol theatre, N. Y.

He plays drums. "Pops" is a fiddler.

Ghostly Gags

Where does it stop? First there were just comics. Then there were gag writers for the comics. Then there were flacks to give columnists gags written by the writers and put in the comics' mouths.

But now comes the ultimate. Gag writers writing yocks for the flacks to give the columnists as having been said by their comic-clients. New service has been started by Marty Roth and Al Sproul, feeding gags to flacks for a flat weekly fee. Two writers charge $25 a week for 10 "column gags, guaranteeing that they won't conflict with other jokes supplied regular performing clients. And no duplications."

Now, who's gonna write gags for the gag writers for the gag writers, etc.

Metro Director Advocates Tele As Pre-Test to Film Production

New system involving the integration of television techniques into film production that could conceivably save studios plenty of money now being spent on retakes is currently being mulled by Metro director Sylvan Simon. Latter is in New York on a holiday. With most film companies casting wary glances at video, because of the latter's threat of possible competition, Simon thinks his idea, which he'll take back to the Coast for consideration by Metro production chief Louis B. Mayer, would cause the film industry to welcome video with open arms.

Idea, which came to Simon while he was watching the tele presentation of "Mr. Mergenthwirker's Lobblies" in the New York NBC studios on Sept. 22, would be a switch on the usual procedure of tele producers borrowing film techniques. System involves the lensing of a rough cut of the picture by filming it originally almost exactly the way the story would be staged for television, with the same sets, camera shots, etc.

Print would then be used to get audience reaction at a sneak preview, with any resultant changes required in the story, comedy situations, etc., then being incorporated

(Continued on page 24)

'I Hope, I Hope, I Hope'

Hollywood, Oct. 1.

Bob Hope has racked up a new record for a string of air show scripters, with 11—count 'em—pitching away on the gag routines this season for his Pepsodent program.

Leading off the Hollywood and Sunset contingent of "I Hope, I Hope, I Hope" boys is Norman Sullivan, with Fred Williams, Larry Kline, Paul Levan, Ray Allen, Fred Cox, Roger Price, Chet Castellaw, Glenn Wheaton, Harold Goodman and Hendrik Voellarts drawing up the rear.

Fear Parking Ban May Hit B'way Biz

Midtown New York parking ban which went into effect yesterday (Tuesday) is figured to cause a serious nick in Times Square film grosses. Ban, announced last week by Mayor O'Dwyer, forbids leaving cars in the area from 23d to 59th street and from Third to Ninth avenues, from 8 a. m. to 6 p. m. At other times, and other areas, one-hour parking is permitted.

This is the most drastic measure to be taken in recent years, although this statute has been on the books since 1938, but according to the Mayor, there wasn't sufficient personnel to enforce the act.

Indication of possible effect on midtown boxoffices is seen by the fact that current parking ban on crosstown streets has affected business to some extent, although accurate percentages couldn't be given.

Managers figure that prospective customers will consider long before

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GBS Gifts 'Pygmalion' Reissue Coin to Pascal

Gift of all reissue rights to "Pygmalion" has been made by George Bernard Shaw to Gabriel Pascal, producer-director of the film and sole celluloid interpreter of Shaw's plays. The nonagenarian gifted the rights to Pascal last month shortly before the latter took off for the U. S. as laurels to Pascal's faithful filmizations of the Shavian works "Pygmalion," "Major Barbara" and "Caesar and Cleopatra." "Pygmalion," a top picture and solid grosser, is generally considered to have $500,000 in U. S. reissue potentialities.

Pascal is currently dickering for production of the next three Shaw films in the U. S. after deciding definitely in favor of Yank production tieup. Producer has already talked to number of U. S. producers including Samuel Goldwyn, Walter Wanger and Milton Sperling.

Public Commercial Entertainment Big Void in Bermuda

By PEGGY LeBOUTILLIER

Hamilton, Bermuda, Sept. 25.

On these 19 square miles of coral reef suspended in mid-Atlantic there is little public entertainment except what the natural (and human) phenomena of sun, moon, sand, sea and

(Continued on page 51)

ASTAIRE MAPS INT'L DANCING STUDIOS

Chicago, Oct. 1.

Having danced before the camera for the last time in "Blue Skies," Fred Astaire revealed plans for his new international dance studios and told of his impending venture as an indie producer while here last week.

On way with his wife to New York and a subsequent Florida vacation, Astaire said his future moves, now that he has retired from the screen, include establishing a chain of commercial dance studios which will be under his personal supervision.

Physical plans for the first studio, to be erected in Hollywood, are complete and await only a building permit for construction to start. Studios in New York, London, and Paris will follow.

Astaire also said his pic plans as yet do not include a tieup with a distributor.

Losses Mount Steadily for Amus. As Pitt Power Strike Enters 2d Wk.

Pittsburgh, Oct. 1.

Losses were mounting steadily for amusement business here as paralyzing power strike went into its second week today (Tues.) with the outlook still dark for any settlement. When Duquesne Light Co.'s latest offer to 3,500 members of indie union was turned down by strikers, utility firm withdrew the proffered 5% increase and so far no further moves have been made by either side.

Expected closing of flock of neighborhood theatres which weren't equipped with their own generators didn't materialize, and they were continuing to operate over weekend on a dimout plan, but rapidly dwindling supply of power was expected to shut these houses down any moment. While biz has been brutal downtown except in an isolated case or two, on account of

Hotel Walkout

Pittsburgh, Oct. 1.

Employees of Pittsburgh's eight major hotels walked out early yesterday (Monday) halting activities of at least 800 musicians and many performers. In addition, many of cast of "I Remember Mama" were stranded on upper floor of William Penn hotel without elevator service.

Union, after voting to strike, previously agreed to postpone walkout for seven days because of the power strike after the Pitt Hotel Assn. asked for a 90-day truce. However, union set up picket lines immediately.

the transportation problem, all streetcar employees having staged a sympathy walkout, there have been no complaints in the nabes. People confined to their own immediate districts by bus and trolley shutdowns have been patronizing their neighborhood houses instead of going into the Golden Triangle, and grosses at smaller sites as a result have been better than usual.

Night clubs and bars, of course, have been taking it on the chin. Couple of places, Terrace Room of William Penn Hotel and Nixon Cafe, closed down altogether last week, and those which stayed open were practically empty. For first time in almost a year, there were rooms available in all the major hotels as a result of numerous checkouts and cancellations. Inns were operating in most cases with single elevator and with only one eating place open. Majority of restaurants were dark because of help problem, most of the employees being unable to get to work.

As of today, a little bit of power was still coming in, with plants be-

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Paderewski Disciple's 40 Concerts at $1,000

Oddity in the longhair concert biz is the case of Maryla Jonas, Polish pianist and pupil of Paderewski. Artist gumshoed into the New York concert world, utterly unknown, last spring, when over 80% of the next season's (1946-47) bookings had been set, and gave a recital in March which won critical raves.

Although she missed the bulk of the big subscription courses, which were all booked, Columbia Concerts has booked the pianist for 40 dates, at $1,000 fee per appearance, this season. Although the N. Y. Philharmonic-Symphony was all booked, conductor Artur Rodzinski made room for her, the pianist opening her fall season with her orchestral appearance Oct. 10. Case is considered most unusual for the music world, a matter of jumping a career ahead 15 years in one stroke.

Leslie Howard's Son to Wed

London, Sept. 24.

Ronald (Ronnie) Howard, son of late Leslie Howard, soon will marry Jean Millar, whose only connection with the theatre is being cousin of Ronald Millar, author, whose first success is "Frieda."

Keiron O'Hanrahan, who is marrying actress Barbara White, came over from Ireland to play in Sean O'Casey's "Red Roses for Me." He has been given longterm film contract by Alexander Korda.

Sports Shorts

Dr. Leo Michel, wk. to show people, named president, unanimously, of the Grossinger Golf Club for the eighth consecutive year . . . ex-fight champ Barney Ross, incidentally, refused that $1,500 "We the People" offer, after the publicity attendant to his giving up as a narcotics addict for a Government cure, but left the way open for a guest-star with the airer after he gets out of the Government hospital in Lexington, Ky. . . . the former lightweight and welter title-holder just didn't want any more publicity on the matter right now.

The publicity attendant to Los Angeles Rams' halfback, Bob Waterfield, being the husband of Jane ("Outlaw") Russell has apparently dimmed, somewhat at least, the fact that Waterfield is somewhat of a personality on his own . . . he's only the best all-around back in the National League, with those towering punts, rifle-like passes and scat running.

Around $2,000,000 was refunded by the Boston Red Sox to baseball fans shut out of world's series tickets. Park in Boston is limited capacity and 32,000 seats will not come near to accommodating the horsehide addicts who want to see the American League champs in action. Even reporters covering the series have been unable to purchase tickets and as of last week the asking price for a pair was 50 bucks in the Hub.

Early Monday (30) ticket brokers converged upon Ebbets Field for tickets for Thursday's (3) game between the Dodgers and Cards, second of the playoffs between the teams, tied as leaders of the National League. They also received allotments for the third game Friday, if necessary to decide the pennant winner.

With sports everywhere enjoying a skyrocketing boom it looks like people who want to see the choice events are going to have to indulge in some private pre-season clairvoyance. Current case in point are the fans in Boston who were willing to gamble that the Red Sox wouldn't fold before the pennant was cinched. Those fortunate few sent ticket dough in early, but majority of the attendance is being decided by lottery. So many fans lacking either confidence or foresight sent their orders in at the last minute that those to be filled are being picked at random from a basket. And such will probably be the case with football games, outside of the perennial sellouts like Army, Notre Dame and Navy. A guy who wants to be sure of getting into a contest between two top teams is pretty well going to have to sit down and figure out beforehand what clubs are going to be the toppers.

224th WEEK!

KEN MURRAY'S

"BLACKOUTS OF 1946"

El Capitan Theatre, Hollywood, Cal.

"You'll find few comedy revues anytime that can rival Ken Murray's 'Blackouts.'"

LINDA DARNELL.

Jolson's SRO Pull At AVC Dinner

Al Jolson, making his first personal appearance in New York in many years at a testimonial dinner tendered him last night (Tuesday) by the Motion Picture Chapter of the American Veterans Committee, once again played to SRO. Leaders of all branches of show biz, as well as reps of almost every industry in N. Y., packed the Hotel Astor's grand ballroom to hear Jolson lauded for his outstanding work during the war entertaining troops both in this country and overseas. Fifty-one top show biz names were on the dais, with Jimmy Walker, former N. Y. mayor, acting as toastmaster. List of honorary sponsors of the dinner included Mayor William O'Dwyer and reps of all the film companies, music pubs, legit, sports, etc.

Special three-way international pickup between New York, Hollywood and London featured an hour's nationwide broadcast of the proceedings over the Mutual web and WNEW, N. Y. indie. With Walker acting as emcee for the N. Y.-originated part of the show, Jolson, Hildegarde, Perry Como were scheduled to be brought in from the N. Y. Mutual studios.

Charles B. Cochran, top British producer, and Anna Neagle were due to be heard from London, last night; George Jessel emceeing from the Coast, with the Hollywood list of talent including Bob Hope, Eddie Cantor, Dinah Shore, Frank Sinatra, Burns & Allen and Mitchell Ayers and his orch. In addition to tributes to Jolson and straight entertainment, the ceremonies during the presentation to Jolson of a citation for his work entertaining the troops was also to be aired.

Following the broadcast, Jolson, on the dais throughout the proceedings, was to entertain the guests for a solid hour by himself. In order to get as close to his audience as he's always done, Jolson was to have been carried bodily from the dais by four MPs down to the ballroom floor for the show.

Navy 6-5 Over Lions, Pick Mich., Tenn., USC

By Harry Wismer

(*ABC Network Sports Commentator*)

College football is off to a roaring start with huge crowds fighting their way into stadia from Maine to California. This will be the greatest year in the history of the fall sport and a year that will produce more upsets than any previous season. Many of the teams are evenly matched and new stars are a cinch to emerge each Saturday.

Last week's eastern games ran fairly true to form, although Army had a tough time getting by Oklahoma. The military academy shouldn't have too much trouble with Cornell this Saturday. The other headline eastern fray brings together Columbia and Navy. Navy will be the favorite. Both teams had rough sailing last Saturday even in victory.

In the middlewest the two top games are Michigan and Iowa, and Northwestern and Wisconsin. Iowa has a better team than most people suspect, but will still run into superior material with Michigan. The Badgers fresh from two victories and a trip to the Coast will be somewhat travel-weary, but if they play anywhere near form they should win over the Wildcats.

Below the Mason-Dixon line this week the situation is again critical. There are many games where a toss of the coin could decide the issue. However, in the Duke-Tennessee game, even in the face of the Blue Devils' certainty to return to form, the choice is Tenn. The LSU-Miss. State game is one to think over a long long time, but LSU gets the nod.

In the southwest, grid dynamite is sure to explode when Oklahoma A&M, unbeaten in 20 straight games, meets powerful Texas. This is where we pick the Aggies to get licked, even with All-American Bob Fenimore. Texas apparently has everything. And after broadcasting the Oklahoma-Army game last Saturday, we like the Sooners over Texas A&M.

On the Pacific coast Southern California tangles with Ohio State in an intersectional engagement. We like the Trojans. While UCLA meets Washington, the Uclans again must be our choice.

NATIONAL FOOTBALL LEAGUE

The top games here find the Giants taking on Jock Sutherland's well-coached team. Jock is doing a great job at Pittsburgh, but Steve Owen and his Maramen have the edge. The Bears-Cardinal game will be a sell-out and a battle, but those Bears are too rough. The Los Angeles Rams travel across the nation to Milwaukee and the Packers. The Rams, although they won't repeat as champions, should win this one.

ALL-AMERICAN FOOTBALL CONFERENCE

Dan Topping's Yankees, licked last week by Cleveland, will bounce back against Buffalo. Paul Brown's unbeaten Browns from Cleveland should overshadow Glenn Dobbs and the Dodgers from Brooklyn. Cleveland is the class of the league, and well coached. San Francisco moves from west to southeast, meeting Miami, Seahawks, who just don't have it.

COLLEGE

GAMES	WINNERS	ODDS
Army-Cornell	Army	6-1
Boston College-Mich. State	Mich. State	7-5
Brown-Princeton	Princeton	8-5
Bucknell-Penn State	Penn State	7-5
Colgate-Yale	Yale	4-1
Columbia-Navy	Navy	6-5
Dartmouth-Syracuse	Dartmouth	7-5
Notre Dame-Pitt	Notre Dame	10-1
Georgia-Temple (Sat. nite)	Georgia	9-5
Illinois-Purdue	Illinois	2-1
Indiana-Minnesota	Minnesota	3-1
Michigan-Iowa	Michigan	7-5
Kansas State-Nebraska	Nebraska	7-5
Marquette-Villanova (Fri. nite)	Villanova	6-5
Northwestern-Wisconsin	Wisconsin	6-5
Ohio State-So. Cal.	So. Cal.	7-5
Oklahoma-Texas A&M	Oklahoma	7-5
Okla. A&M-Texas	Texas	8-5
Alabama-South Carolina	Alabama	4-1
Duke-Tennessee	Tennessee	7-5
La. State-Miss. State (Sat. nite)	La. State	6-5
Mississippi-Vanderbilt	Mississippi	7-5
North Carolina-Miami (Sat. nite)	Miami	7-5
Tulane-Florida	Tulane	7-5
UCLA-Washington	UCLA	9-5

(*Games are played Saturday afternoon, unless otherwise stated.*)

PROFESSIONAL

NATIONAL LEAGUE

GAMES	WINNERS	ODDS
Boston Yanks-Philly Eagles	Eagles	9-5
Chi Bears-Chi Cards	Bears	2-1
Detroit Lions-Wash. Redskins	Redskins	4-1
L. A. Rams-Green Bay	Rams	8-5
N. Y. Giants-Pitt Steelers	Giants	7-5

ALL-AMERICAN CONFERENCE

GAMES	WINNERS	ODDS
L. A. Dons-Chi Rockets (Fri. nite)	Dons	6-5
N. Y. Yankees-Buffalo Bisons (Fri. nite)	Yanks	8-5
Brooklyn Dodgers-Cleveland Browns	Browns	3-1
San Fran.-Miami Seahawks (Mon. nite)	Frisco	9-5

(*Games are played Sunday afternoon unless otherwise stated.*)

Boxscore: Won, 26; lost, 6; ties, 5; Pct.-.813.

(*Ties don't count*)

Pitching Horseshoes

By Billy Rose

Ladies and gentlemen, I'm scared. And I don't scare easy. When stocks fell stone cold dead in the market, I didn't even take an aspirin. When Wallace put the heat on Byrnes, and Truman put the whammy on Wallace, I shrugged and turned to L'il Abner. Depression talk, boom talk—even the European boom-boom talk—bounched off my ears like a radio commercial. But yesterday something happened that turned me pale beneath my pale.

My wife refused to let me buy her a dress she was crazy about. She said the price was too high. This hit me harder than all the editorials and OPA statistics.

Yesterday was our annual "Shoot the Works" Day. For 364 days, my hand moves slowly when I reach for my wallet. But each year, as her anniversary present, I tell her, "Nothing's too good for baby. If the shoe fits—buy it." So off she goes shopping, and like Alphonse, the little French husband, I toddle after.

We stopped in at the establishment run by one of our nationally known dress designers. It's one of those places where a woman feels like a Duchess and her husband feels conspicuous. The clothes don't hang on racks—they are modeled by pretties who next year will be working for Paramount. A string quartet throbs softly behind potted palms. The only reason the head saleslady isn't the favorite of the King of France is that there is no King of France.

While Eleanor appraised what the mannequins were wearing, I slumped in a chair and appraised what they weren't. She smiled approval when something all white satin and ermine tails swept by.

"Pretty, isn't it?" she whispered.

I nodded and said to myself, "You smoke too much anyway. It won't hurt to spend a little less for tobacco."

On and on went the Parade of Dreamstuff. I was selling mental apples by the time it was over. While Elcanor spoke to the bosswoman about price, I took a deep breath and unscrewed the cap from my fountain pen. She came back a few minutes later, and I expected her to say, "And now, strong man, you may carry the bundles."

Instead she said, "Let's get out of here. You can buy me an ice cream soda."

Outside she told me the prices were plain silly—no dress was worth that kind of money.

This was the first time in our seven years together that she refused to let me buy her a present because it was too expensive. And when women start turning down gifts for that reason, our price structure must be crazy.

To me it means a lot of merchants are going to wind up with shelves—even warehouses—full of stuff nobody can afford to buy. A lot of guys may go broke, and that means trouble for the fellows who are working for them.

Now I'm not a Deep Thinker. My knowledge of economics is no more profound than that of Calvin Coolidge who once pontificated, "When people are out of work, unemployment results." I only know something is snafu—and I don't see anybody doing anything to really fix it.

Don't jump on me for not spotting this sooner. I'm dead stuck on this part of the world, and it's always the guy in love who's the last one to find out.

For the long pull, I'm still betting on sunshine and roses. I don't see how a nation with so much on the ball can get knocked out of the box. I'm always willing to invest a buck with a smart fellow, and I think this country is full of smart fellows. And yet, every once in a while, I find myself walking into a lamp post.

I wish Eleanor had bought that darned dress.

Copyright, 1946, Billy Rose

MAJORS HAVE 129 BACKLOG PIX

Sears Stalls UA Rejoining MPA

The Motion Picture Association's assessment system against non-theatre-owning companies is discriminatory and it is very likely that United Artists will not rejoin the MPA until a change is made, Grad Sears, v.p. in charge of distribution, stated Monday. UA has been out of the association for more than a year and has been solicited several times during the period by MPA prexy Eric Johnston to rejoin, Sears said.

Companies which own theatres pay the same assessment as those which do not, UA topper explained, despite the fact that a distributing company and its affiliated circuit each profit equally from membership. Therefore, he believes, the two entities should contribute a larger amount to MPA coffers than is expected of a distributing company alone.

Another reason that UA is unlikely to rejoin the MPA, Sears said, is that most of its indies belong to the Society of Independent Motion Picture Producers and are unwilling to bear the burden of dues to both organizations. Regardless of UA's affiliation with the MPA, however, Sears declared, the company will go right on distributing "The Outlaw," as per its contract with producer Howard Hughes. MPA has withdrawn its Production Code Administration seal from the film. Sears said that with practically only a handful of engagements played, "Outlaw" already has turned in $1,300,000 in rentals.

UA's Strong Releasing Schedule Cues Dropping of Weak-Sister Producers

Numerous additions recently to United Artists' list of indie producers will be accompanied by some option-dropping of the weaker filmmakers distributing under the UA banner, Grad Sears, v.p. in charge of distribution, declared Monday (30). With the company in the strongest position in its history in regard to quantity of product, Sears said there will be no more signing of producers out of desperation or on some of the backbreaking terms of the past.

With some wonder in the trade at UA's taking on more films than ever before while other companies are cutting down, Sears asserted his principal object was to get a consistent flow of product. One of the company's troubles in the past, he pointed out, was periods of product drought.

Although he's not aiming to keep it at exactly that level necessarily, Sears said, the release schedule now calls for one picture every two weeks. This will be varied by the type of product, he stated, with perhaps the release of only one film a month when there are such pictures

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European Plane Traffic So Heavy It Grounds Pix Execs in Eng. and France

Show biz performers and execs, used to fast transatlantic stratosphere shuttling as part of their routine, have come a cropper because of a sudden surge of popularity in air transportation. All airlines plying between the continent, England and the U. S. have been recently swamped with passenger bookings. Pressure for east-to-west trips has been particularly heavy with the summer windup and the backlog of requests have piled up to the point where the airlines are promising nothing under two and three months.

Result has been that scores of Americans including show biz officials are stranded in both England and France. Amusement toppers who've found the 18-hour hop as easy to contemplate as a trip to Brooklyn are thinking twice before risking an indefinite holdup on the return round. Moreover, with the overflow diverted to surface traveling, ship accommodations are also proving hard to get.

Ginsberg's Slip

Hollywood, Oct. 1.

Henry Ginsberg slipped in his swimming pool yesterday and suffered a strained leg ligament.

Paramount production chief declared the injury is not serious and expects to be at his desk within a couple of days.

DAVID ROSE COMMUTING

David Rose, who formed a new film company with British star, James Mason, flew to England this week and planes back again next week for further huddles in the U.S. on Mason's American commitments.

Wilde Back to 'Amber'

Hollywood, Oct. 1.

Cornel Wilde changed his mind about walking out on "Forever Amber" at 20th-Fox and is resuming his role of Bruce Carlton, opposite Linda Darnell.

Actor had bowed out of the picture on the plea of illness but Darryl Zanuck, studio chief, and William Perlberg, producer, convinced him that he was hale and hearty.

Goldwyn Still Talks Own Setup

Hollywood, Oct. 1.

Howard Hawks has received a pitch from Samuel Goldwyn, along with several top-budget indie producers, to participate in a projected distribution setup. Hawks just made a one-picture releasing deal with United Artists for "Red River."

Goldwyn, who's on a one-year releasing basis with RKO, has been planning his own distrib organization for more than a year and continues sounding out top indies to join him in the venture. Tentative plans are understood to call for Goldwyn to open 28 sales offices in the U. S. with London and Paris offices tied in with the Sir Alexander Korda outfit.

H'WOOD CRISIS STALLS JOHNSTON'S DEPARTURE

Departure of Eric Johnston for Europe, slated for today (Wednesday), has been pushed off until Saturday (5). "Pressure of local business" was given as the reason for the delay, but threatening labor crisis in Hollywood is understood to have been an additional factor influencing the Motion Picture Association prez.

Richard Walsh, IATSE prexy, was in Washington Friday (27) and conferred with Johnston, asking him to speak with top AFL officials there in an effort to straighten out the jurisdictional bugs. While there was no comment, something is probably being done about the matter this week.

Johnston, doing all his traveling by air, will head first for England, then go to France, Sweden, Germany, Holland, Austria, Bulgaria, Yugoslavia, Poland, Rumania and Czechoslovakia. If an invitation is forthcoming, MPA topper will also visit Russia.

Accompanying him will be Gerald Mayer, his assistant on foreign affairs; Joyce O'Hara, his special assistant; and Gerald Movius, who handles special writing chores for Johnston. They'll see film execs, labor leaders and national officials.

INSURANCE VS. STRIKE STYMIE

Perched on a powder keg in the form of a threatened shutdown of their studios because of the currently hot jurisdictional squabble between the Conference of Studio Unions and the International Alliance of Theatrical Stage Employees, the eight majors have a total of 129 unreleased films completed or in the editing stage to keep theatre screens flickering. Total compiled from a survey of all companies also discloses that while some majors are well heeled for the possible labor blow, others are skating on thin ice. Should the labor keg go up in smoke, several of the companies will be forced to step down their releasing schedules, according to reports.

Leading the parade is United Artists with a comfortable margin of 24 films, either in the cans or the cutting rooms, between it and the poorhouse. Operating on a slim margin are 20th-Fox with only four pix and Metro with five. Universal, because of its British tieup, can count on 12 completed J. Arthur Rank pix and the additional advantage of a

(Continued on page 8)

Ruggles' 'London Town' Points Up Differences In Anglo-U.S. Humor

Evidence of the often talked-about difference between British and American senses of humor is afforded by the recent decision of Universal-International execs to return Wesley Ruggles' "London Town" to England for cutting and reshooting on sequences featuring English comedian Sid Fields.

When film was first in the works, Fields was hailed as one of the greatest comics ever to come out of England but when first two previews were presented in this country picture bosses decided that the Fields' routines needed changing for the American market. Musical director for the picture, Tootie Camarata, will return to London next week to work on the new sequences.

Camarata will remain in England for several months after his "London Town" chores are finished to supervise new cuttings for Decca's plants there, in his capacity as musical director for the platter firm. Camarata has had leave of absence to work on the Ruggles film.

Ann Todd's Yank Bow

Hollywood, Oct. 1.

First American role for Ann Todd, recently imported British actress, will be as one of the daughters in "The Birds and the Bees" at Metro. Two other daughters will be played by Jane Powell and Sharon McManus, with Jeanette MacDonald as the mother.

John Davis Due Over

John Davis, chief assistant to British producer J. Arthur Rank, is slated to fly to the U. S. next week for a brief stay here and in Canada.

Davis, second-in-command to Rank, though little known and heralded, is said to hold more individual power, next to Rank himself, than any other individual in the $300,000,000 world-wide Rank empire.

Large Trend Anew Of Pixers to Legit

Trend of film actors trekking to Broadway legit is more apparent this year than in recent seasons, with some speculation as to the reasons. Strike situation is too recent to be a cause, feeling being that in the main the exodus is due to the tax situation and to personal vanity.

Tax situation being what it is, stars turn in all their earnings to the Government above a certain peak, and so are doing just so much film work to keep their names before the fans, and looking elsewhere for a change of pace or fun. A legit appearance further satisfies their vanity, playing before a live audience, and proving they can act.

Anyway, the march on Broadway this season begins to look a wholesale move. There is Ingrid Bergman, due for Maxwell Anderson's "Joan of Lorraine." Claire Trevor and Philip Dorn will be co-starred in "The Big Two," which Elliott Nugent and Robert Montgomery place into rehearsal Nov. 1. Paul Muni came east to appear for a month in "A Flag Is Born," although this was a special case, Muni presenting his services gratis to help the cause of getting Jews into Palestine.

Mischa Auer has been playing in the tryout, "The Temporary Mrs. Smith," which was taken off Saturday (28) in Baltimore for rewriting. Billy Gilbert was the director (he directed "The Red Mill" last season).

(Continued on page 24)

Disney's Hunt

Hollywood, Oct. 1.

Walt Disney sails for Ireland Nov. 14 in connection with his forthcoming production, "The Little People," with an Irish background.

Disney will be accompanied by Perce Pierce, associate producer, and John Battle, writer, who will gather Irish folklore and other data for the picture.

IATSE's Ultimatum Demands Indie Producers Replace All CSU Men

Hollywood, Oct. 1.

Independent producers yesterday (30) received an ultimatum from the International Ass'n of Theatrical Stage Employees to fire all Conference of Studio Unions employees and hire IA replacements. Delivered at a meeting between IA's officials and Society of Independent Motion Picture Producers chief Donald Nelson, similar notice earlier had been given Selznick, Republic, Hal Roach and Sam Goldwyn.

David O. Selznick announced shuttering of his two current high-budgeters, "Little Women" and "The Paradine Case," both of which were due to start lensing within next two weeks at a cost of $6,250,000. CSU replied to the ultimatum by stating the IATSE move to claim and dominate all construction work in studios would result only in a showdown to see which group would control studio unions.

Byron Price, chairman of the board of the Association of Motion Picture Producers, yesterday declared that "without exception the studios involved in this jurisdictional strike reported filming in progress today on every picture scheduled for production. The seven studios had 37 pictures before the cameras, one more than a week ago, before the strike began. The unions supporting the strike represent about

(Continued on page 26)

NO. 1 FEMME EXHIB PLANS MEX. PIX PROD.

Elizabeth Jenkins, owner and operator of more than 80 theatres in Mexico and probably the top femme exhib in the world, is currently in New York on what is understood to be plans for going into film production in Mexico. Associated with her in the scheme are Leo Morrison, Coast agent, and Francis Alstock, formerly head of the film division of the Office of Inter-American Affairs.

Miss Jenkins, an American who was born and brought up in Mexico, is the wife of General Lawrence Higgins, who was on the staff of General Eisenhower during the war. Her sister, Mary, has just been signed to a 20th-Fox player contract under the professional name of Susan Christie.

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DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$10 a Year—$12 Foreign

National Boxoffice Survey

Biz Perks Up With Fall Weather—'Notorious,' 'Sleep,' 'Mexico,' 'Ivers' Head Big Ten List

Biz is displaying a better tone in most spots this stanza, with improved weather, Jewish holidays and stronger product given credit depending on the locality. "Notorious" (RKO) continues to lead the pack, being far out ahead this week, with "Big Sleep" (WB) the next best. "Holiday in Mexico" (M-G) moved up into third position, edging out "Beaucaire" (Par), which slipped to fifth slot, "Martha Ivers" (Par) nosing it out for fourth position.

More closely contested race for top coin saw "The Killers" (U) move up into the big money 10, with "Gallant Journey" (Col) also climbing into the select circle. Others in the first 10 are "If I'm Lucky" (20th), "3 Little Girls in Blue" (20th) and "2 Guys Milwaukee" (WB). Also-rans include "3 Wise Fools" (M-G), "Stranger" (RKO), "Canyon Passage" (U), "Always Loved You" (Rep), "Time of Lives" (U), "Cloak and Dagger" (WB), "Kid From Brooklyn" (RKO), "Angel on My Shoulder" (UA) and "Young Widow" (UA), in about the order named.

Of new entries, "Two Years Before Mast" (Par) looks most promising. It is heading for a new record at $86,000 in opening week at the N. Y. Rivoli. "Sister Kenny" (RKO), which also preemed in N. Y. during week, looks big at $40,000. "Angel on Shoulder," currently strong in Philadelphia, will do only medium $12,000 in Louisville. "Cloak and Dagger," opening at the N. Y. Strand this week, is merely over par in Cincinnati but fine $29,000 on second Philly stanza.

"Home Sweet Homicide" (20th), which fared badly in N. Y., is dull $35,000 in three Los Angeles houses. Showing by "Girls in Blue" was made possible largely because of terrific $108,000 registered at the N. Y. Roxy.

(Complete Boxoffice Reports on Pages 12-13)

O'Brien of NATKE (British IATSE) Discourses on English Pix, Labor, Etc.

Organized film workers in Britain, unlike their counterparts in France and other continental countries, have absolutely no fear about American film imports into their country undoing their jobs, according to Tom O'Brien, head of the National Assn. of Theatrical & Kine Employees of England, recently arived in this country. O'Brien, who is also a Member of Parliament and here to address the AFL national convention in Chicago, Oct. 7, declared that the French trades unions wouldn't have to take a negative attitude towards Hollywood if they helped get their own house in order.

Labor government of England is meeting the competitive challenge of American films by giving many-sided aid and encouragement to British producers, O'Brien declared. Recently they ordered the complete derequisitioning of all film studios held by the government for military purposes. American and British film-makers are competing, he said, but far from being mutually annihilating. He admitted that the British people preferred American product because of its technical superiority but this trend is being gradually reversed by the "great achievements" that have come out of British studios in the past four or five years. America has spurred on this development, O'Brien said.

Making a sharp attack against the rash of new film producers recently broken out in England, O'Brien said, "The British cinema industry has now become an attractive jam pot which is attracting a great many wasps. Conservatively speaking, 60% of the new would-be producers

(Continued on page 24)

Sindlinger Wanted To Extend ARI's Scope, Hence Gallup Clash

Difference over policy which resulted in Al Sindlinger's resignation last week as operating head of Audience Research Institute centered around Sindlinger's aim to further break down the service the Gallup subsid is providing its clients. Instead of merely giving national figures on "Audience Penetration," "Want to See," etc., Sindlinger wanted to provide the same info city by city for each of the 31 keys. Process would have upped ARI costs about 50% and brought the organization close to the edge of its profit margin if additional fees weren't charged. There was no intention of upping the fees at the moment.

Sindlinger planned also to broaden out the research service provided to take in more aspects of film making and distribution on the basis of the Federal court decree. Major stockholders and some of Sindlinger's aides disagreed with him, desiring to continue operations on the profitable current basis.

Dr. George Gallup, head of research for the Young & Rubicam ad agency and operator of the Gallup poll, owns the biggest single piece of ARI. Second largest shareholder is Raymond Rubicam, former head of Y&R, who also owns Tide. Sigred Larmon, present prexy of Y&R, holds a small hunk, as do most of the top ARI execs. Outfit was originally owned by Y&R, but the agency's holdings were bought by Rubicam when he left Y&R about two years ago. He retained a major chunk for himself and distributed the remaining among the employees, including Sindlinger.

EXCHANGE COLLARITES MEET MAJORS AGAIN FRI.

Another attempt to break the impasse reached last week in the union contract talks covering whitecollarites in the film exchanges of Columbia, 20th-Fox, UA, and Metro will be made this Friday (4) at a meeting between company reps and the union's negotiating committee. Flat rejection of a company proffered 5% wage increase by the membership of the Screen Office & Professional Employees Guild led to a stalling of the negotiations machinery and a renewal of strike talk.

Final inking of the SOPEG contract covering employees in the major's New York home offices is set to take place this Thursday (3).

Buchanan's 3 New Film Clients, Offset to Int'l

Tail-end of September was a time for heavy entries on both sides of the ledger for Buchanan & Co., top ad-agency in the film business. In the same stanza that found that company the loser on the International Pictures and Winter Garden theatre accounts to Monroe Advertising Co. (Monroe Greenthal), Buchanan picked up three new film customers. Replacements were in the form of the Eagle-Lion account which promises to deliver 10 Yank and five British films within the year; Boris Morros-William Le Baron's Federal Films with "Carnegie Hall" as the first pic to be plugged; and Andrew Stone Enterprises which is currently producing an Eddie Bracken film.

E-L account would be new to any agency. Stone formerly was a customer of Ruthrauff & Ryan Buchanan also has Paramount, United Artists and Liberty Films on its roster.

Big N. Y. Daily Ads Helping To Pre-Sell New Pix

Newspaper film advertising, at an unprecedently high level since lifting of space restrictions last spring, has been stepped up even further in the past few weeks with the majors initiating a rehearsal of decree drumbeating techniques. Released from a sudden cramp on space by the fadeout of the truck drivers' strike against the metropolitan dailies, ad departments are now reporting uniformly a sudden surge of theatre spreads which in the case of the N. Y. Sunday Times boosted space to the alltime high of 8,000 lines as against a recent average of 6,000 to 7,000 lines.

Bearing out predictions of top flacks that decree methods dictate earlier bally on pix, analysis of Times amusement section execs have turned up the fact that the majors are trumpeting louder and longer on days preceding openings. Stress on pre-selling of key-city engagements, according to the Times analysis, accounts partly for added rise in ad volume with accumulated backlog of ads stymied by the strike making up the balance. Pre-selling of pix, Times spokesman said, is substantially greater than pre-war days,

(Continued on page 24)

$39,357,980 JULY AMUS. TAXES KEY TERRIF B.O.

Washington, Oct. 1.

July biz at the nation's boxoffices remained terrific, according to figures released yesterday (30) by the Bureau of Internal Revenue. The 20% July bite was a sock $39,537,980, indicating the best July in history at the turnstiles of every type of amusement. This figure compared with the smash $40,248,042 in levies collected for June biz and the $33,289,380 for July, 1945.

Despite the beefs of trade falling off along Broadway's White Way, that mainstem enjoyed a hefty month in July on the basis of taxes it paid. Figures for the 3rd New York Internal Revenue District, all of Manhattan above 23rd street, shows an overall take of $6,559,140. This was almost $900,000 better than Uncle Sam's grab for June and $1,700,000 above July, 1945.

The tax nibble for theatres alone reached $5,782,027 in July, while the niteries paid a fat $737,755. Another $39,357 came from ticket brokers on their overrides.

George O'Brien Returns To Pix After Navy Hitch

Hollywood, Oct. 1.

George O'Brien, former western star, returns to pictures in a featured role in "My Wild Irish Rose" at Warners.

Role is O'Brien's first civilian chore after five years as a commissioned officer in the Navy.

'$21,000,000' Ad Budget

An advertising appropriation of $21,000,000 (Chinese currency) was approved by a major company last week for a single branch in China. The gimmick is that in American money this is only $6,000 since the present rate of exchange is 3,500 to one.

Even though the film company considered it a fairly high expenditure, considering conditions in China, the exec who okayed bill did not bat an eyelash over the $21,000,000 figure.

Peacetime Army's Film Rentals Still Realize $10,000,000 to Pix Biz

With the U. S. Army now down to its peacetime level of some 1,600,000 men, Army theatres are currently paying to the film industry a net take which will add to approximately $10,000,000 by the end of the year, survey of sales departments indicate. Substantial figure which is a leveling off from an annual income of from two and one-half to three times that amount when the Army was at its peak is derived from some 650 service theatres still operating throughout the U. S. Shuttering of Army theatres, obbligato of the closedown on Army posts, has sliced the total down from the high of 1,200.

Army is now paying 30 to 40% rentals on top pix with the best grossers bringing between $90,000 and $100,000 to distributor. Lesser pix garner flat rentals with the Army determining on its own which films are entitled to percentage rentals and which are not. Service theatres range from 600 to 1,000 seaters and standard admission of 15c is charged servicemen. Standard policy at most posts are two shows per night and no matinees.

Army calls the tune on playing dates and runs with standard pact providing that prints are available to service theatres simultaneously with national release date on the particular film. Under system in effect during the war and carried over to the present, films run one or two days at each post theatre with the Army acting as sole allocator of prints to its own houses.

FOX'S 50G 'NIGHTMARE' K.O.'S PROPHET WELLES

Maintaining its high rate of book purchases, 20th-Fox last week paid $50,000 for screen rights to "Nightmare Alley," novel by William Lindsay Gresham published a few weeks ago. Company upset the dope in buying the book because it was generally considered by story editors a bit too much of a shocker to be screened, although it got top notices from the critics.

Yarn is about a "carney geek"—a character of the lowest order in the circus-carnival hierarchy. Guy comes down to that after being millionaire head of a phony spiritual-religious movement and working in cahoots with a crooked femme psychiatrist.

Orson Welles, in a review of the book for VARIETY, Sept. 11, declared: "As a picture, 'Nightmare Alley,' however diluted, would be too rough and raw for the family trade. If the publishers can find paper for that strong a story, it's a shame the picture producers can't find celluloid for it. But they won't. For Hollywood's sake, I wish I could say they might."

L. A. to N. Y.

Nate Blumberg
Bart Crum
Bob Cummings
William Dozier
Al Durante
Harry Ellerbe
Gus Eyssel
Don Fedderson
Mack Gordon
Mrs. Billy Grady
Mark Hellinger
Helen Hunt
Sam Israel
Jerry Lawrence
Robert E. Lee
Bruce Lester
S. Barret McCormick
Burgess Meredith
Colin Miller
Brewster Morgan
Leo Morrison
Donald O'Connor
Daniel O'Shea
Edward K. O'Shea
James W. Poling
Gregor Rabinovich
Andrew Stone
David Tannenbaum
Dorothy Tewlow

Pixers Regard Woll's 'Communistic' Cracks at H'wood as Extra-Curricular

Myrna Loy, E. G. Robinson Threaten to Sue Woll

At least two film stars threatened libel suits against Matthew Woll, AFL veepee, who signed an editorial in the American Photo-Engraver, publication of his union, calling Myrna Loy, Edward G. Robinson, Orson Welles, Burgess Meredith, James Cagney, Lionel Stander and J. Edward Bromberg part of a Communist "fifth column."

Miss Loy said, "I am demanding a retraction and intend to pursue my legal rights to their fullest extent." Robinson telegraphed Woll threatening drastic action, immediately, saying the charges were "mean, low, libelous and contemptible."

'Birth of Nation' Claims All-Time Grossing Record

Failure of VARIETY to include "Birth of a Nation" in its list of "All-Time Top Grossers" last week, because of the wide variation in available estimates of its earnings, has brought forth a flock of partisans for the D. W. Griffith's oldie. They claim it the champion grosser of all-time with rentals of better than $50,000,000 amassed. "Gone With the Wind" becomes a slouch by comparison, having garnered only $20,000,000 domestically to date.

Harry Aiken, who personally financed "Birth" and who headed Epoch Producing Corp., which originally distributed it, said Monday (30) that an accurate total gross isn't available, since it was distributed independently in two territories, but that he can account for $25,000,000. The two territories which provided the added rentals were New England, which was franchised to Louis B. Mayer, and the northwest, in which distribution rights were held by Harry Sherman, now a producer of westerns under the Enterprise banner. Aiken thinks those two areas might well have produced an additional $25,000,000 between them.

High grosses were made possible by the type of engagements, extended playing time and rental terms which would have given present day exhibs apoplexy. Aiken said he had 25 to 50 roadshow companies out at a time. They got a $2 top, with less desirable seats in some situations going down to 50c. Engagements of six months were a regular thing in large cities, the picture playing nine months at the Liberty, N. Y.

Terms, though, were the amazing part. They averaged 80% and, in some cases ran as high as 95%. In other words, the exhib got 5% for use of his house.

Roadshows with the $2 top continued for three years, when distribution was discontinued for a time before "Birth" was turned over to United Artists for regular release. It still gets an occasional date, Aiken said, having played Washington just a few months ago. Its glorification of the Ku Klux Klan in the Reconstruction Days following the Civil War brings such universal condemnation from liberal groups, however, that dates now are infrequent.

Aiken said that it cost him $60,000 and took almost a year to produce. He was aided in its distribution by Wayne Pierson, now on the field staff of the U. S. Internal Revenue department in New York.

N. Y. to L. A.

Earl Blackwell
Hal Horne
Jesse Kaye
Tom O'Brien
Monte Proser
M. L. Simons
Richard F. Walsh

Europe to N. Y.

Irving Berlin
David Blum
Morris Novik

N. Y. to Europe

Russell Birdwell
Suzanne Warner

Threat of Matthew Woll, a v.p. of the American Federation of Labor, that pickets would be thrown around theatres showing pictures with players whose political views he doesn't like, was looked on in the industry as just someone else trying to get into the censorship act. Most observers, no matter what their political leanings, readily condemned Woll's threat as extra-legal abridgement of the players' Constitutional rights of freedom of speech and freedom of political thought.

Woll's charge that Hollywood was the third largest Communist center in the United States was contained in a signed editorial in the October issue of The American Photo-Engraver, a union publication. He asked Eric A. Johnston, prez of the Motion Picture Association, to root out "fifth columnists and fellow-travelers."

"There is a distinct possibility," Woll wrote, "that unless the industry takes action, that a League for Political Decency will be formed and picket lines, composed of loyal and irate citizens, will do patriotic duty before the movie houses showing films in which treasonable stars and writers are featured."

Trade observers also saw in the labor exec's dragging out of the red herring a reflection of the jurisdictional disputes which have been wracking the AFL on the Coast and causing work stoppages at the major studios. The Screen Actors Guild—at which Woll seems to unreasonably take particular affront—has been outspoken in demanding that the AFL institute positive machinery to enforce decisions in jurisdictional controversies. It has refused to forbid its members to cross picket lines in the current

(Continued on page 8)

Senate Sets Committee To Study Pix 'Monopolies' With Music Biz Also Eyed

Washington, Oct. 1.

A study into the broad, allegedly monopolistic practices of the motion picture business is being made by a special sub-committee of the House Small Business Committee, it was announced yesterday (30).

Committee, headed by Rep. Estest Kefauver (D., Tenn.), will not only check into such matters as block booking and blind selling, etc., but will go into the activities of the Federal Trade Commission and Justice department anti-trust division in connection with the film angles.

Committee, Kefauver disclosed, will also check into MCA to determine whether it has a monopoly in the music talent field and whether that should be investigated. There is also a possibility that the committee may peek into the strictly music operations of AFM and James C. Petrillo, although this is not yet certain.

However, the investigators will not touch the subject of radio. That is already under study by the Senate Small Business Committee.

The Kefauver committee expects to recommend changes in the anti-trust laws if monopoly situations cannot be properly governed under existing legislation. It will go intensively into what government agencies are doing about situations where the rights of small business may be violated.

Hearings are expected to get under way sometime after Oct. 15. Government officials will be the first called. Industry people may be called upon to testify after that.

The probe into show business is only one part of an overall investigation into monopolistic practices.

CURTIZ'S 'SERENADE,' 1ST ON OWN SLATE

Hollywood, Oct. 1.

After mulling postponement of "Serenade," Warners has turned the picture over to Michael Curtiz, who will make it as the initial film on his Curtiz Productions slate.

Jerry Wald will produce, but Vincent Sherman, who already had shot backgrounds in Mexico for the Dennis Morgan-Ann Sheridan starrer, is now out as director. Curtiz made the deal to handle the film after reading the script.

UP TO 30-40% FOR REISSUES

Rackett's Exodus From Technicolor Said to Hinge on British Guarantee

Culminating a series of sharp undercover differences in policy between Herbert T. Kalmus, Technicolor prexy, and Gerald Rackett, veepee and ass't general manager, the latter last week stepped out of the company. While Dr. Kalmus refused to elaborate on the clash other than to say that he and Rackett had "agreed to disagree," behind-the-scene story is that the flareup followed a Kalmus nix on guaranteeing printing dates to British Technicolor, which has many longtime commitments in London.

With the Rackett resignation in, Jack Clark, his assistant, is understood to have already taken over the No. 2 post. Meanwhile, L. D. Oliver, head of Technicolor production in England, and Kay Harrison, who is Kalmus' British counterpart, currently on the Coast, are doing some big masterminding with Dr. Kalmus in a string of huddles. British exec is a brother to actor Rex Harrison.

Iron curtain on the fracas was lowered by Technicolor officials following an initial announcement which merely said that Rackett was leaving under an arrangement satisfactory to both parties. Rackett, himself, when quizzed refused to make any statement regarding his sudden break.

'Around World' Too Costly, So Welles Will Make Pic For Alex Korda Instead

Difficulty of lining up a London theatre that could properly handle the huge and complicated sets for "Around the World" has led Sir Alexander Korda to drop, temporarily at least, his plan for importing the recent Broadway musical to England. Korda had a large interest in the New York version of the Orson Welles show and planned to recoup some of the losses by shipping the production to England, with Welles repeating his roles as producer, director and star.

With hope now gone of getting "World" on in London in November, as originally planned, Korda has revised his film production schedule to utilize Welles' commitment to him for a picture chore. Following completion of "Lady from Shanghai", which Welles is now making for Columbia, he'll go abroad in December and start work in January on Oscar Wilde's "Salome" for Korda. He'll produce, direct and play the Herod role in the pic, which will be made in Technicolor at Korda's Sound City studios.

Playing the name part in "Salome" will be Eileen Herlie, who has been inked to a term pact by Korda following enthusiastic London reviews a couple weeks ago of her appearance in Jean Cocteau's "The Eagle Has Two Heads." "Salome" was last produced as a film by Charles Bryant, who starred his wife, Alla Nazimova.

Gus Kahn Biopic

Lou Edelman, who'd been considering doing a film on the life of songwriter Gus Kahn as an indie venture, has signed with 20th-Fox for the picture. Edelman will handle the story, with Mack Gordon, himself a songwriter, assigned by Darryl F. Zanuck to produce. Picture, to be titled "Wabash Avenue" and filmed in Technicolor, will be woven around Chicago's Tin Pan Alley. It will include many of the top hits penned by the late Kahn, including "It Had To Be You," "I'll See You in My Dreams," "Memories," "My Buddy," etc. Several of these were written by Kahn in collaboration with Isham Jones and Walter Donaldson.

Damon Runyon has also been considering writing a screenplay around the saga of Donaldson for 20th-Fox. Whether this picture will also be made hasn't been announced.

A Busy B

Hollywood, Oct. 1.

Busiest producer at Warners is Henry Blanke, with 14 story properties on his program, including "Deception" and "Cry Wolf," currently cutting.

Two others before the cameras are "Deep Valley" and "The Woman in White." Lined up for future filming are "Moby Dick," "The African Queen," "Ethan Frome," "Autumn Crocus," "The Fountainhead," "The Iron Gate," "The Man Without Friends," "Lady Windermere's Fan," "Treasure of the Sierra Madre" and "Return of the Soldier."

Fear of 16m Pix As 'Opposition' Curbs That Field

Those rosy pictures drawn a year ago of 16m theatres mushrooming through the country have completely failed of realization—on the advice of major distributing company lawyers since the Federal court antitrust decision was handed down. Legalites have passed out the word to the distribs that offering new product domestically in narrow-gauge could mean a lot more trouble than appears at first glance. Result has been that no company is making available for theatrical exhibition within the U. S. any 16m product.

Gimmick smelled out by the lawyers is that, if the narrow-gauge is offered for rental at all, there may be no legal way to avoid leasing it to any exhib who wants it and is willing to pay for it. In which event there would be no controls to prevent anyone from setting up a 16m showcase next door to an established theatre and, by virtue of lower operating costs, outbidding the standard house for top product.

The whole underlying basis of the court's decree was to encourage and permit open competition for film. And, as the legalites view it, they're not sure at all that the Federal judges will see any difference between 16m and 35m prints of the same picture. To them that will be a mere technical point. On the other hand, to the distribs it would mean an upset of the whole established system of exhibition.

As the decree is expected to be finally worked out, if a picture is available at all, it must be available to anyone who chooses to bid on it. That would apply to 16m, as well as 35m, according to the attorneys. The only solution, therefore, is not to make the 16m available to anyone, they say. If it is offered for exhibition and refused to a particular house because it happens to be in competition with a standard-gauger, the first impulse of the 16m operator would be to sue, figure the Blackstones.

Meantime, the companies are taking back from private distribs the 16m rights on their old product and arranging to rent the pictures through their own exchanges. They are offered only, however, to nontheatrical accounts not in competition with regular theatres. Distribs are also going ahead with release of new product in 16m outside the U. S.

Al Rogell Nixes Rep. Pact to Set Indie Unit

Hollywood, Oct. 1.

Albert S. Rogell turned down a new director ticket at Republic and will organize his own indie producing outfit, with four story properties slated for filming.

Currently Rogell is directing "Heaven Only Knows," on loanout to Seymour Nebenzal. One more picture at Republic will complete his contract.

WHAT'S MORE, B.O. SLIGHTLY TERRIF

Fostered by the current product pinch, flock of reissues now being distributed by the majors are playing to solid attendance while garnering rentals in many cases well above that of new pix. With the patrons apparently sold an paying regular admission coin to catch repeat tours of the oldies, companies are charging and getting between 30 and 40% rentals for their reissues. Moreover, sales forces are reporting that the repeats are doing, in many instances, better than average business throughout the country.

Paramount, for instance, which has reissued both "The Plainsman" and "Jungle Princess" nationally and many other oldies in local situations wherever prints are available to the exchanges has been asking for 30 to 40% rentals for these two pix. Evidence that both films are doing solid business is the fact that playing as a dualer at the Ambassador (N.Y.), the films broke the house record for their first week. As part of the company's fete of its 34th and greatest year campaign, exchanges, in some instances, have put out as many as 30 of the oldies in their territories.

Metro which recently announced a program of three to four reprints annually is asking the same rental for their reissues as for a top A picture —35 to 40%. Metro says it will give these pix the same treatment as its new toppers and points out, additionally that all prints will be new. Top percentage rental applies to "Rage in Heaven" which hits the screens some time this month and "Boomtown," "Captains Courageous" and "The Great Waltz," all of which are set for release this year. "Rage," Metro reports, grossed 125% of average business in test runs in Loew's houses.

Other companies report seeking and getting similar rentals for the burgeoning reissue trade. Universal, with "Shadow of a Doubt" and "If I Had My Way" playing in hinterland theatres is getting up to 40% in some spots. Similarly, 20th-Fox, distributing a number of reissues including "Sun Valley Serenade," "Jesse James" and "The Return of Frank James" is snaring "a high percentage" for this group, according to a company spokesman.

The oldies are figured to be a big proposition for business this fall and winter because of a number of factors, chief of which is a threatened product shortage because of both the uncertain studio labor situation and slow releasing of new films under unfamiliar decree selling. Naturally, the tighter the market on new films, the better the terms that the oldies can bring in the bargaining with exhibs.

2- and 3-Pic Corps. in Lieu of 1-Pic Capital-Gain Setups a New Trend

With the single-pic corporation out of the sure-thing class and into the courts because of the recent Treasury Dept. ukase, producers are now turning to the two and three-pix outfits to keep their profits in the capital gains column of the ledger. Drift towards the multiple pix corporation has its impetus from cerebrations of tax legalites who see that type of setup as armored against the guns of the marauding T-men. While the acid test so far as taxes are concerned on the formation of any corporation is the intent behind the move, the legalites believe that such outfits are better angled to stand up under court test.

Two- and three-pix corporation habit is now on upswing for the added reason that it answers the problems of producers as readily as the solo-pic outfit on the capital gains hurdle while affording the picture-makers with the opportunity of deducting losses of one film from profits of another for tax purposes. A company putting out three films, should one prove a dud, can cut its taxes on the profitable two—an advantage which the single-pic corp. never had.

So far as directors and stars are concerned, the Government's ban continues to pinch as hard, the tax experts say, since only in rare cases will a multiple-pix company be feasible. Meanwhile, T-men on the Coast have quietly fanned out from their original concentration on Sam Goldwyn companies and are currently auditing the books of a number of other picture corporations. Goldwyn's lawyers, who, incidentally, have refused to disclose the exact wording of rulings against that producer's single picture companies, are getting set to challenge the Treasury Dept.'s action in the courts.

Entire question of the validity of the solo-pic company will be moot for a minimum of two years and probably four, lawyers say. Producers, directors and stars who've used that device will stew in doubt for that long, it is said, because final say-so on the puzzler will probably be handed down by the Supreme Court and the legal path to the high court is long and winding.

Indies Leave Roach Lot

Hollywood, Oct. 1.

Indie producers using the Hal Roach lot will move out as soon as their current commitments are completed. After the exodus, Roach will share the studio facilities with Walter Wanger, under a contract which goes into effect Jan. 1.

Indies affected by the removal notice are Andrew Stone, Jules Levey and Federal Films.

Exhibs Deserve Top Pix for Top %, Says Skouras

Picture costs, labor, the decree's outlook and a few other things were informally aired by Spyros Skouras the other day.

On costs, the 20th-Fox prexy cited that "Coney Island" cost $1,500,000 to make; "The Dolly Sisters," a year later, got into the can for $2,550,000; "and I don't think," he observed, "that that $1,000,000 difference is seen from one picture to another. What's more, since the time 'Dolly Sisters' was made last winter that picture would cost us $550,000 more to make, representing the 28% in increased labor costs," he concluded.

Skouras utilizes these upped costs as a base for the overall outlook as regards the picture industry. He argues that these costs must be passed on to the exhibitor; but that in order to legitimately demand top percentages the product must be "super-A," or else. He footnotes, "that means that where we are just about getting even on a 'Cluny Brown,' that picture would be a bust for our company under the new selling method.

"From that, what does it mean? It means that we can only legitimately expect high percentages for legitimately high-grade pictures. What's more, we must be reasonable in our demands. If we get silly ideas about 50 or 60 or 70% deals, we run the risk of the exhibitors secretly getting together and not buying our pictures at all.

"But on the other hand, if mounting labor costs create shortages—as it does with everything else today, because you and I know we can't go in and buy a car, a steak, a suit of

(Continued on page 8)

Briefs From the Lots

Hollywood, Oct. 1.

RKO signed Jack Haley and Boris Karloff to costar in a remake of the old George M. Cohan play, "Seven Keys to Baldpate," rolling Oct. 21 with Herman Schlom producing under supervision of Sid Rogell as executive producer...PRC signed Jane Darwell and Willie Best for feature roles in "The Red Stallion," directed by Lesley Selander, with most of the shooting on location on a ranch near Mount Shasta...Jack Parker will produce and Jane Jones direct a series of shorts, "Hollywood Inside Out," for Crest Films, Ltd... Warners inked Osa Massen and Broderick Crawford for featured roles in "Night Unto Night."

Sanford Cummings will produce "The Son of Rusty," fourth of the Rusty series, featuring Ted Donaldson . . . Hugh Herbert comedy, "Hi Neighbor," rolled at Columbia with Hugh McCullom producing and Edward Bernds directing . . . Colbert Clark started production at Providencia Ranch on Columbia's "Lone Hand Texas," co-starring Charles Starrett and Smiley Burnette, with Ray Nazarro directing. . . . Helen Mowery draws the femme lead opposite Eddie Dean in "Wild Country," the first picture of a new western series at PRC, with Ray Taylor directing . . . Monte Schaff is readying an expedition to India to film "Man Eaters of Kumoan" for Universal-International, with an eight-month shooting schedule, quartered in Bombay . . . PRC started shooting a whodunit, "Philo Vance's Gamble," on the Eagle-Lion lot.

Dolores Moran draws the femme lead opposite James Stewart and Henry Fonda in the fourth section of the Bogeaus-Meredith production, "A Miracle Can Happen." . . . Loew-Lewin will deliver "The Private Affairs of Bel Ami" to United Artists in December, for release in January or February . . . Charles Chaplin is doing his own cutting on "Monsieur Verdoux" in leisurely fashion and is not likely to have it ready for United Artists release until next year . . . Charles R. Rogers will preem his "Angel on My Shoulder" simultaneously in 10 cities, Akron, Atlanta, Atlantic City, Philadelphia, Syracuse, Canton, Kansas City, Houston, Providence and Louisville. . . . Ann Richards checked in at Eagle-Lion as femme lead in "His Bridal Night." . . . John Warburton

(Continued on page 24)

Breen's Second Peek At Controversial British Film 'The Wicked Lady'

"The Wicked Lady," controversial British film which touched off an Anglo-American censorship feud over conflicting neckline standards, is currently en route via air for inspection by Joseph I. Breen, Production Code Administrator, of the recut version. Despite widely aired beefs by the British, after Breen turned thumbs-down on the original because Restoration period dress failed to cover "cleavage," British complied with Breen's ukase by making a number of retakes and recuts. Blasts from Margaret Lockwood, film's co-star with James Mason, and British journalists which taxed American standards as "hypocritical" followed the Breen nix.

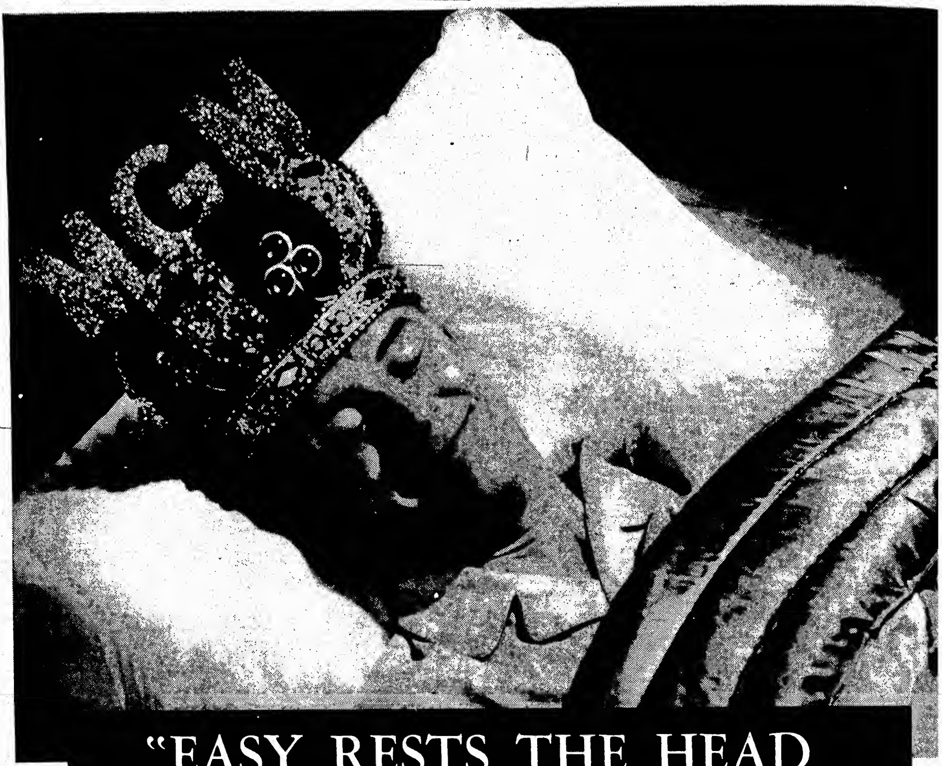
Censorship dispute is due for further spotlighting since Life magazine through its London office has obtained clips of the film "before and after" and have earmarked them for a big layout on the pic. Film, which cost some $800,000, has already grossed close to $2,000,000 in Britain.

Seven Films at Work At WB, Tops Since Spring

Hollywood, Oct. 1.

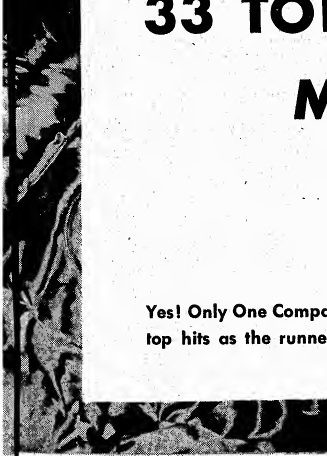
Warners turned the green light on three productions, making a total of seven in work, the greatest number since early last Spring. Newcomers were "My Wild Irish Rose," "The Woman in White" and "Deep Valley."

Dennis Morgan and Andrea King top the cast in "Rose;" Alexis Smith, Eleanor Parker, Sydney Greenstreet and Gig Young in "Woman," and Dane Clark, Ida Lupino and Wayne Morris in "Valley."



"EASY RESTS THE HEAD THAT WEARS THIS CROWN!"

On the next page you'll see why Mr. M-G-M Exhibitor enjoys sweet dreams. Variety's Survey, which it states has been "checked and double-checked" is further incontestible evidence of M-G-M Leadership. There are constant and understandably sincere claims of leadership in the industry, but to showmen all that matters is the final accounting at the end of each year—year after year! M-G-M's Friendly Customers know the score from their own records, now verified by Variety's report. We list on the next page some of the M-G-M Top Hits of the Future. Stick with M-G-M and rest easy!



TALK ABOUT FACTS!

(FROM VARIETY, ISSUE OF SEPT. 25, 1946)

"OUT OF HOLLYWOOD'S 33 TOP HITS—"

M-G-M HAS 13

NEXT COMPANY . . .	5
" " . . .	4
" " . . .	4
" " . . .	4
" " . . .	3
Total	33

Yes! Only One Company Can Be First. And by such a margin. Almost 3 times as many top hits as the runner up. Almost 40 per cent of the entire industry's Top Hit Total!

AND LOOK AHEAD TO M-G-M TOP HITS TO COME:

THE YEARLING (Technicolor)
GREGORY PECK, JANE WYMAN, Claude Jarman, Jr.

A WOMAN OF MY OWN
GREER GARSON, ROBERT MITCHUM, RICHARD HART

THE SEA OF GRASS
SPENCER TRACY, KATHARINE HEPBURN, MELVYN DOUGLAS, ROBERT WALKER

UNDERCURRENT
KATHARINE HEPBURN, ROBERT TAYLOR, ROBERT MITCHUM

FIESTA (Technicolor)
ESTHER WILLIAMS, Akim Tamiroff, Ricardo Montalban, John Carroll, Mary Astor, Cyd Charisse

ANDY HARDY COMES BACK
MICKEY ROONEY, Lewis Stone, Sara Haden, Lina Romay

HIGH BARBAREE
VAN JOHNSON, JUNE ALLYSON, Thomas Mitchell, Marilyn Maxwell

THE UNFINISHED DANCE (Technicolor)
MARGARET O'BRIEN, Cyd Charisse, Karen Booth, Danny Thomas

IT HAPPENED IN BROOKLYN
FRANK SINATRA, KATHRYN GRAYSON, Jimmy Durante, Peter Lawford

MY BROTHER TALKS TO HORSES
"BUTCH" JENKINS, PETER LAWFORD, BEVERLY TYLER

TILL THE CLOUDS ROLL BY (Technicolor)
(Cast alphabetically) JUNE ALLYSON, LUCILLE BREMER, JUDY GARLAND, KATHRYN GRAYSON, VAN HEFLIN, LENA HORNE, VAN JOHNSON, TONY MARTIN, DINAH SHORE, FRANK SINATRA, ROBERT WALKER

SUMMER HOLIDAY (Technicolor)
MICKEY ROONEY, WALTER HUSTON, GLORIA DE HAVEN, "BUTCH" JENKINS, Frank Morgan, Marilyn Maxwell, Agnes Moorehead, Selena Royle

THE SECRET HEART
CLAUDETTE COLBERT, WALTER PIDGEON, JUNE ALLYSON

THE BEGINNING OR THE END
BRIAN DONLEVY, ROBERT WALKER, Tom Drake, Beverly Tyler, Audrey Totter

TENTH AVENUE ANGEL
MARGARET O'BRIEN, Angela Lansbury, George Murphy, Phyllis Thaxter

THE MIGHTY McGURK
WALLACE BEERY, Dean Stockwell, Edward Arnold, Aline MacMahon

LIFE'S FOR THE LOVING
GENE KELLY, Marie MacDonald, Charles Winninger

THIS TIME FOR KEEPS (Technicolor)
ESTHER WILLIAMS, Lauritz Melchior, Jimmy Durante, Johnnie Johnston, Xavier Cugat

LADY IN THE LAKE
ROBERT MONTGOMERY, Audrey Totter, Lloyd Nolan

RKO Withdraws (Temporarily?) From ATA During Decree Fight

Withdrawal of RKO theatres last week from membership in the American Theatre Assn., repercussion of ATA's intervention in the anti-trust suit, is believed to be temporary by ATA officials. Letter from Malcolm Kingsberg, RKO theatre chief, which notified ATA of his company's decision made that point by stating that RKO "for the time being" felt it was advantageous both to RKO and ATA for the company to drop its membership. The company had opposed any move by ATA to interject itself in the anti-trust suit, its lawyers probably feeling that as a member of ATA it would be in an inconsistent position since the theatre organization's intervention is purely in the role of spokesman for indie exhibs.

With RKO out of the ATA picture, at least until the anti-trust suit is decided, the theatre organization has only Paramount and National Theatre affiliates from the Big Five as members. Loew's circuit never did join, ATA execs now disclose, because its lawyers discouraged such action during the time when the anti-trust suit is in a critical stage. While Loew's legelites have never given an out-and-out reason for its aloof stand, fear that joining up could be construed as a move towards monopoly deterred enlistment in ATA.

Warner Bros. theatre group never did indicate any solid interest in ATA nor did it ever seriously consider joining. Company was the only one of the Big Five that had no representative or observer at the St. Louis convention. Par and National intend to continue membership in the organization regardless of RKO's withdrawal, ATA officials say. Several Par partners have supported financially the recent intervention action of a group of southern exhibs and exhib organizations which acted jointly with ATA under the title of Confederate States Assn.

ATA claims that its membership is continuing to grow steadily despite loss of most affiliate support. Membership expansion, it is said, is being drawn from indies who are solidly behind its intervention petition. Theatre organization may well make political capital out of affiliate losses with the indies since coolness of many small fry exhibs towards ATA stems from the fear that the outfit is a front for the affiliates.

Backlog Pix

Continued from page 3

continuing source of films from the United Kingdom.

Other majors fall in between the UA high and the 20th low. RKO has 23 films; Paramount, 19; Warner Bros., 18; and Columbia, 15. All majors except for 20th and Metro are figured to have enough of a backlog to carry them, under current releasing pace, for many months before they would be forced to feel the pinch. Well fortified position of these majors might, however, prove unavailing should the fracas develop to the point where transportation and theatres are drawn into a general walkout.

Reissues

Recurrent rash of studio troubles is viewed gravely by h.o. execs who fear that it may develop into a protracted and knockdown battle between the two labor giants with the majors in the middle. Industry has already been warned by Barney Balaban, Par's prexy, that it may yet be pushed into the position of drawing upon reissues to meet product requirements. Balaban said this despite the fact that his company's 19 pix past the shooting stage ordinarily would insure Par of product for a full six months or more.

Likelihood is strong that most if not all majors would supplement their current stock of pix with reissues should the going prove long and rough. The oldies have shown surprising b.o. pull in the past few months and the temptation to husband their new films by fattening the list with reissues would probably win over converts to Balaban's way of thinking.

ERMINI WITH YOUNG

Aldo M. Ermini, former major in the U. S. Signal Corps, has been taken on by Harold Young Productions, commercial pix company, as vcepee and associate producer.

Ermini will supervise production of films both in English and foreign languages, with particular attention l...

PRC-Sutherland Studio Deal Set for 1947

Hollywood, Oct. 1.

PRC closed a deal to operate the Sutherland Studio for eight months in 1947. Arrangement was made to provide studio space for indie producers releasing through PRC.

John Sutherland, owner of the lot, will not only function as landlord, but will produce two features for PRC, his first attempt at full-length pictures.

Hearings Begin Oct. 22 On Decree-Dissenters; ATA Plea Day Before

Conflicting ideas of the eight majors and the Government on the form of the anti-trust decree will be aired starting Oct. 22 before the three-judge statutory court, it was decided Monday (30) at a conference staged by lawyers for the majors and the Dept. of Justice with Federal Judges Henry W. Goddard and John Bright. Oral argument is expected to continue for several days before the three judges huddle in private on the question. Preceding decree argument, on Oct. 21, the court will hear applications of American Theatres Assn. and the Confederacy of Southern Assns. for intervention, in addition to a plea by Sidney Lust, an exhib, for an upset of an award against him by the motion picture arbitration appeals tribunal.

Expression of opposition to the ATA and CSA move has already been made by the Government in a letter dispatched to the statutory court. D. of J. letter told the court that exhibs are part of the public and as such were already represented by the Government under legal theories covering prosecution of anti-trust suits. No objection would be raised to exhibs seeking to be heard as amicus curiae, the Government said.

Special Ass't Attorney General Robert L. Wright advised the two judges at the confab that the D. of J. would have all papers filed, including any late additions to their decree proposals, by Oct. 7. Big Five attorneys were not certain whether they will have completed their final proposals by that date.

Losses Mount

Continued from page 2

ing manned by supervisors and a few who hadn't walked off the job, but Duquesne Light Co. warned users that it couldn't promise much current a lot longer. That would mean a shut-down of every theatre in Allegheny and Beaver county except the downtown houses and a few suburban and nabe keys which have generators standing by ready for use on a moment's notice.

Radio stations still had enough power to operate from their own studios, but all of them contemplating a move to transmitters for broadcasting in case the strike continued. Two reasons for this, lack of power at studio itself and possible shutdown of elevators since studios here are mostly located on top floors of downtown buildings.

Of the three daily newspapers, only two, Post-Gazette and Sun-Telegraph, were carrying any lineage for theatres. Press eliminated ads altogether on week-days, but gave amusement spots a break in the past Sunday edition.

In lot of cases, where enough power was available to keep niteries and lounges partially lighted, managements were closing of their own volition because nobody was coming in. With stores all shut, Golden Triangle has been looking like a deserted village. Practically nobody on the streets at all. There have been no regular hours. Places that might be open one hour were closed the next, and confusion was growing everywhere.

Around 75,000 were jobless locally as result of strike and loss so far over weekend to industry in general had been conservatively placed at $100,000,000.

Miniature Reviews

"Undercurrent" (M-G). Heavy drama with femme appeal and star values for hefty boxoffice.

"The Dark Mirror" (U-I) Strong cast headed by Olivia de Havilland and Lew Ayres in a weakly scripted whodunit.

"Below the Deadline" (Mono). Good melodrama for supporting positions.

Pixers-Woll

Continued from page 4

battle and, in fact, has called a meeting for tonight (Wednesday) at which future policy along that line will be discussed.

Emmett Lavery, prez of the Screen Writers Guild, which has no AFL or CIO affiliation, declared: "It looks to me as if Mr. Woll is making a fast run around end. He seems to be going on the idea that the quickest way to break a union is to involve it in a discussion of the political faiths of its members. We take the position that a man's politics and religion are not the concern of guild or union. If it's true that subversive people are being employed, the issue is in what pictures and what studios?"

Woll asserted of Hollywood players: "Ashamed of the meaningless roles in which they are cast, oppressed by a sense of guilt because of the swollen incomes, smarting under the taunts of superior but non-Hollywood intellectuals, these world-savers in greasepaint find refuge in the Communist party or its peripheral organizations. Somehow, playing at revolution seems to justify the possession of a swimming pool and improves the taste of Astrakhan caviar and the feel of Russian sables."

Top Pix

Continued from page 5

clothes, and the like—why can't the same thing happen with pictures? It's possible that $5 a ticket may be the result as the value of our buying dollar decreases and the costs rise to such degree as to reduce the production output."

Skouras cited the pre-war $23 labor rate against today's $50 average; the pre-war unemployment and today's unwillingness to work, despite the need for production. He had at his fingertips statistics on lethargic ship-loadings, motor production, and the like, as evidence of his study of labor problems in all industry.

In pictures he cited the 40- and 45-day shooting schedules, in normal Hollywood production, as against the 60, 70 and 80 days it takes now to shoot a picture.

So long as business is good it can absorb this mounting overhead. Skouras, like all business leaders, worries what happens when the overhead becomes disproportionate to the income.

'Well Digger's Daughter'

"The Well Digger's Daughter," Marcel Pagnol's French production starring the late Raimu, had its American preem Sept. 28 at the new Avenue Playhouse, Avenue of the Americas and 47th street, N. Y. Completed in 1941, the film originally ran 150 minutes but is 25 minutes shorter in its present form. One sequence omitted was a newsreel shot showing Marshall Petain telling his countrymen that an armistice with the Germans had been asked.

Reviewing the film May 28, 1941, from Paris, VARIETY (*Ravo*) said: "Cast is a positive marquee draw. Getting comedians Fernandel, Raimu, Charpini and Tramel together in one picture is getting the cream of French male humor under one roof . . . Pic has exploitation possibilities abroad, but will naturally have to be cut for foreign market, although that's going to be hard since every moment is crowded with action and humor . . . Subject is old but Pagnol gives it the touch which lifts it above ordinary level."

English subtitles by Herman G. Weinberg permit American audiences to follow the action fluently. Pic is limited to the art houses, but will get big returns here.

Film Reviews

Undercurrent

Hollywood, Sept. 28.

Metro release of Pandro S. Berman production. Stars Katharine Hepburn, Robert Taylor, Robert Mitchum; features Edmund Gwenn, Marjorie Main. Directed by Vincente Minnelli. Screenplay, Edward Chodorov; based on story by Thelma Strabel; camera, Karl Freund; score, Herbert Stothart; editor, Ferris Webster. Tradeshown L. A. Sept. 27, '46. Running time, 114 **MINS.**

Ann Hamilton	Katharine Hepburn
Alan Garroway	Robert Taylor
Michael Garroway	Robert Mitchum
Prof. "Dink" Hamilton	Edmund Gwenn
Lucy	Marjorie Main
Sylvia Lea Burton	Jayne Meadows
Mr. Warmsley	Clinton Sundberg
Prof. Joseph Bangs	Dan Tobin
Mrs. Foster	Kathryn Card
George	Leigh Whipper
Justice Putnam	Charles Trowbridge
Henry Gilson	James Westerfield
Uncle Ben	Billy McLain

"Undercurrent" is heavy drama with femme appeal and hefty marquee voltage. Typical lush Metro production gives it plenty of eye-appealing dress as background for drama and stars carry off their assignments in top fashion. Boxoffice potential is solid by virtue of such names as Katharine Hepburn, Robert Taylor and Robert Mitchum.

Film is first for Taylor since his war service and he puts over a difficult characterization as the heavy, somewhat of an inovation from his usual hero roles.

Picture deals with psychology angle in which a weak, uncertain man uses lies, theft and even murder to obtain power and acclaim. Unfoldment has a curious static quality as directed by Vincente Minnelli which keeps it from ever being really believable but cast talent and performances hold the interest.

Appeal for femmes lies in romance between Miss Hepburn and Taylor and uncertainty as to how it will work out. Taylor, war-made industrialist, marries Miss Hepburn, daughter of a scientist, after a whirlwind courtship. After marriage, the bride begins to discover odd incidents in her husband's past, including his brother's mysterious disappearance and the fear that dogs and other animals have for the man. She develops almost an obsession over digging up facts about the brother and when she learns her husband has falsely charged him with theft and, also had murdered an obscure scientist and stolen the invention which was basis for his fortune, the break comes.

Climax builds up considerable chills and thrills as Miss Hepburn seeks to escape Taylor. He tries to ride her over a cliff and then, as he's set to smash her skull with a boulder, his own horse stomps him to death. Edward Chodorov scripted in fine fashion from a Thelma Strabel story.

Miss Hepburn sells her role with usual finesse and talent. Mitchum, as the missing brother, has only three scenes but makes them count for importance. Edmund Gwenn, Marjorie Main, both in small spots, Jayne Meadows, Clinton Sundberg, Dan Tobin, Kathryn Card, Leigh Whipper and others give the stars very solid support.

Pandro S. Berman did a tasteful job of assuring lush production dress for the picture. Art direction and set decorations are particularly noteworthy and handled by Cedric Gibbons and Randall Duell, and Edwin B. Willis and Jack D. Moore, respectively. Karl Freund's lensing is expert and musical score by Herbert Stothart counts towards setting mood for drama. Picture is overlong and could stand further editing. *Brog.*

The Dark Mirror

Universal-International release of Nunnally Johnson production. Stars Olivia de Havilland, Lew Ayres, Thomas Mitchell; features Richard Long, Garry Owen, Lester Allen. Directed by Robert Siodmak. Screenplay, Nunnally Johnson, based on original by Vladimir Pozner; camera, Milton Krasner; editor, Ernest Nims; music, Dimitri Tiomkin. Tradeshown N. Y., Sept. 30, '46. Running time, **85 MINS.**

Terry Collins / Ruth Collins	Olivia de Havilland
Dr. Scott Elliott	Lew Ayres
Detective Stevenson	Thomas Mitchell
Rusty	Richard Long
District Attorney	Charles Evans
Franklin	Garry Owen
George Benson	Lester Allen
Mrs. Didriksen	Lela Bliss
Miss Beade	Marta Mitrovich
Photo-Double	Amelita Ward

"The Dark Mirror" runs the full gamut of themes currently in vogue at the boxoffice—from psychiatry to romance back again to the double identity gimmick and murder mystery. But, despite the individually potent ingredients, somehow the composite doesn't quite come off. Name strength of the cast and solid production values, however, should counteract the screenplay's vagaries.

Opening with a promising gait, the pic gets lost in a maze of psychological gadgets and speculation that slows it down. Olivia de Havilland, playing a twin role, carries the central load of the picture. She's cast simultaneously as a sweet, sympathetic girl and her vixenish, latently insane twin sister. A murder is committed and while one girl has been positively identified as coming out of the man's apartment on the night of the murder, the other establishes a fool-proof alibi. Police are stymied in making an arrest since they can't establish which sister is which. While the police carry on with an attempt to differentiate the twins, the script tips its mitt to the audience and the tension is lost.

Making a comeback after several years' absence from the screen, Lew Ayres is cast in his familiar role as a medico—a specialist on identical twins. Slightly older looking and sporting a mustache, Ayres still retains much of his appealing boyish sincerity. But in the romantic clinches, Ayres is stiff and slightly embarrassed looking. Copping thespic honors, despite a relatively light part, Thomas Mitchell plays the baffled dick with a wry wit and assured bearing that carries belief.

Miss De Havilland, however, can't make her roles come to life. Saddled with lines that go from sticky sentimentality in one part to five-and-dime melodrama in the other, she winds up with two-ply wooden characterizations. It's an incredible role that can't be surmounted by Miss Havilland's proven talents. One of the difficulties she faced is the fact that the plot starts the twin roles off in closely similar emotional keys then suddenly, without warning or motivation, splits them into night and day.

Camera work is excellent, as is the score, which at several points in the production contributes neat humorous touches. Direction by Robert Siodmak is handled positively despite the dramatic looseness. *Herm.*

Below the Deadline

Hollywood, Sept. 28.

Monogram release of Lindsley Parsons production. Stars Warren Douglas, Ramsay Ames; features Jan Wiley, Paul Maxley, Philip Van Zandt, John Harmon, Bruce Edwards. Directed by William Beaudine. Screenplay, Harvey Gates, Forrest Judd; original, Ivan Tors; camera, Harry Neumann; editor, Ace Herman. Previewed Sept. 24, '46. Running time, **65 MINS.**

Joe Hilton	Warren Douglas
Lynn Turner	Ramsay Ames
Vivian	Jan Wiley
Arthur Brennan	Paul Maxey
Oney Kessel	Philip Van Zandt
Pinky	John Harmon
Sam Austin	Bruce Edwards
Jeffrey Hilton	George Meeker
Nichols	Clancy Cooper
Blonde	Cay Forrester
Turner	Alan Bridges
Vail	George Eldredge
Welsh	William Ruhl

Fast-action melodrama that will play off okay in supporting positions. Production values are good for budget and playing and direction maintain interest in slight but satisfactory story. "Below the Deadline" tag has little connection with plot.

Warren Douglas, comparatively new film face, does an interesting performance as an embittered veteran out to get all he can. When his brother, bigshot gambler, is bumped off by a rival mob, Douglas takes over the business. He's a ruthless operator, determined to parlay a fortune to make up for his war years. Cash flows in, vet looks a cinch to reach his goal. He resists efforts of friends to get him out of the rackets, reformation doesn't come, a new mayor is elected, and the rival mob nearly succeeds in bumping him off.

Ramsay Ames does well by femme lead as Douglas' romance. Jan Wiley, Paul Maxey, Philip Van Zandt, Bruce Edwards, George Meeker and others lend okay support. Particularly good chore is turned in by John Harmon as Douglas' henchman.

William Beaudine's direction gives the melodrama good pacing and Lindsley Parsons' production supervision shows money well spent. Lensing and other technical factors measure up. *Brog.*

New Foreign Films

(Unlikely for Anglo-U. S. Market)

"L'Insaissable Frederic" ("The Uncatchable Frederic") **(FRENCH)**. Pathe Consortium release of Tellus production; directed by Richard Pottier; stars Renee St. Cyr, Paul Meurisse; screen play, Gerard Cartior, Carlo Rim; reviewed in Paris. Running time, **100 MINS.**

Local audiences laugh over old gags about a reporter fooling a femme detective writer as to his own identity. She falls for him when he

(Continued on page 16)

'The Raiders'

"The Raiders," British Lion release of Crown Film production, currently at the Rialto, N. Y., was previously reviewed by VARIETY in London, issue of Jan. 3, 1945, under the title of "Western Approaches." A documentary film in color, it was made with a cast of non-professionals and is dedicated to merchant seamen.

Stating the film "should draw favorable comment on both sides of the Atlantic," the reviewer also noted the picture represented "painstaking effort, and augurs well for future product of this sort."

Checkers Figure Exhibs Get Away With as Much as $25,000,000

Product shortage expected to result from the majors' emphasis on only top-budgeted productions to meet the new sales requirements of the anti-trust decision is expected to have one beneficial effect for the industry—at least from the distribs' point of view—and that's a great decrease in the amount of cheating being done by recalcitrant exhibitors.

Film industry's own black market, as some officials have labeled it, is getting worse instead of better, with the more ambitious exhibs apparently trying to outshine each other in attempts to beat the majors out of their legal returns. Record falsifying is costing the industry from $20,000,000 to $25,000,000 yearly and, according to h.o. officials, it's time to crack down on the falsifiers once and for all. Amount of money being lost, as one sales topper pointed out, could pay for 25 million-dollar productions and, with production costs skyrocketing, the industry can't afford to gloss over this much of a bundle anymore.

Product shortage, if it comes about, will result in the establishment of an even greater seller's market than now exists. Majors, consequently, will be enabled to choose from among exhibs seeking to buy their product. If the competitive bidding system becomes law with the final decree, it's expected that the majors will have the right to turn down even the highest bid for sufficient reasons. If an exhib is caught cheating, it's believed, the majors will certainly have the right to refuse to sell him product.

Reps of the majors pointed out that they're only filing suit today where an exhib refuses to show his books or refuses to settle if the cheating charge has been proved. Books in question are those which the exhib keeps for the Internal Revenue Department, which must list correct returns from the standpoint of Federal admission taxes. Number of suits filed are increasing in number and some exhibs, when confronted with records of the checkers, have been forced to turn in once or twice as much as he originally paid on his own figures.

Most of the majors, consequently, are lining up their forces for an all-out blow at the record falsifiers. Just as the OPA treats black marketeers, the cheating exhibs will be warned once or twice. If they persist after that, then they'll be cut off the lists. Under the single-selling policy already in effect, it will be a comparatively simple matter for the majors to cancel out after each contract. Exhibs, under the threat of being cut off from enough product to keep their houses in operation, are expected to come around in quick order on correct records.

M-G to Continue With Its Own Willmark Checkers

Rising to the defense of Metro's checking system following the onslaught of gripes voiced at the recent Allied convention in Boston, Metro h.o. execs declared that the company would continue to operate its own checking department independently of any other company and would expand the service where necessary. Majority of the Allied gripes, which were directed mostly at Confidential Reports, Inc., but which also singled out Metro for lambasting, were regarded by industry officials as a subterfuge slam at percentage deals, rather than against checkers as such.

Regardless of what anybody says to the contrary, the Willmark agency, which Metro uses to fill in on complicated situations that can't be covered by company checkers, is not a detective agency, according to Metro toppers. It's a legitimate organization used by some of the nation's largest industrial concerns. Loew's Theatres may use detective agencies to check on its own personnel but this is company business and apart from the distribution of Metro product.

Metro has an exclusive contract with Willmark, it was said, prohibiting the company from working for any other company in the film industry. This, plus the fact that Metro uses only company personnel for checkers, rules out the possibility of any exchange of information with checkers working for other of the majors through CRI, as alleged at the Allied meet.

'Lamb' Shifts

Hollywood, Oct. 1.

William Cagney will shift the filming of "The Stray Lamb" from the Goldwyn studio to General Service, where he recently acquired a financial interest.

Cagney's space commitment with Goldwyn lapses in two months, after which he will have to move off the lot. His "Lamb" was slated to start two weeks ago but was postponed because of the unsettled labor situation.

CR Gives Brush To 'Local' Beefs

Exhib wails of distress on the touchy subject of local checkers are just a "smoke screen" raised in their perpetual battle against percentage pix, according to a spokesman for Confidential Reports. Scouting the claim voiced at length recently at the Boston national convention of Allied States Exhibitors that the whole town knows the exhib's business, CR officials say that "anyone willing to spend two-bits to hire a boy to make a few checks on the theatre could find that out."

Company which checks for all majors except Metro has been discriminating to extremes in choosing its local checkers, CR maintains. Therefore, exhibs' assertions that, in some instances, even their own landlords were hired for the job with a consequent boost in theatre rent when the landlord saw how good business was, is an absurdity, CR execs declare. "All applicants for checking chores are investigated as to their background, employment and character," the CR topper said. "We'd have to have our heads examined if we hired the owner of a theatre to check on the house," he added indignantly.

The theatre owner who screams over local checkers is at that very time employing local cashiers, local doormen and local ushers, the CR official pointed out. "Anyone of them can and probably do talk about what business the exhibitor takes in with just as much accuracy," he argued. "So the whole town, in all likelihood, knows anyhow."

Any checker gabbing too much would be promptly fired by the company, it was further said. All an exhib has to do is to present an honest complaint and it would be attended to without delay, the CR spokesman declared. "But we notice though there have been plenty of gripes that we abuse the system, no specific instances, including names, one has come forward with any

N.Y. LICENSE COMM'R LAUDS FILMS' KID PIX

Severely critical of the film industry when he first came into office at the beginning of this year, Benjamin Fielding, N. Y. City's License Commissioner, has apparently been softened by the Motion Picture Association's public relations move in setting up a Children's Film Library. Fielding took to the air Saturday (28) on WEAF in a talk called "A Fair Deal to the Public" to put his department on record as endorsing "the splendid steps" in making available "pictures rich in literature, adventure and fun."

Fielding also promised to line up the Board of Education behind the Saturday morning showings of the pix in the Children's Film Library. Plan is to arrange school groups to attend the screenings en masse under guidance of a teacher.

With only one print of each of the 28 titles in the CFL available in each key city, shortage has already been felt in New York, although the program is only a few weeks old. Considerably greater scarcity of prints is expected if the Board of Education plan goes through. In that case, either additional prints will be made or they'll be shipped in on loan to the New York exchanges from other keys throughout the country.

CFL is a public relations scheme to make available to exhibs for Saturday a.m. showings at minimum rentals pictures which are especially suitable for children.

Fortnight Blackout At General Service

Hollywood, Oct. 1.

General Service studio went dark for two weeks with the windup of the William Boyd production, "Hoppy's Holiday." Shutdown is the longest period of idleness on that lot in several years.

Studio will return to activity about Oct. 10 with the start of Hunt Stromberg's "Personal Column."

Hummel, DeRochemont See Europe's Future In 2 Different Ways

Americans have a worse case of jitters about the Russian menace to Europe than the Europeans. According to Joseph S. Hummel, Warner Bros. veepee in charge of continental Europe, fears of imminent Communist revolutions in Europe ought to be dispelled in face of the steady shift of Continental political opinion to the right.

Denying charges made by Richard de Rochemont, March of Time producer, that Hollywood pictures were "dangerously falsifying American life," Hummel declared that all the film companies were carefully sifting their backlogs for suitable features for the overseas market. Hummel asserts that he saw no evidence of resentment in Europe against the so-called "frivolity" of American screen entertainment.

(De Rochemont also just returned from a month's trip to England and France, declared that American films abroad were giving a distorted and dangerous picture of U. S. life. Accusing Hollywood of depicting life in terms of "luxury, opulence and frivolity," de Rochemont warned that it was "leaving a bad impression on the European public which deduces from them that Americans have no serious outlook on life, no real concern with the major problems which are tearing Europe apart, and no basic long-range program to oppose the highly articulated Communist program).

Prospects in the European market are good, said Hummel, and will get better as the countries recover their pre-war level. Only serious negative developments in the postwar situation is the existence of Russia's iron curtain across eastern Europe and the linking of films to politics with each country trying to develop native film production as a propaganda medium. "But," said Hummel, "only high quality films will pay off—patriotism alone will not meet any bills."

Discussing the situation in France, Hummel said that the Blum-Byrnes pact, operative since last July, has not unsaddled French product from their dominant position in French theatres. Hummel predicted that French product would have close to 70% of the playing time during the next six months. But Americans have a double squawk in this territory said Hummel, pointing out that profits were being cut down by the serious rawstock shortage and the abnormally high taxes at the b.o. Admission prices, however, may soon be hiked by about 40% to alleviate the situation.

Eagle-Lion Pub-Ad Execs, East-West, in N.Y. Powwow

Sam Israel, Coast pub-ad chief for Eagle-Lion, arrived in New York Monday (30) for a week of huddles on campaigns, budgets and organization of the eastern publicity and advertising department. Max E. Youngstein was named director of advertising and publicity for the company last week, with headquarters in New York.

Arthur Jeffrey, who moved over to E-L from International, will top the publicity department under Youngstein. Otherwise, intention is to keep the staff to a minimum, with the PRC pub-ad department slated to provide physical facilities and handle detail. PRC's physical facilities are being used for distribution of E-L product.

Youngstein was assistant director of advertising, publicity and exploitation for 20th-Fox and during the war served as top flack for the Motion Picture and Special Events section of the War Finance Division of the Treasury Department.

Initial E-L campaign will be on "It's a Joke, Son," starring Kenny Delmar ("Senator Claghorn").

Distribution Overhead Up 20-35% In Year; Wages, Legal, Checkers, Etc.

While industry execs have exhibited considerable disturbance over the rising costs of picture production during the past year, they're accepting with little squawk the almost equally significant uptrend in distribution expenses. Tilt in the latter category in the last 12 months is estimated at between 20 and 35%, but company execs feel it has been justified by upped grosses and as long as it isn't reflected in net profits — which continue to climb—they're not particularly worried.

Distrib execs are quick to state, however, that should b.o.s fall off that will be something else again, because they recognize that wages will be slow in following any deflationary trend, with the increasing unionization of the releasing end of the business. Overall, prospect, too, is for upped distribution expenditures as result of new decree selling policies, regardless of wage trends.

Costs have gone up in distribution in a wide variety of ways, some directly connected with general inflation throughout the world and some peculiar to the film business itself. Rise has not kept pace with that in Hollywood, however, since craft unions there have exhibited considerably more strength than labor organizations in the distribution field and star and story prices have skyrocketed.

Tilts in production costs are more quickly noticeable, too, because of difference in accounting methods on the two costs. At the studios, overhead charges are carefully computed against each picture, while in distribution no effort is made to keep a film-by-film accounting of costs.

One of the major items carried by (Continued on page 24)

Cos., Brandt Huddle on %

Conferences with Harry Brandt on coin allegedly due Paramount, RKO, Warner Bros. and Metro by houses owned or operated by Brandt will begin shortly, according to Louis Nizer, counsel for the companies in the action. Claims grow out of charges by the distribs that the houses erred in calculating sums due on percentage engagements.

Similar charge by 20th-Fox, which was arbitrated last spring by Fox prexy Spyros Skouras, resulted in payment of $237,000 by Brandt to the company. Claims of the other companies were pushed off while Nizer was on vacation and discussion of them is now about to be resumed.

Meantime, 'Outlaw' Bally Paying Off

While withdrawal of the Production Code seal from "The Outlaw" and squawks from religious and civic groups have pretty well stymied large-scale distribution of the film throughout the United States, producer Howard Hughes is going ahead with plans for international exhibition of the film. He's even drummed up competition between Mexico and Britain for preem of the Jane Russell-starrer outside the U. S.

In the meantime, after long delays and refusing all sorts of deals for a Broadway showing, Hughes sewed up three houses for day-and-date exhibition in New York, starting Oct. 26. Theatres are the Gotham and Republic, both operated by the Brandt circuit, and the Rialto, operated by Arthur Mayer. They have 922, 1,225 and 594 seats, respectively, giving a total capacity of 2,741.

Harry Gold, distribution head, and Alec Moss, publicity chief for Hughes, head for London in a few weeks to set up the opening of "Outlaw" there. Suzanne Warner, of the publicity department, planed out of New York, Friday (27) for England with a bulky portfolio of Russell stills of the type which won a nix from the Motion Picture Association's Advertising Code Administration here. London opening is expected around Nov. 1.

Alejandro Buelna, Jr., head of Mexican T u r i s m o, government agency to encourage tourist travel to Mexico, arrived in Hollywood over the weekend in an effort to line up "The Outlaw" for a Mexico City date. His aim was to set an opening before the London preem.

Boston Bans 'Outlaw'

Boston, Oct. 1.

"The Outlaw," passed for presentation in Boston some time ago by the State police film censors, was banned from the city by city censor Samuel Nessen last week on grounds that it "glorifies crime and immoral actions" and "would be against public morality or decency."

Banning was upheld by Mayor Curley.

Censorship Repercussion

Ocean City, N. J., Oct. 1.

Showing of "Outlaw" at Steel Pier last summer is having repercussions. A petition was sent to Governor Edge by Bishop Fred P. Corson, head of the Philadelphia area of the Methodist Church, asking that the State institute censorship of films.

In the petition, Bishop Corson referred to "recent pictures shown in New Jersey of an objectionable and immoral nature." It was signed by members of the Methodist clergy who met here for the annual session of the New Jersey Conference of the Methodist Church.

The question of setting up a board of censors may be brought up in the special session of the Jersey Legislature which opened yesterday (Mon).

Nip 'Outlaw' in M'w'kee

Milwaukee, Oct. 1.

No sooner was "Scarlet Street" placed on the approved list by the city censorship board than the group placed its ban upon "The Outlaw."

Russia's 47,000 Film Theatre Mart Potential Intrigues U.S. 16m'ers

Distributors of 16m film and projection equipment sniffed out the existence of a vast new market awaiting them in Russia if, and when the iron curtain and trade barriers can be levelled. Trade plum is only a potential at present but the 16m outfits have begun to count their chickens on the basis of the recently promulgated Russian five-year plan which projects doubling the number of theatres currently operating. Today, Russia numbers 28,000 filmeries but by 1950 the figure will be kited to the vicinity of almost 47,000, according to the reconstruction and expansion blueprints.

With most of the new theatre-building to be situated in small towns and rural areas, the Soviet film trust is known to be favoring increasing use of narrow-gauge film. 16m outfits in this country are sanguine that ultimately they will be cashing in on the Soviet program. Reasoning is based on the fact that Russia is not geared industrially to equip itself and Germany, which in pre-war years was a source of film machinery for Russia, is now flattened. Only source now on tap for film equipment is the U. S. and the Soviets, like it or not, will be sending their purchasing agents here.

DUANE, PICKMAN JOIN DOS, LEWIS UP AT SP

Tom Duane has joined David O. Selznick as sales rep in the New England and Canadian territories. Prior to joining Selznick he was Boston branch manager for Republic and before that was with Paramount for 15 years in various key city sales posts. Duane will headquarter in Boston and shortly begin a tour of cities in his territory to set engagements of "Duel in the Sun."

Jerry Pickman, who headed publicity department of Armand Deutsch's and Hal Horne's Story Productions, resigned as of the end of last week to become aide to Sid Alexander, eastern pub-ad head for David O. Selznick. Pickman's initial assignment, on which he'll start next Monday (7), will be to handle New England openings of "Duel in the Sun."

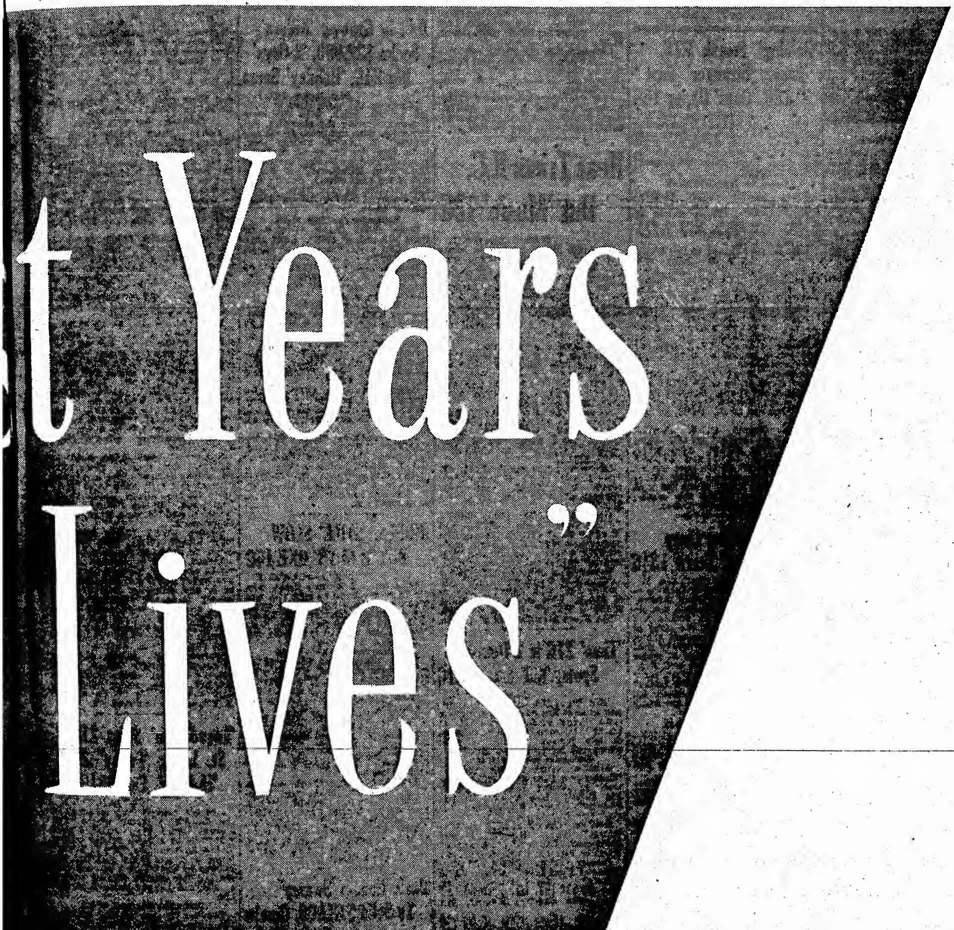
Bernard Lewis, who had been assistant to Pickman at SP, was named by Horne last week to succeed him as chief flack. Both Lewis and Pickman came to SP from 20th-Fox.

Great entertainment in

"The Bes

of Our

the Goldwyn manner...



L. A. Slow With 'Homicide' Dull 35G, 3 Spots, 'Journey' 35G in 2; 'Sleep' 55G, 3, 'Passage' 40G, 5, Lively H.O.'s

Los Angeles, Oct. 1.

Lightweight new product is not creating much stir in local first-runs currently. Return of hot weather also is cutting into trade but not hurting spots with stronger bills. 'Gallant Journey," in two theatres, looks light $35,000. "Home Sweet Homicide" is heading for dull $35,-000 in three houses.

Holdovers are led by "Big Sleep" which will do stout $55,000 in three spots, second session. "Canyon Passage" still is strong at $40,000 in second stanza for five locations. Third frame of "Make Mine Music" will hit $25,000 in three spots. "Martha Ivers" appears steady $38,000 in two houses for second week. "Rebecca," on reissue, is only okay at $24,000 in four spots.

Estimates for This Week

Belmont (FWC) (1,532; 50-$1)—"Holiday Mexico" (M-G) (5th wk-4 days). Just $2,500. Last week, okay $4,700.

Beverly Hills Music Hall (Blumenfeld-G&S) (824; 65-$1)—"Rebecca" (UA) (reissue). Okay $4,500. Last week, "Caesar and Cleopatra" (UA) (4th wk), nice $3,600.

Carthay Circle (FWC) (1,518; 50-$1)—"Im I'm Lucky" (20th) and "Strange Triangle" (20th) (m.o.). Fair $6,000. Last week, "Claudia and David" (20th) (m.o.), okay $5,-800.

Chinese (Grauman-WC) (2,048; 50-$1) — "Home Sweet Homicide" (20th) and "Little Miss Big" (U). Dull $11,000. Last week, "Lucky" (20th) and "Triangle" (20th), light $12,000.

Downtown (WB) (1,800; 50-$1)—"Big Sleep" (WB) (2d wk). Fast $23,000. Last week, big $28,800.

Downtown Music Hall (Blumenfeld) (872; 55-$1)—"Rebecca" (UA) (reissue). Light $12,000. Last week, "Caesar and Cleopatra" (UA) (4th wk), down to $8,800.

Egyptian (FWC) (1,538; 50-$1)—"Holiday Mexico" (M-G) (5th wk-4 days). Almost $4,500. Last week, $7,900.

El Rey (FWC) (861; 50-$1)—"Make Mine Music" (RKO) (3d wk). Neat $6,000. Last week, good $7,100.

Four Star (UA-WC) (900; 50-85)—"Know Where I'm Going" (U). Slow $4,000. Last week, "They Were Sisters" (U) (4th wk), neat $3,600.

Guild (FWC) (968; 50-$1)—"Canyon Passage" (U) (2d wk). Fair $5,000. Last week, handsome $8,100.

Hawaii (G&S-Blumenfeld) (956; 50-$1)—"Rebecca" (UA) (reissue). Thin $4,000. Last week, "Cleopatra" (UA) (4th wk), $3,400.

Hollywood (WB) (2,756; 50-$1)—"Big Sleep" (WB) (2d wk). Excellent $16,000. Last week, stout $25,-800 but below hopes.

Hollywood Music Hall (Blumenfeld) (475; 50-85)—"Rebecca" (UA) (reissue). Near $3,500. Last week, "Cleopatra" (UA) (4th wk), $2,800.

Iris (FWC) (828; 50-85)—"Canyon Passage" (U) (2d wk). Good $5,500. Last week, first frame as first-run, nifty $7,500.

Loew State (Loew-WC) (2,404; 50-$1)—"Sweet Homicide" (20th) and "Miss Big" (U). Weak $18,000. Last week, "Lucky" (20th) and "Triangle" (20th), $23,100.

Los Angeles (D'town-WC) (2,097; 50-$1)—"Holiday Mexico" (M-G) (5th wk-4 days). Closing at $8,000. Last week, oke $15,000.

Million Dollar (D'town) (2,420; 55-85)—"Jesse James" (20th) and "Return Frank James" (20th) (reissues) with western acts on stage. Good $22,000. Last week, "Dead of Night" (U) (2d run) with Boyd Raeburn orch, Senor Wenees on stage, $19,000.

Orpheum (D'town-WC) (2,210; 55-$1)—"Make Mine Music" (RKO) and "Wanderer Wasteland" (RKO) (3d wk). Nearly $13,000 in nine days. Last week, neat $16,300.

Pantages (Pan) (2,812; 50-$1)—"Gallant Journey" (Col). Light $16,000. Last week, "Notorious" (RKO) (5th wk), good $12,100.

Paramount (F&M) (3,398; 50-$1)—"Martha Ivers" (Par) and "G. I. War Brides" (Rep) (2d wk). Neat $23,-000. Last week, hefty $30,000.

Paramount Hollywood (F&M) (1,-451; 50-$1)—"Ivers" (Par) (2d wk). Steady $15,000. Last week, stout $18 000.

RKO Hillstreet (RKO) (2,890; 50-80)—"Gallant Journey" (Col). Fair $19,000. Last week, "Notorious" (RKO). (5th wk), neat $13,900.

Ritz (FWC) (1,370; 50-$1)—"Canyon Passage" (U) (2d wk). Stout $9 500. Last week, boff $12,800.

Studio City (FWC) (880; 50-$1)—"Canyon Passage" (U) (2d wk). Nearly $6,000. Last week, initial frame as first-run solid $9,700, including advanced-price preem.

United Artists (UA-WC) (2,100; 50-$1)—"Canyon Passage" (U) (2d wk). Big $14,000. Last week, wow $21,700.

Uptown (FWC) (1,719; 50-$1)—"Sweet Homicide" (20th) and "Miss Big" (U). Slow $16,000. Last week, "Lucky" (20th) and "Triangle" (20th), fair $8,000.

Vogue (FWC) (885; 50-85)—"Make Mine Music" (RKO) (3d wk). Good $6,000. Last week, trim $7,500.

Wilshire (FWC) (2,296; 50-$1)—"Holiday Mexico" (M-G) (5th wk-4 days). Fair $4,500. Last week, nice $8,200.

Wiltern (WB) (2,300; 50-$1)—"Big Sleep" (WB) (2d wk). Excellent $16,000. Last week, large $24,100 but below hopes.

Laurel (Rosener) (835; $1.80-$2.40)—"Henry V" (16th wk). Bettering $5,000 after last week's sizable $5,700.

Broadway Grosses

Estimated Total Gross
This Week $833,000
(Based on 18 theatres)
Total Gross Same Week
Last Year $672,000
(Based on 15 theatres)

'Holiday' Smash 27G, Prov.; 'Stranger' Fast 18G, 'Guys' Happy 16G

Providence, Oct. 1.

"Holiday in Mexico" is giving the leadership to Loew's this week with a hefty session in the offing. RKO Albee's "The Stranger" and Majestic's "Two Guys From Milwaukee" also look strong.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Stranger" (RKO) and "Bamboo Blonde" (RKO). Fairly strong at $18,000. Last week, "Canyon Passage" (U) and "Cuban Pete" (U) (2d wk), big $14,000.

Carlton (Fay-Loew) (1,400; 44-65)—"Human Bondage" (WB) and "Caravan Trail" (WB) (2nd run). Good $5,000. Last week, "Claudia and David" (20th) and "Strange Holiday" (Indie) (2d run), $6,000.

Fay's (Fay) (1,400; 44-65)—"Under Nevada Skies" (Rep) and vaude on stage. Rogers fans jamming this one for a stout $8,000. Last week, "Caught in Draft" (Par) (reissue) and vaude headed by Grace Drysdale, neat $7,000.

Majestic (Fay) (2,200; 44-65)—"Two Guys Milwaukee" (WB) and "Glass Alibi" (Rep). Happy $16,000. Last week, "Human Bondage" (WB) and "Caravan Trail" (WB), snappy $17,000.

State (Loew) (3,200; 44-65)—"Holiday in Mexico" (M-G). Solid sender with $27,000. Last week, "Boys' Ranch" (M-G) and "Faithful in My Fashion" (M-G), good $18,000.

Strand (Silverman) (2,200; 44-65)—"Searching Wind" (Par) (2d wk). Dying at so-so $6,000 this session after fairly nice $11,000 opener.

Grid Games Bop Cincy But 'Bess' Terrif 13½G

Cincinnati, Oct. 1.

Football is far tougher than baseball as opposition for Cincy theatres this round. For the second consecutive week, downtown houses and also nabes are feeling the sting of night and Sunday afternoon games by high school and university grid teams. Of the four bills at major stands currently, "Cloak and Dagger" is fronting, yet under par for a Gary Cooper film. "If I'm Lucky" and "Gallant Bess" are close for second money. Holdovers are fairly good.

Estimates for This Week

Albee (RKO) (3,100; 50-70)—"Cloak and Dagger" (WB). Slightly over par at $15,000, yet a bit disappointing. Last week, "Claudia and David" (20th), $14,500.

Capitol (RKO) (2,000; 50-70)—"Holiday in Mexico" (M-G) (3d wk). Strong $8,000 after hotsy $11,000 second round.

Grand (RKO) (1,430; 50-70)—"Big Sleep" (WB) (2d wk). Sound $11,-000 after socko $17,000 opener. Holds again.

Keith's (City Inv.) (1,540; 50-70)—"Gallant Bess" (M-G). Great $13,-500. Holds on. Last week, "Notorious" (RKO), for fourth downtown session, solid $6,500 in 6 days.

Lyric (RKO) (1,400; 50-70)—"She Wrote Book" (U) and "Dead of Night" (U). So-so $5,000. Last week, "Mr. Ace" (UA) (m.o.), $4,500.

Palace (RKO) (2,600; 50-70)—"If I'm Lucky" (20th). Nice $14,000. Last week, "Time Their Lives" (U), moderate $12,000.

Shubert (RKO) (2,100; 50-70)—"Claudia and David" (20th) (m.o.). Fairish $5,000. Last week, "Beaucaire" (Par) (m.o.), swell $7,000.

'End of Time' Fat 20G In Buff.; 'Lassie' 18G

Buffalo, Oct. 1.

"Till End of Time" and "Courage of Lassie" look like leading newcomers here this week. Holdovers in many spots will slow the pace.

Estimates for This Week

Buffalo (Shea) (3,500; 40-70)—"Courage of Lassie" (M-G). Rosy $18,000. Last week, "2 Guys Milwaukee" (WB) and "Swamp Fire" (Par), husky $20,000.

Great Lakes (Shea) (3,000; 40-70)—"Beaucaire" (Par) (2d wk). Neat $14,000. Last week, stout $21,000.

Hipp (Shea) (2,100; 40-70)—"2 Guys Milwaukee" (WB) and "Swamp Fire" (Par) (m.o.). Bright $10,000 or over. Last week, "Claudia and David" (20th) (m.o.), fair $7,200.

Teck (Shea) (1,400; 40-70)—"Shadow of Woman" (WB) and "Gay Blades" (Rep). Sluggish $4,000. Last week, "Searching Wind" (Par) (m.o.), $3,500.

Lafayette (Basil) (3,300; 40-70)—"Gallant Journey" (Col) and "Gentleman Misbehaves" (Col) (2d wk). Okay $6,000 in 4 days. Last week, trim $15,000.

20th Century (20th Cent.) (3,000; 40-70)—"Till End of Time" (RKO). Great $20,000. Last week, "Notorious" (RKO) (4th wk), nice $10,000.

Heat Trims K.C. But 'Music' 12G

Kansas City, Oct. 1.

Moderate biz at most spots looms this week. All houses have new bills, but none looks good for more than a week. Probable leader is "Time of Their Lives," new Abbott-Costello film, at the three Fox-Midwest spots, but it's not so big either. Town is burdened with some unusual hot weather as temperatures went over 90 degrees.

Estimates for This Week

Esquire, Uptown, Fairway (Fox Midwest) (820, 2,043, 700; 45-65)—"Time of Lives" (U). Moderate $15,000. Last week, "Claudia and David" (20th), only $15,000 in 8 days, under expectations.

Midland (Loew's) (3,500; 45-65)—"Young Widow" (UA) and "Breakfast in Hollywood" (UA). So-so $14,000. Last week, "Three Wise Fools" (M-G) and "The Unknown" (Col), $15,000.

Newman (Paramount) (1,900; 45-65)—"Hearts Were Growing Up" (Par). Mild $11,000. Last week, "Beaucaire" (Par) (2d wk), nice $14,000.

Orpheum (RKO) (1,900; 45-65)—"Make Mine Music" (RKO) and "Step by Step" (RKO). Disney film garnering some trade, but only modest $12,000 looms. Last week, "Notorious" (RKO) (3d wk), fine $12,000.

Tower (Fox Joffee) (2,100; 39-60)—"Queen of Burlesque" (PRC) and "Inside Job" (U). Holding its own at $8,500. Last week, "Man From Rainbow Valley" (Rep) and "Night Train From Memphis" (Rep), same.

'Time' 21G in 2 Denver Spots; 'Kid' Smash 21G

Denver, Oct. 1.

"Kid From Brooklyn" is the biggest grosser this session, playing one spot. "Time of Lives" and "If I'm Lucky" are good combos day-dating in two houses. "O.S.S." also is strong and holds as does "Kid."

Estimates for This Week

Aladdin (Fox) (1,400; 35-74)—"Caesar and Cleopatra" (UA), after week at Denver, Esquire, Webber. Big $6,000. Last week, "Canyon Passage" (U) and "Slightly Scandalous" (U) (m.o.), big $5,500.

Denham (Cockrill) (1,750; 35-70)—"O.S.S." (Par). Big $15,500 and holds over. Last week, "Plainsman" (Par) (reissue) (2d wk), fine $11,500.

Denver (Fox) (2,525; 35-74)—"Time of Their Lives" (U) and "Wild Beauty" (U), day-date with Webber. Fine $17,000. Last week, "Cleopatra" (UA), also Esquire, Webber, fair $14,000.

Esquire (Fox) (742; 35-74)—"If I'm Lucky" (20th) and "Flight Nowhere" (Indie), day-date with Paramount. Good $3,000. Last week, "Cleopatra" (UA), also Denver, Esquire, fine $3,500.

Orpheum (RKO) (2,600; 35-74)—"Kid From Brooklyn" (RKO) and "Falcon's Alibi" (RKO). Smash $21,000 and holding. Last week, "Easy to Wed" (M-G) and "Strange Conquest" (U) (2d wk), good $12,000.

Paramount (Fox) (2,200; 35-74)—"Lucky" (20th) and "Flight Nowhere" (Indie), also Esquire. Good $11,000. Last week, "Death Valley" (Indie) and "Adventurous Night" (U), fair $9,500.

Rialto (Fox) (878; 35-74)—"Canyon Passage" (U) and "Slightly Scandalous" (U), after week at Denver, Esquire, Webber, Aladdin. Big $6,000. Last week, "Claudia and David" (20th) and "The Unknown" (Col) (m.o.), fair $3,000.

Webber (Fox) (750; 35-74)—"Time of Lives" (U) and "Wild Beauty" (U), also Denver. Big $4,000. Last week, "Cleopatra" (UA), also Denver, Esquire, fair $2,500.

Key City Grosses

Estimated Total Gross
This Week $3,278,000
(Based on 22 cities, 197 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,829,400
(Based on 21 cities, 177 theatres)

D.C. in Groove; 'Killers' Socko $22,000, '2 Guys' Big 24G, 'Holiday' Same

Washington, Oct. 1.

Biz along the main stem is looking up this week, with five new features boosting the boxoffice. All first-runs, with exception of "Young Widow" at Capitol, appear sock. Lines form for nearly all performances of "Holiday Mexico" and "Two Guys from Milwaukee," at Palace and Earle respectively, despite terrific mauling by crix here. Standout, however, is "The Killers" at the smaller Keith.

Estimates for This Week

Earle (WB) (2,154; 44-85) — "2 Guys Milwaukee" (WB). Solid $24,-000. Last week, "Renegades" (Col), mild $16,500.

Metropolitan (WB) (1,513; 44-70)—"Human Bondage" (WB) (2d run). Fair $7,000. Last week, "Crack-Up" (RKO), fine $9,500.

Capitol (Loew) (3,434; 44-80)—"Young Widow" (UA) with vaude. Lively $26,000, but not sock for this house. Last week, "Somewhere in Night" (20th) with vaude, $27,000.

Palace (Loew) (2,370; 44-70)—"Holiday Mexico" (M-G). Hefty $24,000. Last week, "Claudia and David" (20th), $20,000.

Columbia (Loew) (1,263; 44-70)—"Beaucaire" (Par) (2d run). Okay $9,000 for fourth downtown week. Last week, "Smoky" (20th) (2d run), $7,500.

Keith's (RKO) (1,838; 44-80)—"Killers" (RKO). Smash $22,000. Last week, "Kid from Brooklyn" (RKO), $18,000 in last 9 days.

Hippodrome (Lust) (365; 40-65)—"Specter of Rose" (Rep). Nice $3,200 for this small arty spot. Last week, subsequent-run.

INDPLS. STILL SLOW BUT '2 GUYS' OKE 16G

Indianapolis, Oct. 1.

With no sock entries listed, film biz here continued to lack vim and vigor, most films hitting near average or under. "Partners in Time" will split the biggest gross with Henry Busse band at the Circle, but this combo is not big.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 46-72)—"Partners in Time" (RKO) with Henry Busse orch, Cliff Nazarro, Fred Lowery, others on stage. Good but not big at $21,000. Last week, "Searching Wind" (Par) and "Slightly Scandalous" (U), mild $11,000 at 40-60c scale.

Indiana (Katz-Dolle) (3,300; 40-60)—"Two Guys Milwaukee" (WB) and "Danger Woman" (U). Oke $16,000. Last week, "Kid From Brooklyn" (RKO), $17,500.

Loew's (Loew's) (2,450; 40-60)—"Boys' Ranch" (M-G) and "Suspense" (Mono). Modest $12,000. Last week, "Gallant Journey" (Col) and "Man Who Dared" (Col), $13,000.

Lyric (Katz-Dolle) (1,600; 40-60)—"Kid From Brooklyn" (RKO) (m.o.). Nice $6,500. Last week, "Anna" (20th) (m.o.), $5,000.

Basie Boosts 'Swamp' To Solid $18,000, Omaha

Omaha, Oct. 1.

"Swamp Fire," sparked by the Count Basie band, looks in for a healthy week at the Orpheum. All spots are being hurt by rainstorms this stanza. "Anna" started out fine but dipped with the rain.

Estimates for This Week

Orpheum (Tristates) (3,000; 20-80)—"Swamp Fire" (Par) and Count Basie orch on stage, good $18,000, but not up to hopes. Last week, "Night in Paradise" (U) and "In Old Sacramento" (Rep), nice $11,300 at 16-65c scale.

Paramount (Tristates) (3,000; 16-65)—"Anna" (20th), trim $11,000. Last week, "Courage of Lassie" (M-G), $13,000.

Brandeis (RKO) (1,500; 16-65)—"Notorious" (RKO) (3d wk). Surprisingly big at $8,500 and could hold a fourth week, but likely won't. Last week, smash $9,300.

Omaha (Tristates) (2,000; 16-65)—"Courage of Lassie" (M-G) (m.o.). Good $9,000. Last week, "Martha Ivers" (Par) (m.o.) and "Freddie Steps Out" (Mono) (1st run), $9,000.

Power Strike Sloughs Pitt; Biz 50% Off But 'Sleep' Lands 22G, Terrif

Pittsburgh, Oct. 1.

Crippling power strike is denting grosses plenty this week, with practically everything running at least 50% behind normal. The only ray of sunshine, and it's a blazing one, will be "The Big Sleep" at Stanley. Management is still pinching itself to see if that opening day last Thursday is actually true. With no transportation whatever and downtown generally dead, all "Sleep" did was play to around 7,000 persons and almost double the average getaway take.

Otherwise biz is sad. Pix with good potentialities are being led to slaughter but there's nothing anybody can do about it. Theatres knew they were going to lose dough when they elected to stay open during the walkout, but claimed they felt it was a "public service." Most of them, of course, are operating under their own power, having installed individual generators.

Estimates for This Week

Fulton (Shea) (1,700; 40-70) — "Time of Lives" (U) (2d wk). Down to $3,500. "Always Loved You" (Rep) is slated to open tomorrow (Wed.) but houses will hold over "Time" just to keep the franchise if strike isn't settled by then, preferring that to tossing "Always" to the wolves. Last week, "Time" hurt by strike only one day, with okay $9,500 for week.

Harris (Harris) (2,200; 40-70) — "Gallant Journey" (Col). Suffering the fate of the others, and if it goes through a full strike week won't get $5,000. Last week, second of "Killers" (U), slid to $11,000, sock picture which did sensational $23,000 week before feeling the full impact of power plant walkout.

Penn (Loew's-UA) (3 300; 40-70)—"3 Wise Fools" (M-G). House looked for big kiddie trade but with no street cars and few busses running, this was sloughed badly, only $11,000 being in view or about half what it might have done. Last week, "Cleopatra" (UA), modest $18,000, and not nearly up to hopes.

Ritz (WB) (800; 40-70)—"Cleopatra" (U) (m.o.). If English import does $1,500 here it'll be lucky. Last week, "Searching Wind" (Par) (m.o.), $2,000.

Senator (Harris) (1,750; 40-70) — "Killers" (U) (m.o.). Here after two weeks at Harris. Too bad things prevent this sock melo from living up to its possibilities. Maybe $2,500. Last week, "Jungle Princess (Par) (reissue) and "Swamp Fire" (Par), about same.

Stanley (WB) (3,800; 40-70) — "Big Sleep" (WB). This will go down as perhaps the year's phenomenon. With everything in the world against it, picture opened to just under $4,000 and then duplicated it the following day. Credited largely to steady plugging on the radio while ads were being cut in the dailies. At present gait should get $22,000, sensational under circumstances. Last week, "The Stranger" (RKO), strong $18,500.

Warner (WB) (2,000; 40-70) — "Stranger" (RKO) (m.o.). Can't possibly do much above $4,000, thin but not so bad under conditions. Last week, "Wife Monte Cristo" (PRC), quite rousing $9,000.

'Loved You' Stout 21G, St. Louis; 'Lucky' 20G, 'Holiday' Fat 18½G, 2d

St. Louis, Oct. 1.

Big biz activity has returned to the downtown sector where "I've Always Loved You," running solo, will grab off a hefty $21,000 session at the Ambassador. "If I'm Lucky" is the next best at the vast Fox. Biz hypoed by out-of-town baseball fans surging into city to witness windup of National League pennant scramble.

Estimates for This Week

Loew's (Loew) (3,172; 50-75)—"Mexican Holiday" (M G) (2d wk). Neat $18,500 after swell $27,000 initial stanza.

Orpheum (Loew) (2,000; 44-65)—"Faithful in Fashion" (M-G) and "Strange Voyage" (Col). Okay $6,000. Last week, "Renegades" (Col) and "Great to Be Young" (Col) (m.o.), $5,500.

Ambassador (F&M) (3,000; 50-75)—"Always Loved You" (Rep). Stout $21,000. Last week, "Claudia and Davis" (20th) and "Shadow of a Woman" (WB), $17,000.

Fox (F&M) (5,000; 50-75)—"If I'm Lucky" (20th) and "Step by Step" (WB). Solid $20,000. Last week, "Big Sleep" (WB) and "French Key" (Rep) (10 days), $29,000.

Missouri (F&M) (3,500; 50-75)—"Heartbeat" (RKO) (2d run) and "Claudia and David" (20th) (m.o.). Fine $12,000. Last week, "Martha Ivers" (Par) and "2 Guys Milwaukee" (WB) (2d run), $13,000.

St. Louis (F&M) (4,000; 50-60)—"Wells Fargo" (Par) and "Lady Eve" (Par) (reissues). Oke $9,000. Last week, "O.S.S." (Par) and "Smoky" (20th) (2d run), $10,500.

'Ivers'-Vaude Big 65G, Chi; 'Holiday,' Courtney 66G, 'Notorious' Huge 35G

Chicago, Oct. 1.

Three new shows here this week with "Killers," in second frame, breaking records for a Universal pic in Chi with tremendous $40,000 at the Palace.

New bill at Chicago, "Martha Ivers," with Larry Adler and Nicholas Bros. on stage, bows in with a big $65,000. "Holiday in Mexico" and Del Courtney band looks great $66,000 at Oriental.

Small Grand has "Notorious," and doing $35,000, colossal for this spot.

Estimates for This Week

Apollo (B&K) (1,200; 65-95)—"Always Loved You" (Rep) (5th wk). Good $14,000. Last week, fine $16,000.

Chicago (B&K) (3,900; 65-95)—"Martha Ivers" (Par) plus Larry Adler, Nicholas Bros., others, on stage. Big $65,000. Last week, "Beaucaire" (Par) and Andrews Sisters heading stage bill (4th wk), fat $55,000.

Civic (Wildberg) (900; $1.10-$2.40)—"Henry V" (UA) (9th wk). Still draws with matinees dipping slightly. Strong $14,500. Last week, handsome $14,800.

Garrick (B&K) (900; 65-95)—"Beaucaire" (Par) (m.o.). Moved over from Chicago, fancy $14,000. Last week, brisk $11,000 for 12th week of "Each His Own" (Par).

Grand (RKO) (1,150; 65-95)—"Notorious" (RKO). Colossal $35,000, this being possible only through 24-hour grind here. Last week, "Cleopatra" (UA), tidy $14,000 for sixth week.

Oriental (Essaness) (3,240; 65-95)—"Holiday in Mexico" (M-G) with Del Courtney orch on stage. Looks great $66,000 or near. Last week, "Bascomb" (M-G) and Eddie Howard orch (2d wk), husky $45,000.

Palace (RKO) (2,500; 65-95)—"Killers" (U) (2d wk). Extra late shows bringing in sensational $40,000. Last week, record $42,000.

Roosevelt (B&K) (1,500; 65-95)—"Centennial Summer" (20th) (3d wk). Very strong $20,000. Last week, big $22,000.

State-Lake (B&K) (2,700; 65-95)—"Night and Day" (WB) (5th wk). Sound $25,000. Last week, slick $28,000.

United Artists (B&K) (1,700; 65-95)—"Easy to Wed" (M-G) (3d wk). Swell $30,000. Last week, lush $32,000.

Woods (Essaness) (1,200; 65-95)—"Stranger" (RKO) (3d wk). Sharp $25,000. Last week, great $35,000.

Seattle Loaded With H.O.'s; Hope Giant 18½G, 'Journey' Good at 11G

Seattle, Oct. 1.

Big news this week is "Monsieur Beaucaire," which is terrific at the Paramount. "Gallant Journey" also looks good.

Estimates for This Week

Blue Mouse (H-E) (800; 45-80)—"Casablanca" (UA) and "Deadline for Murder" (20th) (2d wk). Okay $5,500. Last week, six days of second week for "Searching Wind" (Par) and "Dangerous Business" (Col), $4,100.

Fifth Avenue (H-E) (2,349; 45-80)—"Martha Ivers" (Par) (2d wk). Good $9,000 after swell $14,700 last session.

Liberty (J & VH) (1,650; 45-80)—"Gallant Journey" (Col) and "Mysterious Intruder" (Col). Good $11,000. Last week, "Plainsmen" (Par) (reissue) and "Big Brown Eyes" (Par) (2d wk), okay $8,800.

Music Box (H-E) (850; 45-80)—"Centennial Summer" (20th) (4th wk). Okay $5,000 on eight days. Last week, nice $5,900.

Music Hall (H-E) (2,200; 45-80)—"The Stranger" (RKO) and "Sunset Pass" (RKO) (2d wk). Good $7,000 after big $11,400 initial stanza.

Orpheum (H-E) (2,600; 45-80)—"Canyon Passage" (U) and "Cuban Pete" (U) (3d wk). Swell $9,000 in five days, after great $14,500 last week.

Palomar (Sterling) (1,350; 45-80)—"Night Train to Memphis" (Rep) and "Shadows Over Chinatown" (Mono) plus stage, marking return of vaude after summer layoff. Good $9,000. Last week, three days of "Gal Sal" (20th) and "Western Union" (20th) (reissues), mild $3,800, and "Suspense" (Mono) and "High School Hero" (Rep), week prior, good $6,000.

Paramount (H-E) (3,039; 45-80)—"Beaucaire" (Par). Immense $18,500 for Bob Hope comedy. Last week, "Casablanca" (UA) and "Deadline for Murder" (20th), big $13,100.

Roosevelt (Sterling) (800; 45-80)—"Devil Bat's Daughter" (PRC) and "Valley of Zombies" (Rep). Good $6,000. Last week, "2 Guys Milwaukee" (WB) (4th wk), okay $4,400.

Winter Garden (Sterling) (800; 25-50)—"Gilda" (Col) and "Night Editor" (Col) (3d run). Good $5,500. Last week, "2 Sisters From Boston" (M-G) and "Hoodlum Saint" (M-G) (3d run), $4,800.

Grosses Are Net

Film gross estimates, as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

Hub Perks; Rey Lifts 'Lucky' 30G; 'Journey' 45G, 'Ivers' 33G, Both 2

Boston, Oct. 1.

General perking up in the first runners this week even though there aren't many new bills. "Notorious," now in second week, is still the hottest thing in town. "Gallant Journey" looks okay at State and Orpheum. "Two Guys From Milwaukee" shapes as all right on two-day holdover at the Met.

Estimates for This Week

Boston (RKO) (3,200; 50-$1.10)—"If I'm Lucky" (20th) plus Alvino Rey orch, others on stage. Bright $30,000. Last week, "Black Angel" (U) plus "Star and Garter" revue, modest $26,000.

Esquire (M-P) (1,500; $2.40)—"Henry V" (UA). Student trade upping it to $6,300 on 27th week, fine. Last week, $6,000.

Fenway (M-P) (1,373; 40-80)—"Martha Ivers" (Par) and Sunset Pass" (RKO). Very nice $12,000 in 9 days. Last week, "Searching Wind" (Par) and "Fast Company" (Mono), only $5,000 in 5 days of second.

Majestic (Brand-Mage) (1,500; 40-80)—"Only Live Once" (UA) and "South Pago Pago" (UA) (reissues). Moderate $7,000. Last week, "Scandal in Paris" (UA) and "Love on Dole" (Indie) (2d wk), good $5,000.

Memorial (RKO) (2,900; 40-80)—"Notorious" (RKO). Still best in town, big at $32,000 after wham $40,000, first.

Metropolitan (M-P) (4,367; 40-80)—"Two Guys Milwaukee" (WB) and "Decoy" (Mono). Nine days, excellent $30,000. Last week, "Centennial Summer" (20th) and "Swamp Fire" (Par), sad $16,000 for second week of 5 days.

Orpheum (Loew) (2,900; 40-80)—"Gallant Journey" (M-G) and "Thrill of Brazil" (Col). Improved $27,000. Last week, second of "Holiday Mexico" (M-G), only $16,000.

Paramount (M-P) (1,700; 40-80)—"Martha Ivers" (Par) and "Sunset Pass" (RKO). Fine $21,000 on nine days. Last week, "Searching Wind" (Par) and "Fast Company" (Mono), thin $12,000 in 5 days of second.

State (Loew) (3,200; 40-80)—"Gallant Journey" (M-G) and "Thrill Brazil" (Col). Steady $18,000. Last week, "Holiday Mexico" (M-G), $11,000, second week.

Translux (Translux) (900; 40-74)—"Dead of Night" (U) and "Wild Beauty" (U). Held third week with neat $5,000 after $5,600, second.

Tremont (Brand-Mage) (1,500; 40-80)—"Man Morocco" (Indie) and "Secrets Sorority" (Indie). Okay $9,000. Last week, "Scandal Paris" (UA) and "Dove on Dole" (Indie) (2d wk), $6,000.

'Holiday' Rousing 22G, Balto; 'Girls' Fine 15G

Baltimore, Oct. 1.

Good steady action all over the downtown sector is reported this week with nice product lineup a strong assist. "Holiday in Mexico," at Loew's Century; "Time of Their Lives," at Keith's, and "Three Girls in Blue," at the New, looks tops.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60)—"Holiday in Mexico" (M-G). Strong $22,000. Last week, "Courage of Lassie" (M-G), uneventful $12,700.

Hippodrome (Rappaport) (2,240; 20-70) — "Notorious" (RKO) plus vaude (2d wk). Holding mightily with big $23,000 after great $26,600 opener.

Keith's (Schanberger) (2,460; 20-60)—"Time of Lives" (U) (2d wk). Starts second round today (Tues.) after a fine starter at $18,000. Last week, "Black Angel" (U), $12,500.

Little (Rappaport) (206; 35-66)—"Open City" (Indie) (2d wk). Maintaining steady pace at good $3,000 after strong $3,300 first week.

Mayfair (Hicks) (980; 25-55)—"Black Beauty" (20th) (2d wk). Good $3,500 after above average first week at $4,400.

New (Mechanic) (1,800; 20-60)—"Three Little Girls in Blue" (20th). Fine $15,000. Last week, second of "Claudia and David" (20th), stout $8,200.

Stanley (WB) (3,280; 25-74)—"Two Guys Milwaukee" (WB). Very steady $17,000. Last week, second of "Big Sleep" (WB), okay $14,600.

'Killers' 26G, 'Sleep' 37G, Big Frisco Leaders

San Francisco, Oct. 1.

"The Killers" looks like the outstanding entry this week with a stout session at Orpheum. "Big Sleep" also looks nice at Fox.

Estimates for This Week

Golden Gate (2,844; 60-95)—"Notorious" (RKO) plus vaude (5th wk). Still great at $21,000. Last week, husky $25,500.

Fox (FWC) (4,651; 55-85)—"Big Sleep" (WB). Nice $37,000. Last week, "Martha Ivers" (Par) (2d wk), $12,500 in 5 days.

Warfield (FWC) (2,656; 55-85)—"Each His Own" (Par) (2d wk). Okay $16,500. Last week, trim $27,500.

Paramount (FWC) (2,646; 55-85)—"Boys' Ranch" (M-G). Poor $14,000. Last week, "If I'm Lucky" (20th) and "Yank in London" (20th), nice $21,000.

St. Francis (FWC) (1,400; 55-85)—"Martha Ivers" (Par) (m.o.). Modest $9,000. Last week, "Centennial Summer" (20th) (m.o.), $7,500 in 5 days.

State (FWC) (2,133; 55-85)—"If I'm Lucky" (20th) and "Yank in London" (20th) (m.o.). Only $6,500. Last week, "2 Guys Milwaukee" (WB) (m.o.), $7,500.

Orpheum (Blumenfeld) (2,448; 55-85)—"Killers" (U). Stout $26,000. Last week, "Gallant Journey" (Col) (2d wk), thin $12,500.

United Artists (Blumenfeld) (1,207; 55-85)—"Rebecca" (UA) (reissue). So-so $9,000. Last week, "Caesar and Cleopatra" (UA) (6th wk), fine $7,600.

'Kid' Smash 35G In Det.; Hope 38G

Detroit, Oct. 1.

Three new major pictures are helping to brighten the local boxoffice setup this stanza, with most of holdovers doing nicely. "Monsieur Beaucaire," latest Bob Hope comedy, will get top coin with a rousing session, but best showing is being made by "Kid From Brooklyn" at the smaller Palms-State, where it is only a little behind "Beaucaire" total. "Gallant Journey" also is solid at the big Fox. "Canyon Passage," in its fourth week at the Adams, looks standout among the holdover.

Estimates for This Week

Michigan (United Detroit) (4,034; 60-85)—"Beaucaire" (Par) and "Decoy" (Mono). Rousing $38,000 on draw of Bob Hope. Last week, "Martha Ivers" (Par) and "God's Country" (PRC) (2d wk), socko $28,000.

Palms-State (United Detroit) (2,976; 60-85)—"Kid From Brooklyn" (RKO) and "Missing Lady" (Mono). Lusty $35,000. Last week, "Outlaw" (UA) and "Freddie Steps Out" (Mono) (7th wk), strong $15,000.

Fox (Fox-Michigan) (4,049; 60-85)—"Gallant Journey" (Col). Loud $32,000. Last week, "Claudia and David" (20th), powerful $36,000.

Broadway-Capitol (United Detroit) (3,400; 60-85)—"Courage of Lassie" (M-G) and "Larceny in Heart" (PRC) (2d wk). Fair $13,000. Last week, okay $25,000.

United Artists (United Detroit) (1,941; 60-85)—"Each His Own" (Par) and "Hearts Growing Up" (Par) (2d wk). Nice $21,000. Last week, fast $29,000.

Adams (Balaban) (2,863; 60-85)—"Canyon Passage" (U) and "Mysterious Mr Valentine" (Rep) (4th wk). Robust $16,000. Last week, $16,000.

Downtown (Balaban) (2,683; 60-85)—"White Tie and Tails" (U) and "They Were Sisters" (U) (2d wk). Tepid $10,000. Last week, good $12,000.

Madison (United Detroit) (1,866; 40-55)—"One More Tomorrow" (WB) and "A Letter for Evie" (M-G). Alright $2,300 in 3 days. Last week, "Tomorrow Is Forever" (RKO) and "Seventh Veil" (U), oke $2,400 in 3 days.

'Stranger' 15G, Mont'l

Montreal, Oct. 1.

Plenty of holdovers here currently, with "The Stranger" the top new entry.

Estimates for This Week

Palace (CT) (2,700; 35-62)—"Make Mine Music" (RKO) (2d wk). Weak $9,500 after sock $14,500 opener.

Capitol (CT) (2,700; 35-62)—"The Stranger" (RKO). Strong $15,000. Last week, "End of Time" (RKO) (2d wk), $10,000.

Loew's (CT) (2,800; 35-67)—"Kid from Brooklyn" (RKO) (3d wk). Sturdy $10,000. Last week, rousing $14,500.

Princess (CT) (2,300; 35-63)—"Her Kind of Man" (WB) and "Night Train to Memphis" (WB). Good $9,000. Last week, "Madonna 7 Moons" (U) and "Dark Horse" (U), so-so $7,500.

Imperial (CT) (1,850; 25-45)—"The Hurricane" (UA) (reissue) and "Northwest Trail" (U). Okay $5,500. Last week, "Crack-Up" (RKO) and "Sunset Pass" (RKO), $5,000.

N. Y. Up; 'Mast' Record 86G, '3 Girls,' Stage Terrif 108G, 'Kenny' Big 40G, 'Fools'-Whiteman 86G, 'Raider' 14G

Broadway picture deluxers are surfeited with new product this week but the changeable weather has proved an unfavorable factor. Counterbalancing this was the additional biz stemming from the Jewish holidays, most theatres reporting a strong upbeat starting with last Friday. Rain on Monday (30) followed by a big drop in temperature nipped biz that night. Strong undertone was reflected by the bigger attractions.

Top coin for the newcomers will go to the Roxy, which opened "Three Little Girls in Blue" with Beatrice Kay, Maurice Rocco, Mary Raye and Naldi on stage, last Wednesday (25). Despite a wobbly start, this combo looks to hit terrific $108,000. Capitol, with "Three Wise Fools" plus Paul Whiteman band, Martha Tilton and Roddy McDowall on stage, shapes to do a sturdy $86,000 or under, albeit a bit disappointing.

Smash entry among straight-filmers is "Two Years Before Mast," which hit a colossal $86,000 in first week concluded last Monday (30) night at the Rivoli. This is a new record for house, beating the old high held by "Lost Weekend." This total for "Mast" represents only about 6½ days because of special show under U. S. Merchant Marine sponsorship on opening day. Other big picture of week is "Sister Kenny," which looks to hit sock $40,000 opening stanza at the Palace.

"The Raider," English Films semi-documentary that Nat Sanders is handling, is doing great $14,000 at the small Rialto. Although not a new high it is not far away, and stays on indefinitely. "Mr. Ace," at the Globe, appears a good $30,000. "Black Angel" is in the milder bracket with $28,000 or near at the Criterion, and plays only two weeks. "Fantasia," on reissue at the Republic, is doing well at $15,000.

"Monsieur Beaucaire," with Charlie Spivak band, Bob Evans and the Arnauts on the stage, goes six weeks at the Paramount, with "Blue Skies" coming in on Oct. 16. It finished the fourth week last (Tues.) night with stout $80,000. "Cloak and Dagger," plus Alvino Rey band, opens at the Strand next Friday (4) after six highly profitable weeks with "Big Sleep" and Bob Crosby band. Sixth session looks to hit close to $50,000.

"Bachelor's Daughters" opens at the Gotham next Saturday (5). "Night and Day" goes two more weeks at the Hollywood, with "Deception" set to follow.

Estimates for This Week

Astor (City Inv.) (1,300; 70-$1.40)—"Cleopatra" (UA) (4th wk). Feeling competition from new entries but still nice profit at $33,000 after sizable $42,000 last week.

Capitol (Loew's) (4,820; 60-$1.10)—"Three Wise Fools" (M-G) plus Paul Whiteman orch, Martha Tilton, Roddy McDowall. On first week looks stout $86,000 or bit under, but not up to hopes for this lineup. Stays. Last week, "Holiday in Mexico" (M-G), Gene Krupa orch, Mitzi Green, others, on stage (6th wk), down to $67,000.

Criterion (Loew's) (1,700; 60-$1.25)—"Black Angel" (U). In the mild class at $28,000 on first week ended last (Tues.) night, and stays only one more. In ahead, "Always Loved You" (Rep), $14,000.

Globe (Brandt) (1,500; 70-$1.20)—"Mr. Ace" (UA). Looks to get good $30,000 on first week started last Saturday (28). Holds. Last week, "Scandal in Paris" (UA) (2d wk), thin $14,000.

Gotham (Brandt) (900; 70-$1.40)—"Rendezvous With Annie" (Rep) (2d wk). Thin $6,500 on initial holdover stanza after fair $11,200 opener. "Bachelor's Daughters" (UA) opens next Saturday.

Golden (769; $1.20-$2.40)—"Henry V" (UA) (5th wk). Fourth round ended last (Mon.) night was $14,500, nearly the same as third week, and not far from original gait here.

Hollywood (WB) (1,499; 70-$1.10)—"Night and Day" (WB) (10th wk). Continues well, with $20,000 in sight currently after $22,200 on ninth frame. Stays two more weeks with "Deception" (WB) replacing.

Palace (RKO) (1,700; 60-$1.20) — "Sister Kenny" (RKO). Looks like new entry of hit proportions. First week ending next Friday seems sure of big $40,000 or over. Matinees not measuring up to night shows. Swank invitation preview launched film last Friday (27) with regular shows starting Saturday. In ahead, "Crack-Up" (RKO), wound up third week of nine days at okay $19,000.

Paramount (Par) (3,664; 70-$1.20)—"Beaucaire" (Par) plus Charlie Spivak orch, Peggy Lee, Bob Evans, the Arnauts (5th wk). Still in big coin, with fourth stanza finished last (Tues.) night being sturdy $80,000; third was strong $87,000. Stays until "Blue Skies" (Par) comes in on Oct. 16.

Radio City Music Hall (Rockefeller) (5,945; 70-$1.25)—"Notorious" (RKO) and stageshow (7th wk). Continues remarkably strong with $130,000 in sight this session after sock $132,000 on sixth. Holds again.

Republic (Brandt) (1,064; 75-$1.20)—"Fantasia" (RKO) (reissue). Has played several times before on Broadway, hence $15,000 for opening week is rated very nice. Last week, "Spectre of Rose" (Rep) (4th wk), passable $7,200.

Rialto (Mayer) (594; 35-85)—"The Raider" (Indie). Great $14,000, and continues indefinitely. This English Films thriller won't crack the house record but is doing remarkably for a semi-documentary. Set to stay until "The Outlaw" (UA) opens. Last week, "Destry Rides Again" (U) (reissue), $7,500.

Rivoli (UA-Par) (2,092; 60-$1.25)—"Two Years Before Mast" (Par). On week ending last Monday (30) hit colossal $86,000, new house record. This represents virtually 6½-day week, since house closed down for special show under U. S. Merchant Marines on teeoff day. Final (9th) week of "End of Time" (RKO) was $16,200.

Roxy (20th) (5,886; 90-$1.20)—"3 Little Girls in Blue" (20th) and Beatrice Kay, Maurice Rocco, Mary Raye & Naldi (2d wk). First week ended last (Tues.) night went to terrific $108,000, which measures up to biz done by ace musicals here. Showing is remarkable because of slow early pace. Last week, "Home Sweet Homicide" (20th), Hildegarde, Patsy Kelly, others, on stage (2d wk), thin $62,000, even below expectancy.

State (Loew's (3,450; 43-$1.10) — "Easy to Wed" (M-G) (2d run) and Tommy Riggs, with Betty Lou; Danny O'Neil, others on stage. Okay $25,000 in prospect. Last week, "O.S.S." (Par) (2d run) and vaude show, fine $30,000.

Strand (WB) (2,756; 75-$1.20) — "Big Sleep" (WB) and Bob Crosby orch, Town Criers, others (6th-final wk). Fancy $50,000 or near after strong $53,000 last week. "Cloak and Dagger" (WB) plus Alvino Rey orch, Airliners, others, on stage, opens next Friday (4).

Victoria (Maurer) (720; 70-$1.20)—"If I'm Lucky" (20th) (2d wk). Sagged badly from opening week but still fast at $21,000. First week hit terrific $34,000. Holding again.

Winter Garden (UA) (1,312; 60-$1.20)—"The Killers" (U) (6th wk). Spurted a bit in fifth stanza concluded last (Tues.) night to bright $46,000; fourth was big $44,000.

'Angel' Lofty 32G In Better Philly

Philadelphia, Oct. 1.

Jewish Holidays are helping biz this week after the sag last semester. Best showing of the newcomers is being made by "Angel on My Shoulder." "Claudia and David" is getting only mild play.

Estimates for This Week

Aldine (WB) (1,303; 50-94)—"Always Loved You" (Rep) (2d wk). Okay $13,500. Opening was husky $17,500.

Arcadia (Sablosky) (700; 50-94)—"Night and Day" (WB) (2d run) (2d wk). Nice $6,500. Last week, $7,000.

Boyd (WB) (2,350; 50-94)—"Angel on Shoulder" (UA). Nice $28,000 plus $4,000 for Sunday showing at Earle. Last week, "Cleopatra" (UA) pale $14,000 second week.

Earle (WB) (2,760; 60-99)—"Rendezvous With Annie" (Rep) with Tony Pastor orch and Johnny Morgan on stage. Fair $23,000. Last week, "Swamp Fire" (RKO) and Erskine Hawkins orch, good $28,000.

Fox (20th) (2,250; 50-94)—"Claudia and David" (20th). Mild $22,000. Last week, "Little Girls in Blue" (20th) (2d wk), fairish $18,000.

Goldman (Goldman) (1,350; 50-94)—"Martha Ivers" (Par) (2d wk). Looks husky $27,000. Opener was great $33,000.

Karlton (Goldman) (1,000; 50-94)—"O.S.S." (Par) (5th wk). Oke $8,500. Last week, nice $10,500.

Keith's (Goldman) (1,500; 50-94)—"Beaucaire" (Par) (2d run). Fair $8,000 despite long run at Goldman. Last week, "Anna" (20th), $6,000 for second run.

Mastbaum (WB) (4,350; 50-94)—"Cloak and Dagger" (WB) (2d wk). Fine $29,000. Opener, big $35,500.

Stanley (WB) (2,950; 50-94)—"Notorious" (RKO) (5th wk). Still packing punch at $20,000. Last week, trim $23,500.

Stanton (WB) (1,475; 50-94)—"In Old Sacramento" (Rep). Mild $12,000. Last week, "Mr. Ace" (UA), so so $9,000 third trip.

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British See Six New Rank Films As Real Threat to H'wood Pix Prestige

London, Oct. 1.

Biggest broadside yet fired at Hollywood from British studios is the way experts here view the next six pictures to come from the J. Arthur Rank setup. British film executives are confident that no Hollywood company has anything comparable as prestige pictures or as all-around grossers.

The films are:

"A Matter of Life and Death," Archers Production, chosen as the Royal Command film to be shown at the Empire, Nov. 1. It stars David Niven, Raymond Massey, Roger Livesey and features Kim Hunter.

"Odd Man Out," Two Cities Film, based on F. L. Green's thriller, stars —ames Mason, Britain's No. 1 boxoffice star. This is reputed by many to be the best acted film made here. With Mason are Robert Newton and Billy Hartnell, and several Irish players from Dublin's Abbey and Gate theatres. Carol Reed is director. An unknown redhead, Kathleen Ryan, discovered on the Dublin stage, plays opposite Mason.

"Hungry Hill," Two Cities film version of Daphne du Maurier's bestseller. Also set in Ireland, using several Irish players. Stars Margaret Lockwood, most popular British woman star. Support includes Cecil Parker, Arthur Sinclair, Dennis Price, Jean Simmons, and Dermot Walsh, last being young Irishman from Gate theatre.

"Great Expectations," Cineguild, responsible for other British hits, has remade this Dickens classic (Universal, 1934). John Mills, favorite here, plays the lead with Valerie Hobson co-starring.

"School For Secrets." First called "Top Secret," but changed to avoid confusion with Ralph Ingersoll's book. Two Cities film, it is story written round five scientists who developed radar. Ralph Richardson, better known now because of his old Vic work, stars, and femme lead is unkown 23-year-old Pamela Matthews, a former stand-in. Peter Ustinov, young actor - playwright, did story, directed and co-produced with George Brown.

"The Magic Bow," Gainsborough Picture about life of Paganini, has favorites Stewart Granger and Phyllis Calvert plus the violin playing of Yehudi Menuhin. Though story is like past trite Gainsborough formula, looms important.

Important factor about the six pictures is that they cost in all little more than spent on "Caesar and Cleopatra" and "Men of Two Worlds." J. Arthur Rank apparently is learning.

To follow these Rank has another batch for the near future. They are "Nicholas Nickleby" and "The Overlanders" from Michael Balcon," "Daybreak" and "The Brothers" and "The Man Within" from Sydney Box; "Black Narcissus" from Archers, "Fame is the Spur" from Two Cities; and "Captain Boycott" and "Green For Danger," from Individual.

Old Vic's Two Big Clicks; 'Shephard Show' Also OK

London, Oct. 1.

Old Vic's newest production, "An Inspector Calls," opened at the New theatre today (Tuesday) to a boff reception from the first-nighters. Ralph Richardson and Marian Spencer walked off with acting honors. Richardson and author J. B. Priestley came back for speeches to the audience after numerous curtain calls. Although "Inspector" is described as a new play, it's understood to be a free adaption of Priestley's book, "Bright Day." Production should have a long run in London but its Broadway prospects look doubtful.

Old Vic company's "King Lear," which opened at the New theatre Sept. 24, was enthusiastically received. While critics were not unanimous in lauding play, the house is doing capacity with an advance sale of over $30,000.

"The Shephard Show," which opened at the Princes Sept. 26, should enjoy a lengthy run despite mixed reception. It came in after a provincial tryout. Popularity of stars Arthur Riscoe, Richard Hearne, Eddie Gray, Marie Burke and Douglas Byng, is counted on to strengthen the engagement.

Film Companies Bid For 'First Gentleman'

London, Sept. 24.

Henry Sherek and Norman Ginsbury's legit hit, "The First Gentleman," recently sold for $60,000, is again up for sale. Buyer was Leslie Landau, son of a Hollywood business man, who deposited $4,000 as option. His idea was to get a quick profit of $20,000. But there was a hitch.

Result is that Landau has lost his option on the play, by failing to come up with the balance of the money at the specified time.

Now major film companies are bidding for film rights, including Joe Seidelman, Alexander Korda, Paramount and Columbia.

France Suspends 2 U. S. Pix Curbs

Washington, Oct. 1.

Claims that it was State Department intervention which caused the French government to suspend "temporarily" its two new administrative regulations to the film treaty are totally without basis, State Department sources said here this week. The regulations provided that no distributor could sell more than six films to any exhibitor in a six-month period and that films had to be screened within six months of the contract date. Motion Picture Assn. objected strenuously and the State Department wired our Embassy in Paris to look into the situation.

However, State Department promptly got a reply that the French already had shelved the regulations voluntarily. Best information here is that the action was taken because of beefs from French distributors and exhibitors. Under the treaty the French cannot pin anything on American interests more stringent than they impose on their own distributors.

2 Swedish Singers in U.S.

Here for a seven-month concert tour, Jussi Bjoerling, Swedish singer who has appeared with the Met, arrived in N. Y. yesterday (Tues.) aboard the S. S. Gripsholm. He'll tour the U. S., Canada and Cuba.

Also among the arrivals was the Swedish diva, Ingalill Soederman, who plans to study the U. S. theatre for five or six weeks. While here, Miss Soederman does not plan any appearances.

New Foreign Films

Continued from page 8

impersonates one of her book's characters, the uncatchable Frederic. Camera and sound are not up to par. Thin chance for U. S. market.

"Son Dernier Role" ("Her Last Part") (FRENCH). U.F.P.F. release of S.F.P. production; directed by Jean Gourguet; stars Gaby Morlay, Jean Debucourt; features Dalio and Jean Tissier; based on play by Louis de Zilahy; screenplay, J. P. Lechanois; reviewed in Paris. Running time, 90 MINS.

Despite a few outdoor shots, this is a stagey filmization of the legit play without any inspired direction. Sound is bad and camera below par. Jean Debucourt portrays the medico who falls for actress, Gaby Morlay, and courts her during the rest cure she takes before she returns to her author-lover, Dalio. Action is slow and only comedy relief comes from antics of Jean Tissier, as provincial hotel keeper. No dice in America.

"Gringalet" (FRENCH). Pathe Consortium release of Pathe Cinema production; directed by Andre Berthomieu; stars Charles Vanel and Marguerite Deval; features Suzy Carrier, Jimmy Gaillard and Paul Vanderberghe; based on stage play by Vanderberghe; reviewed in Paris. Running time, 105 MINS.

Stagey filmization of the play with Charles Vanel as an industrialist who introduces his illegitimate son, Gringalet, played by Vanderberghe, to his unreceptive family which finally accepts him. Production is geared for local nabes but lacks sufficient mountings to make it an American entry. Marguerite Deval, as the grandmother, uses only her stage mannerisms.

Maxi.

British Film Briefs

Sir Henry French, new director general of the British Film Producers Assn., said that the timber shortage was crippling British production. British Board of Trade had asked producers not to start any picture involving the use of a large amount of timber...Sir Henry also stated that BFPA had told Johnston office that it was unnecessary to appoint London rep...The J. Arthur Rank Organization must have short memories or a slight lack of coordination. After complaints from Joe Breen of cleavage in "The Wicked Lady" and consequent retakes, someone should have noticed Kay Kendall's gowns in "London Town." They strike a new high (or low) in exposure...Another "London Town" mystery. Critics almost universally panned the Daffodil Ballet designed by Agnes de Mille and suggested cutting. At latest report, sequence is still in the picture, but a very funny sequence of Sid Field's has been scissored...Rank is meeting technicians of the two smaller unions this week following the inter-union warfare between the Assn. of Cine Technicians and N.A.T.K.E....Latter is the largest union of the industry and seeks to obtain control of the whole. A.C.T. in objecting has support of the Electrical Trade Union, another outfit which is small by film standards..."The Magic Bow," with Stewart Granger playing Paganini, is tipped as having some of the finest post-sync work ever heard in a British picture. Yehudi Menuhin doubled for Granger on the sound track...James Mason has turned columnist for three weeks, standing in for Norah Alexander of the London Daily Mail.

Pathe (WB) May Absorb British Nat'l, Prod. Co.

London, Oct. 1.

Pathe Pictures, part-owner with Warner Bros. of the Associated British Circuit, is reported on the verge of absorbing British National Films, a small production outfit. Lou Jackson, director and exec producer of the latter firm, is to become head of Pathe under terms of the deal.

Pathe Pictures, which is also linked to WB through fact that Max Milder, WB general manager in England, is on its board of directors, is understood to be delaying culmination of deal until Jack Warner's arrival in November.

N. Z. Legit OK As Whitehall Prod. Sets Season; Vaude's Upbeat

Auckland, N. Z., Sept. 17.

Outlook for the coming legit season looks bright. In addition to shows already scheduled, Whitehall Productions, operator of the Minerva theatre in Sydney, plans to produce several plays here of the one-set type. "Soldier's Wife" is also a likely entry as Terry Walker expects to bring it to New Zealand after show's present Sydney run.

Vaude, too, is looking up since Dave Martin, head of Aussie's Tivoli loop, set a deal with the Kerridge circuit to spot his vaude units in Kerridge houses throughout New Zealand.

Pascal Sells Kerr Pact To Metro for $200,000

London, Sept. 24.

Gabriel Pascal has sold his contract with Deborah Kerr to Metro for $200,000, stipulating that she must star for him in "The Doctor's Dilemma." Pascal is in the U. S., trying to make a deal with Warners or Metro for producer and co-director of picture.

It is likely that Pascal will be unable to make a picture in a British Studio, since Assn. of Cine-Technicians is determined, after his vituperations on studio labor here, not to allow any of their members to work with him. This is said to be real reason for the rift in the Korda-Pascal setup. Agreement between two carried a clause providing there was to be no difficulty with A. C. T. There is. Hence no picture.

Claim U. S. Missed Boat in Making Impact Felt at Venice Festival

Rome, Sept. 24.

The first postwar International Film Festival, just ended at Venice, is rated a success here although some disappointment has been expressed over the seeming lack of cooperation by many U. S. distributors. This criticism apparently stems from the fact that American companies did not send large delegations to the Venice show and that those in charge felt more or better product could have been entered at the Festival. Actually, the U. S. distribs did send the best available pictures.

RKO entered "Bells of St. Mary's" and "Bambi," latter winning the best comment. "Blood and Sand," which 20th-Fox sent to Venice, did not win praise. Both "Love Letters," the Paramount entry, and United Artists' "The Southerner" were well received, latter being mentioned as possible first-prize winner. Universal entered "Scarlet Street"; UA, "Hangmen Also Die," and RKO, "Wonder Man."

A special section was reserved for documentaries, with the U. S. making a fine showing. United States Information Service showed 10 government-produced or distributed shorts, all being well received and praised.

Pointed out by Venice Festival authorities that in contrast to the absence of U. S. representatives at the show, Russia sent a delegation of 12. Also that Filippo Del Giudice of Two Cities planed from London to attend. Great Britain entered "Men of Two Worlds," an Eagle-Lion film, and "Henry V," a Two Cities' production.

Soviets sent over six features and five shorts, all of them with a propaganda theme but rated as having good technical points. "Deputy From the Baltic" was generally rated as the best feature of the lot. France had only two entries, both being rated as mild. Italy had its full share of representations.

"Paisan," produced by Rod E. Geiger, in collaboration with an Italian group, was voted the best picture in Italy and one of greatest ever produced, according to word received in N. Y. Mayer & Burstyn will distribute in the U. S., as they did "Open City."

Munro May Back New Aussie Film Producer

Sydney, Sept. 17.

Dudley Barr, formerly with Hoyts Melbourne circuit, is seeking coin to start out as an indie producer. He's just acquired the film rights to "Robbery Under Arms," a local outlaw yarn.

Possible backer of Barr, it is learned here, may be Charles Munro who headed the Hoyts at one time.

Cannes Festival Planning Faulty

Paris, Oct. 1.

The International Film Festival at Cannes, intended to enhance French prestige, is backfiring. Press comment is that arrangements, in all phases were made in a slipshod manner. Some foreign pictures were held up by the customs. Then it was found that acoustics were poor. Projection of the Soviet documentary "Berlin" on the first day was interrupted several times and done so badly that the Russians thought it was sabotage and threatened to leave. Screening of some other films such as "Notorious" were snafued when projectionists mixed the reels, not showing them in the proper sequence. The organizers had sold some tickets to the public, resulting in overcrowding in certain instances.

To date the only picture to win universal acclaim is Par's "Lost Week-End." America is officially represented by Iris Barry, of the N. Y. Museum of Modern Arts. Harold L. Smith, Motion Picture Assn. Paris rep, also is at the Cannes show. U. S. film companies are strictly film minded, and, apart from a float in opening day's parade, they are leaving it up to the organizers to use the film festival as a foundation for the Riviera publicity building.

Few international stars are attending. Jean Pierre Aumont and Maria Montez arrived for the opening, but Michele Morgan arrived too late to be present when "Week-End" was shown. Errol Flynn dropped in from Monte Carlo. The Mexican star Cantiflas also is at the show.

Anthony Downing, representing the J. Arthur Rank organization, tossed a cocktail party attended by British Ambassador Alfred Duff Cooper. Russian Ambassador Bogomolov came to visit with Soviet vice-minister of Fil s Mikhail Kalatozof. The French Minister of Information, Robert Bichet, went to Cannes and took a large party to Nice to see director Max de Vaucorbeil shoot scenes of "Marriage of Ramundcho."

Nineteen nations have representatives at what looks like a big fair, with hotel robbers and car snatchers doing a peak business.

PARIS PIX SCALES GO UP ABOUT 50%

Paris, Sept. 24.

Admission scales at French film houses are being increased nearly double the present scale. To lighten the blow on the public's pocket, most exhibitors will apply gradual increases to various seats instead of placing the full hike in effect immediately.

Under the new scale, the better Champs Elysees first-run theatres will have a dollar top instead of the previous 50c. Majority of houses, in modifying the advance, will raise prices about two-thirds at first. Grosses are expected to make a sharp decline with the new scale.

Aussie Billy Rose

Brisbane, Sept. 24.

Leon Black, who originally came here with the U. S. forces, plans to open a setup similar to that run by Billy Rose and his Diamond Horseshoe in N. Y. Black says the time is ripe for this type of fare here.

Since his discharge, Black has been training local talent for stage shows.

Cynda Glenn to Italy In Revue Until Paris 'Goes' Version Is Set

Paris, Oct. 1.

Present lack of a suitable house here in which to produce "Anything Goes" has resulted in Cynda Glenn leaving for Italy. She had numerous offers including the A. B. C. and also several niteries, but feels that if she is to star here later in a show, it is better for her not to appear in Paris at the present time.

She will open on Oct. 12 in a big revue which the San Remo Casino is building around her, and for which it is importing a line of 20 Blue Bell girls. After playing San Remo for a couple of weeks the show is to be taken to Torino, Milan, Venice and other Italian cities. It may possibly go to Switzerland in December.

However, the actress, who was pacted through the Marouani agency, would not definitely commit herself further than the end of November, when she again will be free to return here if she chooses. Also she has a standing offer from Derval to star in his next Folies Bergere revue.

MPEA's Dutch Showcase

Formation of a Netherlands-American syndicate to buy and operate a Dutch film house formerly owned by the Germans was revealed in New York Monday (30) at a luncheon by the Motion Picture Export Association for H. L. Woltersom, head of the Rotterdamsche Bank. Woltersom's outfit filed the bid for the house on behalf of the syndicate and he represents the 50% Dutch ownership. Other half is held by the U. S. members of the MPEA.

Theatre, the Asta, is an 1,100-seater in The Hague, giving MPEA an important outlet for U. S. product. It was held by the Netherlands Alien Property Custodian. Woltersom is in this country for a three-months' visit and will include Hollywood in his itinerary.

Some UA Producers Prefer Foreign Market Solo, May Exit From MPEA

Whether United Artists will remain as one of the eight member companies of the Motion Picture Export Association or withdraw hasn't been determined yet, Grad Sears, v.p. in charge of worldwide distribution, said Monday (30). In any case, Sears stated, he is about to notify the MPEA that UA cannot negotiate with it for all of its product, but only that of producers who have signified their willingness to have the Export Association handle their pictures.

Sears freely admitted that there is a great deal of difference of opinion among indies distributing through the company as to whether joining the MPEA is a favorable move. Policy of "wait-and-see" will determine the final action of the company itself in staying in or getting out, Sears stated.

At a meeting in Hollywood several months ago, at which he explained the MPEA's workings, UA distrib head said, 19 out of the 20 producers present signified their desire of joining the Association. However, when a short time later he sent out a form letter to get a binding agreement, many of the producers didn't answer it at all or had reversed their stand, Sears said.

Feeling of many of the UA indies now is that they can get more coin from abroad by making individual deals with native distribs for release of their product. Many of these distribs have had reps in America attempting to get the indie films and have offered dollars in the United States in payment.

As to a method of compensation for UA producers whose pictures are chosen for distribution abroad by the MPEA, Sears said he had worked out a simple formula. Under it, if five UA pix are distributed in Poland, for instance, the income is pooled and the producers share in it in proportion to what the same pictures did in release in the U. S. This in a way parallels the payoff system of the MPEA itself, under which the member-companies, regardless of how many or how few of their films are chosen for Export Association distribution, share in the total income in proportion that their U. S. income in 1945 bore to the total income of the eight companies.

BIG BUILDING BOOM OF THEATRES IN SOVIET

An inherent love of the theatre found in all Russians is said to be the underlying cause for an unprecedented boom in new theatre building throughout the Soviet, according to a recent article by Nikolai Shestopal in the Soviet News, published in London by the Soviet Embassy. The Government Committee on Arts is forming new companies and erecting new playhouses chiefly in the suburbs and industrial districts.

Among the newer houses is the Moscow Dramatic Theatre, which opened last spring, and is said to have been mainly erected by the efforts of "hundreds of people who spent their leisure working on the site". Stalin district of Moscow has a 1,100-seater under construction while the Molotov district boasts a newly built Theatre of Comedy and Drama.

Dave Blum Back in N.Y. After European Tour

Dave Blum, Metro International veepee over ad-publicity, arrived back at the h.o. from Paris yesterday (Tuesday) after being delayed two weeks because of transportation difficulties. Recent crash of the Sabena airlines (Belgian) plane in Newfoundland created an acute congestion in air travel, since all passengers booked on the line for several weeks after the crash were shifted to other transatlantic lines. Blum, without an advance reservation, was forced to wait until the congestion had been cleared.

Ad-publicity chief will report to Metro International prexy Arthur M. Loew on the results of his two-month tour of Metro exchanges throughout Europe and the Near East. Loew is slated to fly to Europe next week and is expected in Paris about Oct. 8.

Seymour Mayer, the company's 16m sales chief, meanwhile, has arrived in Belgium on the first stop of his o.o. tour of the European market.

End of Mex Electric Strike Helps Show Biz

Mexico City, Sept. 24.

All show biz, especially film theatres, legits and carnivals, using considerable electricity were elated over settlement of the national electrician's union threatened nationwide strike. Union had sought 60% pay boost but this demand was sidetracked temporarily.

Strike call was averted, union announced, because it had won a 25% wage increase in several key cities following walkouts that closed many theatres in six or more communities three to 10 days. Tampico was hardest hit, strike lasting 10 days there.

Canadian Exhibs Fear Upbeat of 16m Shows; Protest Unfair Taxes

Montreal, Oct. 1.

With receipts from the 16m field on the upbeat last year, operators of regularly established theatres using 35m have started complaining louder than ever against 16m showings, claiming it is cutting into their business. In many small communities, even merchants have organized 16m exhibitions to keep the home folks from traveling to larger population centers to see regular 35m shows.

Big theatre operators now are taking their beefs to the government since 16m showings are not subject to the heavy amusement tax, government classing them as non-profitable. Because of the non-taxation rule, 16m exhibs can charge a smaller admission fee and lure many patrons away from the regularly established 35m theatres. The 35m operators also are asking the government to make the same building regulations apply to 16m picture shows since many small-gauge operators advertise their product as if it was shown in regular houses.

Some idea of the upbeat in 16m revenue is gleaned from the fact that profits rose to $345,334 last year against $286,008 in 1944. Actual rentals were listed at $1,198,016 as compared with $976,179 in the previous year, figure being so large because revenue profit is not included in totals from army camps or from 16m operations of a non-profit nature.

Because the Canadian government has withdrawn appropriations for military subjects, 16m field now looks to big distributors to break into this distribution department and take up any slack. They feel that if many U. S. major companies handle 16m product in Canada that will give them a real lease on life. It has been learned that IATSE considers the 16m field in this country important enough to plan the organization of projectionists for narrow-gauge outlets.

Current London Shows

London, Oct. 1.

"Better Late," Garrick.
"Ballet Theatre," Covent Garden.
"Clutterbuck," Wyndham.
"Crime & Punishment," Globe.
"Dear Murderer," Aldwych.
"Fifty-Fifty," Strand.
"First Gentleman," Savoy.
"Follow the Girls," Majesty's.
"Fools Rush In," Fortune.
"Grace of God," St. James.
"Grand National Night," Apollo.
"Guinea Pig," Criterion.
"Here Come the Boys," Saville.
"High Time," Palladium.
"Honeymoon," York's.
"King Lear," New.
"Message for Margaret," Westmin.
"Mother of Men," Comedy.
"No Room at Inn," Winter Garden.
"Perchance to Dream," Hipp.
"Pickup Girl," Wales.
"Poltergeist," Vaudeville.
"Shephard Show," Princes.
"Shop Sly Corner," St. Martins.
"Skin of Teeth," Piccadilly.
"Soldier's Wife," Duchess.
"Song of Norway," Palace.
"Sweetheart Mine," Vic Palace.
"Sweetest and Lowest," Ambass.
"Under the Counter," Phoenix.
"Windermere's Fan," Haymarket.
"Winslow Boy," Lyric.
"Worm's View," Whitehall.

Mexico's 1st Color Unit

Mexico City, Sept. 24.

Mexico's first color film company, Colores, S. A., has been given a franchise by the Ministry of Finance as a new industry. This special permit exempts the enterprise from federal taxation for five years from the time it starts operations and allows duty franking during that period on machinery equipment and material it must import.

Colores plans opening a studio here shortly.

Warners Int'l In Foreign Shuffle Of Personnel

Tightening up its overseas setup preparatory to expanded distribution of its product in both standard and 16m size, Warner Bros. International has embarked on a personnel reshuffle in its foreign branches resulting in six new appointments and promotions. Initial reassignments were made predominantly in the South American market, where conditions are held to be more promising for expansion than in Europe.

In the Latin American and Far East territory under Wolfe Cohen, Warner International veepee, the following shifts were made: Herbert Fletcher, former Trinidad manager, promoted to assistant manager of the Cali branch; Jack Scribner, formerly assistant manager in Panama, upped to Trinidad manager; John Jones, promoted to assistant to Lester Cohen, Panama manager; James Pepper, upped to general manager of Peru; and J. E. Dagal, former aide to A. L. Caplan, manager for China, promoted to acting manager in China. Caplan is now in the U. S. on indefinite leave.

In territory handled by Joseph S. Hummell, veepee in charge of continental Europe and adjacent countries, Jack Baranes has been appointed manager for North Africa, including Algiers, Tunis and Casablanca. He succeeds Serge Goutmann, resigned. Meanwhile, Stanley Higginson, managing director for WB in Australia, where the company recently opened its sixth branch office, arrives in New York, Oct. 7, for conferences with home-office executives.

Austrian Film Nears Completion; Others Set

Vienna, Sept. 24.

Shooting on "Queen of the Highway," Geza van Cziffra production at U.S.-operated Sievering studios, winds up this week. Next reservation for Sievering's single sound stage is for Mundus Film, new outfit, formed by Alfred Stoeger, actor-director from Theatre Komodie, who plans a musical version of Aristophanes' "Lysistrata." Stoeger is now doing well in conventional stage version of the old Greek comedy.

Cziffra and technical end of his unit move to Berlin's Joachimsthal Studio (Soviet), where the Hungarian producer-director will do one feature under Russian sponsorship. He'll be paid off in raw stock, which Americans can't as yet provide here. Cziffra's price is understood to be 200,000 feet, which Russians obtain from the seized Agfa plant in Germany. Cziffra is committed to bring the film to Vienna and resume shooting in the U. S. Sievering studio early in 1947.

Shipping strike in the U.S. has held up arrival of first raw stock shipments due here, under recent deal between ISB Films (U.S. Army) and Joe Scheiman, N. Y. German - language exhibitor, who bought U.S. rights to 12 Austrian releases, mostly operattas seized from Nazi stocks in return for payment in film.

Rank Grabs Par News Exec

London, Sept. 24.

Edwin A. Davis, director of Paramount Film Service of Great Britain, Paramount-British News, and Paramount's Olympic Laboratory, and solicitor to Paramount companies in Great Britain, who recently resigned, has been appointed joint-managing director with F. J. Gilbert of Production Facilities, a J. Arthur Rank subsidiary.

Gold Strike in S. Africa Presages Boom Pix Theatre Biz, Sez Par's Hake

New gold strike in South Africa, equally as big as any previous one there, is booming biz in South Africa and promises to keep theatre attendance at wartime levels, according to Clay V. Hake, Paramount's manager for South Africa, in N. Y. for huddles with George Weltner, Par-International prexy.

He told VARIETY that film business had not fallen off there since the end of the war and hinted that the discovery of a new gold vein is likely to enable the picture theatre business to continue its present boom pace for some time.

Hake lauded the work of Schlesinger interests in South Africa for Paramount, latter company having a distribution deal with Schlesinger's South African Consolidated. He said that Par is obtaining great distribution throughout the territory, playing all of the circuit's ace houses. At present Par product is playing far behind U. S. national release date. An example of this that Hake cited was "For Whom the Bell Tolls," now current at Johannesburg. Picture is doing big at the Coliseum in that key city.

Bob Hope and his comedy are well liked in South Africa, Hake noted, people there understanding his sense of humor and going for it by flocking to see his pictures. Cecil B. de Mille productions, such as "Story of Dr. Wassel" and "Reap the Wild Wind," also score in South Africa, he explained.

Theatre construction is at a standstill in South Africa at the present time because of severe building restrictions and difficulty in getting construction material. All material required for building must be imported and this adds to the difficulties of theatre construction since it is slow in coming in, especially from the U. S.

Schlessinger interests dominate the 16m field of South Africa even to a greater degree than regular 35m product because they handle 16m equipment as well as product. Besides the 16m for several U. S. majors, Schlessinger also distributes for several big 16m independent companies.

Hake planed in from Johannesburg, the hop from there to London being non-stop excepting to get fuel, trip taking 38 hours.

Columbia Pix Delivery Held Up in France

Paris Sept.24.

Latest snafu of the Washington film pact is the holding up in French customs of some American film imports. Columbia was refused delivery.

Reason given after an inquiry revealed that the Controle des Changes had refused its okay because of some technicality resulting from recent decree. Lacy Kastner, of Col, Harold L. Smith, of Motion Picture Assn., just back from the U. S. and the American Embassy immediately got together on the matter.

Even those Americans who were most optimistic at the time the agreement was signed now seem agreed that all the cooperation they will get to implement it will be in reverse English.

Holland Govt. Decides Fate of Ex-UFA House; Gives U. S. Pix Break

The Hague, Oct. 1.

Fate of a motion picture theatre, the big Asta here, was decided by action of the Holland government, the cabinet voting that the house be sold to the Rotterdamsche Bank. The bank was acting for the National Cinema Enterprises, Ltd., recently formed combination in which the U. S. Motion Picture Export Assn. holds 48% interest. The other 48% belongs to a Dutch group, remaining 4% being divided between the Dutch government and the American Embassy here.

The Asta theatre, a former property of the German UFA, since the liberation of Holland has been enemy property belonging to the Dutch government. Deal is expected to pave way for showing of many U. S. films at this house.

Luxor, the other old UFA theatre, in Rotterdam, was sold to that municipality for use as legit house as well as for pictures, concerts and meetings. Awards will be made at the National Theatre Palace of Fine Arts, with $20 per, highest ever for such show, to be charged for the occasion, likely to be held this fall. Reorganization of the Academy delayed the event from the winter.

Ealing's 'Overlanders,' Aussie-Filmed, Clicks

Sydney, Oct. 1.

"The Overlanders," Ealing Aussie-produced feature, is proving top click here after its preem showing. Harry Watt directed the film. With the possibility that the picture will do almost as well in Great Britain and the U. S., Ealing already is outlining plans to continue local production.

Watt planes to London in about two weeks to set final plans for a special film unit from Ealing to produce here.

Swedish Actress Says She's Through Acting

Gothenburg, Sept. 24.

In a display of temperament, Karin Kavli, Swedish actress currently appearing here in "Soldiers' Reminder," asserts she is abandoning her thespian career because of intolerable roles forced upon her by producers.

However, other circles are inclined to ascribe Miss Kavli's outbursts as being motivated in the interests of publicity and recall a similar incident in Stockholm a few years ago.

KOGAN-COL'S MEXICO TOPPER

Mexico City, Oct. 1.

Columbia's new skipper here is Serge Kogan, who was at Lima, Peru, for the company. "Gilda," company's new film there, is one of the topflight boxoffice hits.

Playing at the Cine Chapultepec, it is in its third week at 80c top.

BALLY FOR U.S. STARS IN FRANCE ON UPBEAT

Paris, Sept. 24.

Film flackeries are stepping up their bally in the drive to restore American film stars to pre-war popularity with the public. U. S. films were banned here while the Nazis were in France.

Beating the drums for the forthcoming Cannes film festival, Paramount's publicity chief, I. Lapinere, has whipped up a booklet which is distributed to newsmen prior to their departure for Cannes. Sure sign the p.a.'s are once again in the groove is Universal's recent lavish cocktail party at the Georges V which greeted Jean Pierre Aumont and Maria Montez upon their arrival here.

Johnston Names Healy To Middle East Post

M. A. J. (Tim) Healy was named middle eastern manager of the Motion Picture Assn. Monday (30) by Eric Johnston, MPA prexy. Healy, who has been assistant manager of the London office for the past year, will headquarter in Cairo. Healy leaves N. Y. for his new post Oct. 17, stopping in Paris for huddle with Harold Smith, MPA European chief, before going on to Cairo.

Healy was chief postal censor under Byron Price during the war.

Schless Taking It Easy

Robert Schless, who recently resigned as Paramount's European sales manager, has made no plans for returning to the film business but is resting at his home in Paris for the time being.

John B. Nathan, who was named European chief on Schless' resignation, returns to Paris some time this month after picking up his family in Buenos Aires. He already has visited Paris and conferred with Schless, taking over official charge on his return from Argentina.

WEATHER REPORT: ALL-DAY RAIN

for N. Y. Rivoli's American premiere, with worst weather in months, yet theatre had constant box office line from 8 A. M. till ticket sale stopped at 4 P. M. to clear house for special invitation premiere performance.

BOX OFFICE REPORT: ALL-TIME RECORD!

Midweek premiere topped *Saturday* openings of all Rivoli's biggest hits, with first half-day almost *double* "Lost Weekend" and "Kitty" business! And Second day topped any weekday in theatre's history, and "Kitty's" first *Sunday*.

INDUSTRY REPORT: "THIS IS PARAMOUN

"TWO YEARS B
THE MAS

Starring

ALAN LADD · BRIAN DONLEVY · WILLIAM BENDIX

with Howard da SILVA · Esther FERNANDEZ · Albert DEKKER · Luis VAN R

CRITICS' REPORT: "ALL-STAR SENSATION!"
"Absorbing . . . heartily recommended."—News. "Blood-and-thunder thrills."—Times. "Robust . . . exciting . . . dramatic." —Herald Tribune. "More thrills and excitement than any two mystery chillers."—Journal.
BULLETIN!
First six days exceeded any previous FULL WEEK in N. Y. Rivoli history!
Don't Miss That Trade Showing October 8!
T'S BIGGEST YET!"
EFORE
T"
BARRY
FITZGERALD
EN · Darryl HICKMAN
Directed by
JOHN FARROW
Produced by Seton I. Miller
Screen Play by Seton I. Miller & George Bruce

Gene Autry Paces Cowhands, Cowgirls In Yearly Rodeo at Madison Sq. Garden

By JACK PULASKI

"World's Championship Rodeo" is the largest outdoor show presented indoors—but they'll argue otherwise around Madison Square Garden if one refers to any of the competitive events there as shows. Anyway, the rodeo fully occupies the arena for a 33-day stretch that started Wednesday (25), with broncs, cowhands, steers, veal on the hoof, some cowgirls, some longhorns and a couple of hospital internes. Gag around the Garden was to "come and see living steaks" and if the meat shortage continues the audience is liable to raid the joint for such.

There isn't much change in the annual gathering of westerners and the first performance seemed under par, principally because of sloppy work with the lariats. In the calf-roping contest the ropers repeatedly missed or went to the spare loop, same going for the bulldogging. Rodeo addicts are used to more expert stuff and the talent should be present among the 200 guys with high-coned heels and a strong hankering for prize money.

Some of the events were not well filled for some reason but there was a mob of hands in the arena. Only five contestants competing in cow milking, admittedly harder than it looks, despite the comedy angles. Rules this season are much tougher, which may be a reason why some of the lads passed it up. Steer riding again has the closing spot on the bill and it's perhaps the most spectacular event, clowns figuring in the laughs.

Gene Autry and his handsome nag, Champion, has replaced Roy Rogers and Trigger, both Republic horse opera specialists having about the same routines. Autry's warbling is pointed towards boosting his Sunday CBS radio shows, with the string musical bunch accompanying, also his disk program numbers. In the rodeo the interlude is a change of pace to the competitions.

Ray Berwick and Buff Brady, trick roping specialists, have sex in the turn, two gals billed as Susie and Ruby. Another feature is Ray Ramsay riding two lively white equines Roman fashion. Standing on a pair of unhitched horses and making a hurdle jump is no routine trick either. To the show's credit is the pace with which the events are run off, affording a comparatively early finale.

Rodeo is one of the Garden's most profitable shows, as indicated by the length of time allotted it annually and the corporation's setup includes a rodeo department which is maintained throughout the year. The draw of the show may be partially accounted for by the fact that pastoral animals, trained or inclined to be wild, especially when their girths are pinched with ropes, as in the bucking events, have become something of a novelty to city dwellers except when the circus is in town.

Apollo, N. Y.

Cab Calloway Orch (17), Moke & Doke, Peters Sisters (3), Miller Bros. & Lois; "Danger Woman" (U).

Cab Calloway's revue, fresh from Broadway's Club Zanzibar, furnishes acceptable fodder for this week's sesh at Harlem's vaudefilm flagship. Some 16 years have slipped by since the Cab left the old Cotton Club and his royal highness of hi-de-ho is still in their swingin'. Band, comprising eight brass, five reed and four rhythm, opens with a noisy tune, "Zanzibeaut," then Hilton Jefferson comes off the stand to toot a nifty sax solo of "Danny Boy." Garners a nice mitt.

Moke and Doke, standard comedy team, are off with a comedy number, "We Got Fish For Supper" then slip into some comic patter and tapology. Doke does a slick deadpan delivery of "Hep Jitterbug," while Moke returns dressed in a femme's red frock. Both go into a Lindy routine and close to heavy salvos.

Band scores with a semi-concert arrangement of "Night and Day." Calloway vocals the chorus in a lusty voice. Practically every instrument is spotted for a solo. Unusually sweet for Calloway, orch swings into a punchy finale to the Porter number which draws plenty of palm-whacks. Outfit also goes to town with "Fiesta in Brass," which features a torrid sax solo, and Calloway sparkles with his furious stick-swishing and familiar capers.

Peters Sisters are three hefty gals who've put an excess of avoirdupois and a tuneful set of pipes on a paying basis. Trio, dressed in pink gowns with sequins, open with a classy "I Got the Sun in the Morning," while one gal follows with a well done solo of "They Didn't Believe Me." Next is a comic routine with Calloway participating in some stepping with the stoutest gal and winds up pursuing her across the stage. Registered solid with house.

Miller Bros. and Lois is a polished dancing turn that's been in existence almost seven years. Two males and gal, neatly garbed in tan hats, tan suits and tails open fast with sharp tap routine. One boy and gal follow with some difficult terping atop elevated blocks spelling out the name "Miller," skipping from letter to letter. Trio then shed coats to execute some exceptionally fast stepping atop a small miniature platform atop the letters. Calls for delicate precision. Rewarded with strong applause.

Calloway, doing a switch on zoot suits, fronts the band in what he calls a "rebop" suit. Oversized dark coat and trousers are draped about the maestro while he sports a cap on his noggin and a long, flowing watch chain from his midriff. Large white buttons on coat make outfit even more ludicrous. Stick-swisher vocals "I Got a Gal Named Nettie," "Hey Now" and closes with a modern arrangement of the old standard, "St. James Infirmary Blues." Chants chorus bathed in green spot which makes for a macabre touch. Brings back all acts for a final bow. *Biz strong as usual.*

National, L'ville

Louisville, Sept. 27.

Benny Carter Orch (15) with Lu Elliott, Carl & Harriett, Tampa Boys; Ben Carter & Mantan Moreland; "Phantom Thief" (Col).

Benny Carter's orch and acts are good, and work hard to please. Result, customers gave 'em a rousing reception.

Band is heavy on brass from the teeoff. Opener "Re Bop Boogie" is plenty loud, and jivey, as are most of the other numbers "Just You, Just Me" and "Back Bay Boogie." Brass sections don't stint on the wind jamming. They did tone down a little for those customers who like melody and sweet music, playing Duke Ellington's "Prelude to a Kiss," with the proper dynamics and shading.

Carter fronts band and makes his intros in a distinct manner, and in good taste. Switches from trumpet to sax on various numbers, but does not feature himself, rather giving his sidemen plenty of opportunities to do their stuff. Sax player, Sunny White, has his moments, and Tommy Moultrie, bassist, gives a marathon exhibition of bass playing. Guy is plenty flexible on the heavy-stringed instrument, and really plucks it, even though some of the more boisterous patrons wanted him to "slap it." Garners nice response.

Carl and Harriet are energetic with eccentric dancing, and top off with a fast jitterbug routine which earns a flock of bows. Tampa Boys make with the chatter, and general tomfoolery, building to a swell send-off with their strenuous terps. Solid turn.

Lu Elliott, featured vocalist, starts mildly with "Come Rain, Come Shine," followed by "Frim Fram Sauce," which was what they were waiting for. Gal has swell pipes and gets neat backing from band. Encores with "The Gypsy" for additional salvos.

Ben Carter and Mantan Moreland, comedy team, set themselves solid with the customers with their interruption routine which has now become standard. Their pop-eyed expressions also count heavily in the audience response, and house couldn't get enough of them. Carter takes over at a miniature piano for a bit of vocaling "Baby Then I Don't Want Love," plenty okay. Moreland, sepia comic who is a familiar face in many films, wows 'em with his takeoffs on well-known Negro types for solid returns. The pair are a swell closer for a well-paced, well balanced show. *Hold.*

Olympia, Miami

Miami, Sept. 27.

Pat Henning, Wayne Marlin Trio, Phyllis Colt, Bob Coffey, Al & Val Reno, Les Rhode House Orch; "Two Guys from Milwaukee" (WB).

Neat package here this week with parlay nicely blended for good results.

Topliner Pat Henning, always a fave here, does okay with his easy and ingratiating brand of foolery, a welcome relief from the hard-punching comics who play this house too frequently. Mixes gags, screwy impreshes, falls and mugging to garner heavy returns.

Sock impresh was left by the Wayne Marlin trio (two boys and a gal) who do a balancing act that's noteworthy for the planning given it. Costumes are in tropical motif, with phosphorus design added for dimlight work. Musical backgrounds blend into stint to make the balancing look easy, yet effective. Trio had to beg off.

Phyllis Colt clicks in middle slot. Neatly routined group of pops get nice reception.

Bob Coffey gets over nicely with his harmonicantics, working to solid finish with "Rhapsody in Blue." Rhythm tapsters Al and Val Reno tee off proceedings in good fashion.

Les Rhode cuts show briskly and emcees effectively. Biz fair when caught. *Lary.*

Capitol, N. Y.

Paul Whiteman Orch (34), Chorus (8), Prof. Backwards, Martha Tilton, Roddy McDowall, "Three Wise Fools" (M-G), reviewed in VARIETY, June 12, '46.

Modern maestros could learn a lot from the current stage show at the Capitol, which features Paul Whiteman's orchestra in one of its annual runs at the house. That admonition would bring, however, only a couple of fast retorts about "square" music and what could you learn from that. Depending on what angle the modern maestro was approaching his problem his retort might or might not be justified. But, no matter what his viewpoint may be, if he had any gray matter at all he'd be able to learn one lesson from "Pops"—the value of real preparation for a date so important as a stand at a major theatre.

Whiteman's army, and that's just what his 34-piece outfit seems to be from out front, does a right smart job of convincing the customers that they're getting their money's worth—aided nicely by Martha Tilton (New Acts), Prof. Backwards and Roddy McDowall (New Acts). He puts on a show that basically doesn't deviate too much from the Whiteman performances of the "King of Jazz" billing days (being a comparative brat we couldn't be dead certain, but that's our guess, and we're stuck with it), but it stands on sturdy legs as fine entertainment, no matter whether you peer at it through the rose-colored glasses of a Whiteman fan of long standing or as a 1946 follower of the re-bop boys.

Opening with "Just the Other Day," a current pop, with, incidentally, son Paul Whiteman, Jr., on drums for the first time, and old-timer Mike Pingatore back on banjo, Whiteman and his son hit a good pace all the way. They work over "Hors Staccata" as a second item, and reserve the high spot midway for the inevitable "Rhapsody." Capper, insofar as the band is concerned, is the finale, "South America Take It Away," done with Martha Tilton.

Whiteman points up the value of preparation for such a show as this by ringing in a bit of the modern. He has added to the band for this run pianist Buddy Weel and a guitarist who has worked with virtually all of the top-name bands, who combine with his bass to turn out a sharp version of "I Found a New Baby." Their work highlights Whiteman's and vice versa. It's a smart touch. Incidentally, this bit points up the excellent production of the show. What does it is a simple trick of using three spotlights, one on each man, instead of grouping the three around piano.

Prof. Backwards (Jimmy Edmundson) clicks solidly. Working after the two opening numbers, he hits the customers where they like it, and they do right well by him. Starting off with a series of good and n.s.g. gags stemming from the insulting manner of wartime public-contact employees, he has the crowd with him from the outset. Even the frayed gags he tells get over, due to his delivery. He underplays. Then comes the "backwards" routine, using a large blackboard. His topper is writing down backwards the letters of two multi-syllabled cities—but they're intermingled. The mob collectively falls on the floor. *Wood.*

Oriental, Chi

Chicago, Sept. 26.

Del Courtney Orch (14) with Gil Vester; Chris Cross, The Barretts (2), Jayne Walton; "Holiday in Mexico" (M-G).

Show with "Holiday in Mexico" is strictly intermission stuff, and not good intermission at that. Bill looks good on paper, but fades out on the stage.

Del Courtney's orch is a favorite here, however, set-up, consisting of 4 sax-2 trombone-4 rhythm, is still loose; following maestro's recent release from the hospital. They need plenty rehearsing.

Orch opens with "Five Minutes More" with a bang, and then, in an abrupt switch, soloist Gil Vester gives out with "Surrender." Lad has nice voice, but no stage presence, and the number is much too slow that close to the opener. Encores with oldie, "If You Were the Only Girl in the World," also too slow, but gets nice returns.

The Barretts, tap dancers, give out with some neat routines, but nothing special.

Johnny Strong, trombonist in the band, gives his impression of Durante, which may be all right for one-night stands but is n.g. as far as this house is concerned. Orchestra then gives out with its impression of "Blue Skies" as various types of bands would play the number.

Jayne Walton, formerly with Lawrence Welk's band, gets next-to-closing spot which she tees off with "South America, Take It Away." Then takes up ballad, "Little Bit of Heaven," which is more her type of tune. Finales with "While There's Music," with handclapping session and Spanish lyrics. Novelty of the number hits the audience, and she gets off to solid applause.

Chris Cross, ventriloquist, closes the show with his singing dolls. Starter is cowboy dummy who holds on to "Home On the Range." Second, "If I Didn't Care," a la the Ink Spots, is done by a stroblite puppet. Band closes show with "Hawaiian War Chant" to good finish.

House three-quarters filled when caught at first show.

State, N. Y.

Danny O'Neil, Tommy Riggs, Coleman Clark with Hamilton Canning, Harry Greenway & Edith Carroll, Enrica & Novello, Don & Phil King; "Easy to Wed" (M-G).

The State theatre with this show unveils an improved method of vaude exhibition which makes the pit-band and stageshow a cohesive unit which tends to speed up the proceedings and makes for better all-around showmanship.

Key figure in the improved setup is Louis Basil, the new pit conductor, who took over from Ruby Zwerling early this month, and who shows himself to be an amiable emcee working from his dugout podium with a portable mike. His act introes are done in assured, professional manner and he aids the acts in better entrances and exits. Basil is also doing an opening number in which the bandsmen take solo stand-ups which serves as a house warmup.

Another change has been affected in the physical setup of the stage. The square platform protruding into the pit has been redesigned and has red carpeting.

While this isn't the last show booked by Jesse Kaye, retiring house booker, who goes to the Coast shortly to become Coast head of M-G-M records, it's the last one in which he's had an active hand in staging and it makes for an impressive exit.

The show itself plays well despite a pair of sags, with a strong opener by Don and Phil King (New Acts) skilled hand-to-handers, and Danny O'Neil, the radio singer, headlining. O'Neil is making his first Broadway appearance but has been on nitery circuits previously. He's an ingratiating and youthful chanter with a strong voice and good stage presence. He mixed his numbers nicely for variety and exited after two encores.

Neal Stanley, in the deuce, is a good mimic, but most of his material has been outworn through constant use. His impressions are mostly in the standard category, but good for nice returns.

Novelty sections of the show are by Tommy Riggs and his vocal doubling of Betty Lou, which constitutes a cute item and gets an okay mitt. Table tennis turn by Coleman Clark with Hamilton Canning as his opponent, Harry Greenway as announcer, and Edith Carroll, scorekeeper, provides speed in the midsection of the layout with their nine-point exhibition game.

Bill is completed by Enrica and Novello, ballroom terpers, who depend on lifts and spins for applause. Their terpery is somewhat less than outstanding. *Jose.*

Capitol, Wash.

Washington, Sept. 27.

Jimmy Jimae, Cookie Bowers, Aeromaniacs (3); Sam Jack Kaufman House Orch with Johnny Lanning & "Miss Washington", Line (6); "Young Widow" (UA).

Bill at the Capitol this week is solid throughout—the kind that is paving the road back for vaude. Lively and well-balanced, from overture to finale, it gets heart-warming applause.

Definitely part of the show is Sam Jack Kaufman's "Annie Get Your Gun" overture. House orch paces bill with a well arranged medley. Tenor Johnny Lanning, late of Barnee's orch at the Shoreham, is above average and clicks with his songs. "Miss Washington" does a novel interpretation of "Doin' What Comes Natur'lly."

Top honors go to the "Acromaniacs," that hep trio of acros, who score with their stunts. Team works so fast, that house is in a perpetual uproar of applause during the act. Cleverly balancing humor with skill, boys provide plenty of thrills and novelty.

Jimmy Jimae registers with his slick magic. Works with gal assistant, who merely catches the hordes of cards, cigarettes and pipes Jimmy pulls out of thin air. Magico works smooth and swiftly to garner solid returns.

Cookie Bowers offers a pleasant imitation act, running the gamut barnyard to bedroom. Steers clear of the usual routine of imitating Hollywood celebs, depending a great deal on pantomime as well as sounds and chatter. Wins nice appreciation.

Lindsay line, held over from previous week, do much better this semester in a trio of numbers sandwiched between the acts. Gals look nifty in some classy costuming, with numbers effectively staged. Precision work is good, with some neat solo stints to add interest. Troupe goes on tour for USO-Camp Shows after this date. *Lowe.*

Roxy, N. Y.

Beatrice Kay, Maurice Rocco, Raye & Naldi, Marshall Bros. (2), Belle-Aires (4), Roxyettes, Esquires, Paul Ash Orch; "Three Little Girls in Blue" reviewed in VARIETY, Sept. 4, 1946.

The Balaban-Rauch combine at the Roxy have correctly figured that once the buying public becomes accustomed to the steady parade of high-pressure marquee lures, house can coast along for brief periods on its own momentum. Current stager represents one of those periods, but a talented batch of performers plus the careful Roxy production keeps this shindig up to house par.

Some sound thinking and booking is behind the current show. The combo of Maurice Rocco as kickoff and Beatrice Kay as windup enables house to get by with a single set of costumes for the line. The Roxyettes costumery is of the Dixieland period which serves as a fitting background for the Negro boogie-woogie eighty-eighter, and the Gay 90 chanteusing of Miss Kay.

Miss Kay has by now been seen many times at this deluxer, but she invariably comes up with sufficient new material around her gaslit chanties to maintain interest for repeat patronage. She does a satire of the songs she's identified with, which unfortunately repeats titles of later numbers, but artful mugging and clowning plus fresh twists on her songs make it easy for her to nab two earned encores. Last one is devoted to the customary community sing.

Rocco, as usual, warms up the house with his standup pianistics. Trick ivorying, showmanly flair and solid performance rates encores.

Other solid item on bill is Mary Raye and Naldi, whose interpretations of the beguine and paso-doble are by now classic. It's a skillfully contrived act with routines to a minimum musical background serving to point up terping skill.

The Marshall Bros. (2) are under New Acts, while the Belle-Aires (4), a femme singing quartet, enhance the house production numbers with vocal lifts. *Jose.*

Circle, Indpls.

Indianapolis, Sept. 28.

Henry Busse Orch, with Betty Taylor & Glen West; Fred Lowery & Dorothy Rae, Cliff Nazarro, Walter Nilsson, Don Regan; "Partners in Time" (RKO).

After a run of brash new bands, the Circle turns to a mellow old-timer, Henry Busse, to head a bill with more than usual variety appeal for the current stanza. Fred Lowery, Cliff Nazarro and Walter Nilsson lend the program strong support. The steady Busse following reacts warmly to his arrangements of new and old tunes and likes his current battery of vocalists.

Band opens swinging Grieg's "In the Hall of the Mountain King." Follows through with bright, snappy versions of "The Shawl Dance," "Hey Ba Ba Re Bob," "June Is Bustin' Out All Over," "To Each His Own," "I Don't Know Why" and "If I Loved You," nicely sandwiched between acts and vocals. Betty Taylor gets nice reception for clever warbling of "South America, Take It Away," "Doin' What Comes Natur'lly" and "I'm a Big Girl Now." Glen West also does neatly on "Somebody Else Is Taking My Place," "Cecilia" and "My Sugar Is So Refined." There also is a nice reception for Don Regan's more conventional warbling of "The Way You Look Tonight" and "For Me, For You, Forever."

Nazarro's glib double talk sets well with the customers and sells the act, overshadowing his efforts as singer and gagster. His piano comedy also gives the turn a lift. But his straight humor needs freshening. Lowery clicks as usual in his repertoire of whistling tunes, including "Listen to the Mocking Bird," "By the Waters of Minnetonka" and "Rhapsody in Blue." Dorothy Rae gives him a nice assist, joining in the encore duet, "Whistling Joe." Nilsson's eccentric stunts on a variety of cycles round out bill nicely. *Corb.*

RKO, Boston

Boston, Sept. 27.

Alvino Rey Orch with Rocky Coluccio, Jimmy Joyce, Jo Ann Ryan; Danny Drayson, the Jansleys; "If I'm Lucky" (RKO).

First band show in couple of weeks and very sock, though Alvino Rey's music, the best around in the strictly commercial field, trends into the connoisseur's field in plenty of ways to draw the local experts as well as the usual congregation of cats to whom any band that makes enough noise is okay.

Nice illustration of artistic jazz comes in "Stardust," spotting the sharp harp of Louise King. Piece seems sweet and routine enough, but kills the insiders, who listen for very fancy improvisational stuff from Rey on guitar and the harp in fine sounding duet. Rey later wows with solo pluckings on "My Buddy" and "Souvenirs," also with Louise King plus the Airliners, very hep vocalists with the band.

Soloists are Jimmy Joyce, who clicks with "Night and Day" among

(Continued on page 57)

Hick's Buck As Good As the City Slicker's, So Why Doesn't Hollywood Angle More Pix for Fans in Stix?

By Hayden Talbot

Milwaukee, Oct. 1.

One thing this cross-continental trek is pounding into your mugg's consciousness as he motors through seemingly endless miles of corn and wheat fields is the immensity of the wide open spaces and the relative geographical insignificance of big towns. It recalls to mind more forcibly than when it was uttered a statement made to this scribe before leaving New York by Neil Agnew, genial top hand for David O. Selznick.

According to Agnew you can estimate with a fair degree of accuracy the state of the Union, dollars-and-cents-wise, by the percentage ratio of the take of any given pic in the big cities to that in the smaller towns. In lush times, like now, the big cities provide the heavy portion of this coin. When things aren't so good the little towns provide as much as 65% of the total take.

Wrong Type Pix

Nobody—not even the most disgruntled small town exhib—would suggest it's a case of biting the hand which feeds you; it is something even harder to bear. The little fellow feels he is continuously and contemptuously ignored. Certainly Hollywood is not thinking of him when a "Cluny Brown" goes into production. When a farm hand wants to sit down to a plate of meat and plenty potatoes it's not particularly sensible to offer him pate de fois gras. So with his film fare. His appetite for pix is as keen as his zest for a square meal, but both have got to be to his liking. Funny part, when you come to think of it, Broadway doesn't shy away from strong meat in its pix. Still and notwithstanding, Hollywood continues to turn out what the little fellow insists is an unduly big proportion of society dramas. This, from his point of view, is the more serious because of the growing tendency on the part of the major producing companies to make fewer and fewer pix.

Your reporter makes haste to divorce this bustling metropolis from any connection with the foregoing. Census proves Milwaukee is a big city. But exhibs here aren't above agreeing the place houses a considerable number of hicks. And all of them will tell you a hick's half dollar has as welcome a ring as anybody's else.

Ex Lt.-Col. Spheerias' Gauntlet to 'The Chain'

So let's let Andrew Spheerias, owner of the Towne, Milwaukee, speak his piece:

"I'm pretty young and pretty green in show business to try to add anything worthwhile to this VARIETY symposium, but maybe what I've learned in the short time I've been in the game may interest any other guys who are thinking of breaking into the picture business. Milwaukee may or may not be typical—I wouldn't know about this—but I'd say it probably stacks up like most cities of its size. Anyway, typical or not, my case could probably be duplicated in plenty spots all over the country where you've got a situation amounting to a monopoly which a new guy has ambitions to bust.

"One thing I'm not going to do, and that's trade on my being an ex-GI. Whatever I may think myself for having gone into the army as a private and coming out a Lt.-Col. is my own business, and has nothing to do with my ability to run a theatre. All I know is when the newspapers came out with the story of my taking over the old Miller theatre with the intention of remodelling it and reopening it as a first-run house it wasn't long before I was told 'the chain' would put me out of business in jigtime. Even people without any apparent axe to grind told me Milwaukee was already overseated. But I figured they were counting the population in census terms, whereas the surrounding territory from which you can expect to draw, if you're got a really good picture, gives Milwaukee a population of a million instead of less than half that figure.

"Another thing friends and foes alike have overlooked thus far, and I'm not saying this is any boasting spirit, is the fact I'm not starting out on a shoestring. My people are behind me, and behind them is the wholesale lumber business which Wisconsin people know is solid. So maybe it won't be as easy as some people think to break me. Maybe, before I get through, I'll be able to give Milwaukee what it badly needs—real opposition. Then, maybe, we won't be so many weeks behind Chicago with new pictures as we have been for a long time.

Kayo to the Hoodlums

"The reason I've changed the name of the house from the Miller to the Towne is because before I took over the lease it was a grind house attracting the least desirable clientele in the city. In fact its reputation was so bad the owners of the Miller hotel next door made a change of name a condition of the lease. And this was swiftly followed by what was meant to be a first slap in the face for me.

"No sooner had I closed the theatre and started tearing down the marquee and front entrance than the house across the street changed its policy and began running B and C product of the worst kind, lowering its prices to attract the former patrons of the Miller. If they had only known it, they couldn't have done me a bigger favor. By the time the reconstruction work is finished and I'm ready to open—early in October—the undesirable gang which used to make for the Miller will have become used to going to the house opposite. So they won't bother the patrons I mean to cater to. Probably my scale of prices would have kept them out anyway, because I intend to charge 90c from the word go. If any other first run house in town charges more than this, I'll go up too. I intend to make it cost as much to see the show at the Towne as it does in any other theatre in the city.

"When completed the theatre will be a 1,600-seater. In the old days when it was a vaudeville house it seated 1,800, but I'm cutting out the boxes, and making more room between the rows upstairs and down. At the moment I am not in a position to disclose my tieup which guarantees top product regularly, but you can say I hope to open with 'The Outlaw' and have reason to believe I will also get 'Caesar and Cleopatra.' The Hughes picture ought to do six or seven weeks of big business, and I believe the Rank picture will do nearly as well. In any case, I believe in an extended run policy, the one requisite for which is really good pictures. As for this I think I know what Milwaukee people like.

"Incidentally, the Fox lease on the old Miller expired at midnight April 30. Before this I had tried to buy from them such of the equipment as I thought I could use, but they'd neither let me buy nor lease it. So when I went in on the morning of May 1 I found the place stripped to the walls, not so much as one light bulb left. The idea was obviously to make the going as tough for me as possible. But it was really a favor they were doing me. Instead of the junk they took away I got brand new equipment, replacing the screen and frame and installing a booth and projection machines of the latest type. Also I got much larger RCA sound equipment. The one thing they couldn't do was interfere with the actual structure, so I have the largest stage of any house in Milwaukee—an asset not to be overlooked when there is always the possibility of a return to stage shows.

"The Towne will be the first and only house in Milwaukee with pushback seats. It will be the only one with brand new carpets. I know what I'm up against. Fox owns the town at the moment, but five years ago the champ was Warners. Young as I am I know champs come and go. And when a title changes hands it's the challenger who gets it. Anyhow, I'm all set to go in there fighting—and I believe Milwaukee moviegoers will benefit from competition hitting the town."

Entire Pix Biz Run Wrong From Start, Sez Oldtimer

From the sublime self-confidence of inexperienced youth to the icy-cold disillusionment of the oldtimer, listen to Jack Frackman, exchange manager for Republic, with headquarters in Milwaukee.

"Sure, young Spheerias has got to be taken into consideration. Plenty of dough behind him. Fine war record. Well liked. Also Milwaukee is like every other American town—it roots hard for any David up against Goliath. From this point of view Spheerias has got everything in his favor. But you don't have to be told this is a screwy business. I mean the oldest of us oldtimers, with years of practical experience behind us, find ourselves up against situations which logically ought never to arise. So what chance has a kid with no experience at all?

"He talks about top class product and extended runs. Obviously he is thinking in terms of single features. He ought to take a trip around the outlying districts where a big part of the million population lives. Let him stand beside the boxoffice on a Saturday night and listen to the Poles and Finns and Germans when they discover the house is showing a single feature.

"'What!' he'll hear 'em say. 'No double featsch? No two pictsch? Go fly a kite. Goo' night.'

Only 'Good' Pix Are Good Grossers

"Like all newcomers to the game young Spheerias honestly believes he can call the turn on a good picture. A good picture in his mind is a picture he likes. He'll discover the only good pictures are the ones which roll up big grosses. More often than not they're the ones high class people think terrible.

"With business booming as it is in this area, and with no signs of its tapering off I agree Milwaukee is not overseated. But with all the ramifications of the proposed auction-bidding for each picture singly I can't help wondering whether any independent is going to find it possible to get the product he wants."

Minneapolis next. Ben Friedman, one of the big indie operators of Minnesota, kicks off:

"If I weren't convinced the lot of the independent is hopeless under existing conditions I'd not prevent my son-in-law from going into the business. He's movie-crazy, and certain there's a fortune to be made as an independent exhibitor. But so long as I have my health and strength I'll see to it he keeps out. In the face of the facts I am amazed so few exhibitors realize how close to disaster they are.

Fears Auction-Bidding Costs

"There was a time when the knowledgeable operator could buy his year's product with a good chance of finding a sleeper or two to let him clean up a decent profit on the year's operation. But today, with percentages soaring to unheard of figures the exhibitor hasn't a chance. In addition he has got to battle over each picture, if he is going to get it on anything like reasonable terms. Think what this means to the man with a three-change-weekly house. He's got 156 separate fights on his hands in order to keep going the 52 weeks. All by itself it's a 15-hour-a-day job straight through the year.

"Exhibitor associations promise a lot. But you can't pay rent with promises. Last year's phenomenal business prevented plenty of exhibitors from calling it a day. So far this year the falling off has not been sizable enough to put the average house in the red, but times like these can't last forever. So I'm just as well pleased I'm as old as I am, and very nearly ready to let the other fellow struggle against impossible odds."

(Friedman, in passing, is reputedly one of the richest and most successful indies in the middle-west.)

Bill Elson Just a Happy Kid

Again the transition from pessimistic white hairs to the serenity and optimism of young middle age—as we move away from Friedman to make the acquaintance of another indie, once upon a time a VARIETY mugg, one of Minneapolis' outstanding showmen, William Elson:

"You may have met a more crying indie than Friedman, but I rate him as the cryingest exhibitor in the whole country. Naturally it means he's the richest and cutest. When he sells out and calls it a day you can see the Mississippi flowing north. Funny thing is he insists divorcement is all wrong. He probably wouldn't admit it, but it's a cinch he prefers opposition by the majors to having another indie up against him. But it's me, not him, you want to know about.

"Well, in me you see an indie without a gripe in the world. I've made a lot of money out of the business. I'm making plenty. I expect to go on making money. I've done it, and I'm continuing to do it—as a lone wolf. I belong to no association, and I don't intend to join one. What I have done and what I'm doing anybody with any business sense can do. It's a lot of hooey to bellyache about impossible conditions. Guys start out with a couple of hundred dollars and pretty soon they're running a chain of a dozen or more houses. Where'd they get the money for that—except out of the original situation? And yet they yell their heads off. On the level, it's enough to make you sick."

Elson's reference to Friedman's siding with the majors in the matter of divorcement led your fact-seeker to retrace his steps to the latter's office. Beyond a sidestepping of questions pointed to the reason of his favoring the majors in this regard, Friedman was ready to continue his wails where he'd left off. Said he:

Those Front Office Salaries

"The whole business has been wrong from its inception. There are plenty of small exhibitors with as much brains as the big shots in Hollywood. Who will say any man rates $800,000 a year salary? But it's the kind of money front office executives in Hollywood draw down. So production costs soar. In the old silent days when each major company was producing 52 program pictures a year, in addition to four or six specials, they tacked on to each of the 52 pictures $40,000 to cover the front office salaries. Now, with the majors producing less than half this number of pictures a year, the charge against each one to cover the big shots' salaries must be enough to make a picture with. And the appalling part of it all is there is no end to these mounting costs. The answer is as plain as it can be—disaster."

And now over to St. Paul to hear from the one and only indie thus far encountered who has been in all three ends of the business, having started as a distrib, gone on as an exhib, and is now combining the operation of his houses and independent production of pix which get playing time in them. The versatile gentleman, handsome enough to fill in for any easy-on-the-eye male star, is W. R. Frank whose headquarters in his capacity as an exhib is the altogether amazing new theatre in the St. Paul suburbs named the Admiral. Says Frank:

"If you must be factual I suppose you are within your rights in calling the Admiral a neighborhood house. But, except it is two miles from the center of St. Paul, it draws regular patrons from as far away as any downtown theatre. Best proof of this is the fact I've bought three-quarters of the frontage of the street facing the theatre and made a parking space there to take 700 cars. But the Admiral has more to offer than any downtown theatre. It was built to my own design, and it represents all the dreams I've dreamed of having the ideal house.

Ideal House Has Eatery, Bar for Added Revenue

"Under the one roof is a restaurant as good as you will find in the Twin Cities, a bar and cocktail lounge as luxurious as I have seen anywhere in the country, an entrance lobby and an inner foyer as spacious and impressively decorated as any I know of. Inside the auditorium proper the significance of the theatre's name becomes apparent. You are in the mammoth saloon of a transatlantic liner, complete with portholes and lifeboats hanging from davits beside the proscenium. In the near future I intend to add a soda fountain and light refreshment room for the benefit of those who don't require a full meal. Altogether apart from the screen offerings, our restaurant trade and bar takings bring in important revenue, wedding breakfasts being a specialty of the house.

"Yes, it is true I started as a distributor. But it did not appeal to me. I preferred the idea of being in closer contact with the man who keeps us all going, the cash customer at the boxoffice. So I switched over to the exhibiting side. Today I operate a chain of enough houses to have the trade label me as owner of a circuit. Be that as it may, several years ago I decided to try my hand at making a picture myself. Since then I've produced several other pictures, and am now about to go into production with one I truly believe will be the kind I, as a distributor and as an exhibitor, hope for and seldom get.

Frank's 'Dan Patch'

"The title will tell all to oldtimers—and even youngsters seem to have heard of the champion of champions—because, of course, in the annals of harness racing there was one and only one Dan Patch. And 'Dan Patch' is to be the title of the picture. As soon as a leading lady is signed I shall be off to Hollywood to give the making of this picture my whole attention.

"All I can offer by way of justification is the belief I have 'Dan Patch' will prove to be the horse picture to end all horse pictures. I have profound faith the story of that amazingly fine animal will bring oldsters and youngsters up to the boxoffice in numbers never before known in the history of the trade. If I'm right, my friends and colleagues in the exhibiting end will have no fault to find with me, no desire to accuse me of being untrue to my own kind. High-handed methods, exorbitant percentage terms—nothing matters, if you give the exhibitor the picture his patrons will flock to in record-breaking numbers."

(Next week, more from the middle west.)

No. Central Indies Want Distribs To Curb Sales Drives, Bonuses, Etc., As Means Not to Overload Exhibs

Minneapolis, Oct. 1.

North Central Allied here wants distributors to discontinue sales drives with bonuses and prizes for district and branch managers and salesmen. The body announces this stand because the drives are in part responsible "for vicious high-pressure selling and false verbal promises and misrepresentations which continually get independent exhibitors in hot water and are partly to blame for their making bad deals and for their present ills."

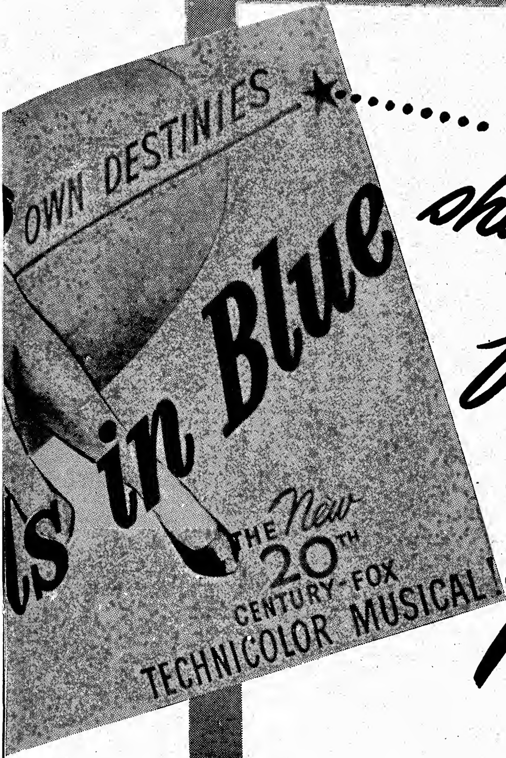
It's pointed out that film salesmen now, during drives, "stop short at practically nothing" in efforts to close deals so that they and their branches will make good showings and share in the monetary rewards offered by the companies. Many small-town exhibitors, particularly, are gullible and "easy marks," falling for the salesmen's "smooth line of talk and lies," while others "are persuaded into being good fellows at a considerable cost to themselves or let their sympathies get the best of them," North Central Allied charges.

Also, the salesmen and branch managers fear "heat" and censure from their home-offices, and even loss of jobs, if they fail to come through well in the drives, and this results in their going to almost any lengths to get independent exhibitors' signatures on the dotted lines, according to North Central Allied.

In connection with percentage deals, North Central Allied charges that even some district managers have assured exhibitors in the territory that there won't be any checking. The body agrees that whatever independent exhibitor chiseling occurs has been virtually encouraged in many instances by district and branch managers and salesmen. There have been instances in the territory, it's claimed, where salesmen would advise exhibitors "when to send a few dollars overage to make the count look honest" and the general distributor tendency has been to "wink" at false reports on percentage pictures. This is one of the "bad things" about percentage and a reason why it should be eliminated entirely, North Central Allied argues.

"THREE LITTLE GIRLS IN BLUE" Starring JUNE HAVER • GEORGE MONTGOMERY • VIVIAN BLAINE • CELESTE HOLM • VERA-ELLEN FRANK LATIMORE • in TECHNICOLOR • Directed by BRUCE HUMBERSTONE • Produced by MACK GORDON • Screen Play by Valentine Davies • Adapted by Brown Holmes, Lynn Starling and Robert Ellis and Helen Logan • From a Play by Stephen Powys Lyrics by Mack Gordon • Music by Josef Myrow: "You Make Me Feel So Young" • "Somewhere In The Night" • "On The Board Walk" (in Atlantic City) • "Always The Lady" • "I Like Mike" • "A Farmer's Life Is A Very Merry Life" • "Three Little Girls In Blue" Music by Harry Warren: "This Is Always" • Dances Staged by Seymour Felix

IT'S A FACT: The Biggest Boxoffice Figures Are Always Made By The Biggest Figure In The Industry 20 Cen



...and shaping new figures at the ROXY!

N. Y. CROWDS AND CRITICS ACCLAIM "SKY-HIGH ENTERTAINMENT" AS 1st WEEK MATCHES SKY-HIGH GROSSES OF "CENTENNIAL SUMMER" AND "STATE FAIR"!

Century-Fox!

Pix Stars Invade Legit

Continued from page 3

June Duprez has signed for repertory with the American Repertory Theatre and Burgess Meredith with Theatre, Inc. (for "Playboy of the Western World"). Louis Jean Heydt has the lead opposite Helen Hayes in "Happy Birthday," and Kay Francis has gone into "State of the Union" replacing Ruth Hussey. Minor Watson is another pix reliable in "State."

Raymond Walburn, another film standby, is in "Park Avenue." Fredric March will be in Ruth Gordon's "Years Ago" (formerly titled "Miss Jones"), and Basil Rathbone is in "Obsession." Kurt Katch has gone on tour in "I Remember Mama," in Oscar Homolka's place. Alan Baxter is in the Broadway company of "Voice of the Turtle"; James Dunn has signed for "Moon of the Misbegotten," and Edmund Lowe and Mary Brian are touring in the successful "Mary Had a Little." Of other screen vets, Lois Wilson will be in "A Family Affair" and ZaSu Pitts has been touring in "Cordelia." J. M. Kerrigan was the lead in the tryout "Barnaby and Mr. O'Malley," recently taken off for repairs. Rhys Williams is due back from films in "Mr. Peebles and Mr. Hooker."

Arleen Whelan, who nixed a revival of George Kelly's "Craig's Wife" may do the Ephrons' new play, "Innocent Bystander" around the holidays.

Important film names mentioned as Broadway possibilities this year include Charles Laughton for Berthold Brecht's "Galileo." Adolphe Menjou is rumored signing for a Broadway drama. Patricia Morison is almost certain for "Mirror for the Sky." Greer Garson is mentioned as a possibility for W. P. Lipscomb's "The Lady Maria." Wallace Ford is indicated for the musical "Finian's Rainbow," and Michael Redgrave mentioned for "Street Music." Barry Fitzgerald is being sought for the major role in "Mulligan's Snug," which Eddie Dowling will direct for Richard Kollmar and Frank Satenstein.

Barbara Bel Geddes, currently working in a film at RKO, is mulling an offer from Oscar Serlin to star in his forthcoming Broadway play, "Washington Square."

Actress will accept role if she can get a leave of absence from the studio.

Halliwell Hobbes was in the short-lived "Hidden Horizon" as he was in the previous Shubert whodunit "10 Little Indians." Clifton Webb is back from films for "Present Laughter." Jean Parker is in Jed Harris' "Loco." Jean Dalrymple has been trying to snag Franchot Tone and Irene Dunne for her new play "Love and Obey," although both are tied up on the Coast.

Big N.Y. Ads

Continued from page 4

last comparable period of unrestricted advertising.

Swelling stream of pix ad-coin into dailies is further evidenced by unusual number of full page spreads in metropolitan tabloids. Rehearsal of decree selling method is an added fillip to return of pix coin to the dailies which lifting of wartime restrictions originally gunned. Newspapers, widely regarded in the industry as the backbone of pic plugging, are garnering not only cash drained off from other media but also greenbacks allocated to further penetration of metropolitan areas.

Hammering home of opening key-city engagements with both preem and day-and-date ads is double-barreled flack strategy to snare extended playing-time essential for auction selling methods and smash grosses to spur lively bidding by the subsequent run exhibs. Idea voiced by many top flacks and now paying off to the dailies is that concentration on first-runs brings its own reward with record attendance whetting appetites down the line.

New York Theatres

GARY GRANT ALEXIS SMITH
NIGHT and DAY
IN TECHNICOLOR!
MONTY WOOLLEY • GINNY SIMMS
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DONALD WOODS and MARY MARTIN
Directed by MICHAEL CURTIZ • Produced by ARTHUR SCHWARTZ • Dances created and staged by LeROY PRINZ
WARNERS HOLLYWOOD
OPENS 10:30 A.M. • CONTINUOUS • LATE FILM 11:30 P. M.

M-G-M's
"THREE WISE FOOLS"
IN PERSON!
PAUL WHITEMAN AND ORCHESTRA
Special! RODDY McDOWALL
Extra! MARTHA TILTON
CAPITOL

LOEW'S STATE
ON SCREEN Thurs., Oct. 3
M-G-M's Technicolor Musical
"HOLIDAY in MEXICO"
IN PERSON
COZY COLE
BOB GRAHAM

RKO PALACE B'WAY & 47th St.
ROSALIND RUSSELL
ALEXANDER KNOX
in 'SISTER KENNY'

J. ARTHUR RANK Presents
"Caesar and Cleopatra"
Cool ASTOR
Broadway and 45th Street
Popular Prices—Continuous

GARY COOPER in
"CLOAK AND DAGGER"
With ROBERT ALDA and Introducing LILLI PALMER
Produced by United States Pictures for Warner Bros.
Directed by FRITZ LANG
IN PERSON
ALVINO REY
AND HIS ORCHESTRA
PLUS
Jean CARROLL • Sondra BARRETT
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Paramount's
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Starring
ALAN LADD • BRIAN DONLEVY
WILLIAM BENDIX
BARRY FITZGERALD
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20th Century-Fox Presents
"THREE LITTLE GIRLS IN BLUE"
IN TECHNICOLOR
Plus on Stage—BEATRICE KAY
Mary Raye & Naldi - Extra! Maurice Rocco
ROXY 7th Ave. & 50th St.

BOB HOPE and Joan Caulfield in "Monsieur Beaucaire"
A Paramount Picture with PATRIC KNOWLES
In Person CHARLIE SPIVAK And His Orchestra
BOB EVANS
JOHN and RENE ARNAULT
Extra! PEGGY LEE
PARAMOUNT
MIDNIGHT FEATURE NIGHTLY

RADIO CITY
MUSIC HALL
"NOTORIOUS"
Starring
Cary Grant and Ingrid Bergman
Spectacular Stage Productions

UA Gets 'Valentino'

Hollywood, Oct. 1.

Edward Small and United Artists agreed on a distribution deal for the forthcoming Eddie Small production, "The Life of Valentino."

Understood details of the deal will be worked out and signed this week.

Other Video Usages As Break-In for Pix Include Screen Tests

Idea of using television techniques to get a pre-cut print of a picture, as originated by Metro director S. Sylvan Simon, opens up the possibility of several other uses to which the film industry might profitably utilize video studios.

One possibility, advanced by NBC tele producer Ed Sobol, would be the use of television for screen talent tests. Film industry has been seeking a less expensive method of making screen tests for years, with some studios, for example, having tried the use of 16m stock for the purpose. In any way that film is used, however, it requires the comparative length of time required for all film work, with retakes, camera reloading, etc.

If the techniques were used, the embryonic talent could be put through its paces in one straight run, with the studio toppers, talent chiefs, etc., watching the performance on a receiving set screen. It's true, Sobol conceded, that the studios also require a print of the test for filing purposes. This, too, could be furnished via video by filming the test off the viewing screen, with the wasted time still being overcome.

If Simon's idea of getting a rough cut of a film via video is ever worked out, it's possible that the film studios might use much the same method some day for making other feature film for tele. Because of the threat of possible competition, it's very unlikely that the industry will ever allow its top features to be shown over video screens. With the possibility of turning out a fairly good picture in about two days, however, the studios could add such pix to their schedules just for televiewers. These pix could then be booked to different tele stations around the country, giving television a much-needed programming boost.

Metro Director

Continued from page 1

into the second and final shooting. Producer would thus have practically a pre-cut version of the film for test purposes, thereby eliminating the necessity for most of the retakes on the costly original print.

Noting the long shooting schedule currently required for most pix, Simon pointed out as an example the latest film he directed for Metro, "Cockeyed Miracle." Film had only three sets and about 40 in the cast but still took 40 days to get it finished. By using video techniques, in which a finished version of a show is prepared, rehearsed and put on the air in about two weeks, Simon said the producer should be able to save on most of his overhead. Actual shooting time of the test print could be reduced to one day, with the amount of stock that could be loaded into the cameras being the only limiting factor.

Stars Must Co-op

Since the rough cut would have to be shown to an audience to have any value, it would be necessary of course, to talk the stars into allowing a rough version of their work to be made public and for a cameraman to "prostitute his art" sufficiently for the purpose.

Although he'd seen tele shows on the Coast in the past, "Lobblies" was the first full-length play Simon had seen on a viewing screen and, he said, "I was fascinated by the use of picture techniques to tell the story." As in pictures, he pointed out, the camera shots were lined up at just the right angles to hypo the action and the musical underscoring was used on cues. "I was also surprised at the wonderfully-sustained performance the cast gave," he said. "For a one-shot show, it looked as though they'd rehearsed for ages." He evidenced interest in "Lobblies" as a possible film, and is taking a copy of the script back to the Coast with him.

Metro director decried speculation of a fight to the finish being in the works between television and films. Two media, he said, should eventually be in the same kind of competition that currently exists between the legit stage and screen, with neither hurting the other. When tele first gains national prominence, he said, its novelty might keep people at home but, just as with radio's early days, the public will return to theatres once the novelty wears off.

Overhead Up

Continued from page 9

all companies during the past few years—and which some consider chargeable to distribution and some don't—are the legal expenses of the anti-trust suits. They've run into tremendous figures which would have made quite a nick in net profits had they just not happened to coincide with the current period of top grosses.

Manpower

Skyward swing of expenses is also largely attributable to increasing number of salesmen and added divisions to provide closer supervision of their work. There has been a tilt of about 10% in number of salesmen employed by all companies during the past year. And all distribs but RKO and Columbia have further broken down their divisional setups to cover smaller areas and make more careful overseeing by division managers possible.

With competitive bidding, still more salesmen and supervision will be required; all distribution execs figure. Single-selling, which was instituted by the majors July 25, has already upped costs, since it has greatly increased the number of contracts that have to be handled and clerical work in general. Instead of perhaps 15,000 contracts a year handled by any one company, there are now 100,000 or more to be taken care of.

Salesmen's expenses have naturally increased, too, with costs of cars, food, hotels and everything else up. On the other hand, such items as long distance telephone bills have greatly risen from causes not at all attributable to general inflation. Among additional factors on the inflationary side, however, is recent upping of rawstock prices, making prints cost more.

Another item which is appearing big on expense lists these days and has little to do with world conditions is the upped cost of checking. Distribs, in an effort to overcome cheating on percentage dates, which they figure has cost them millions in the past, are laying out much additional moolah currently in an effort to get their full share of b.o. income.

UA Releases

Continued from page 3

as "Duel in the Sun" and three or four a month when the "Hopalong Cassidy" westerns and Comet's 60-minute streamliners are included.

Queried regarding the reported addition of Loew-Einfeld's Enterprise unit to the UA roster, Sears said: "We've had talks with them, but up till now I think they've just been window-shopping. If they do come in, it will be on terms similar to those of other producers. The company was almost wrecked before by giving overly-favorable deals and it won't happen again. Once you do that, the next producer wants the same deal and the first thing you know, you're operating at a loss."

Quality Dictates Terms

Sears said he doesn't believe every producer should pay precisely the same percentage for distribution, since quality of product varies, but all must pay an amount that will allow the company a profit. He said UA has been successful to date in eliminating old contracts at which distribution was virtually at a loss and has stabilized its terms.

(Many UA producers had what is known as a "most favored nation" clause in their contracts, allowing them terms equal to the best given anyone else. This was 25% up to $800,000 gross and 10% after that. David O. Selznick and a few other producers still operate under such terms, but contracts, as they come up for renewal, are being drawn at around 25% or 27½% in most cases).

With the favorable position the company is in as regards quantity of product, Sears stated that UA will act just as Warner Bros. or Metro or any other company does when it has a weak sister among its producers—it drops his option. Likewise, the company will no longer give extensions without good reason to producers who fail to turn in pictures under the time limits specified in their contracts, UA topper declared.

Heavy supply of pictures now on hand and in prospect, he stated, is not causing any serious delay in playoff. While there are jamups in some towns, he admitted, openings generally are hitting within a few days of scheduled release dates.

Balaban Tees Off Par's Bally Hypo Meet in N.Y.

Only by winning over the 10,000,000 to 15,000,000 people who now attend film theatres sporadically can the industry find salvation for increased production and selling costs, Barney Balaban, Paramount prexy, told h.o. and studio dept. heads and special field reps at the opening Monday (30) of a series of company meets at the Hotel Warwick, N. Y. Problem could be licked, Balaban said, with greater production of quality pix and with greater effort in selling and exploitation. Par's meet aimed at reorientation of publicity, advertising and exploitation machinery was labeled the "most important in 10 years" by Balaban because of decree problems and mounting costs.

Most vexing nut to crack for distribs is that of trying to set tentative selling plans that may have to be scrapped when the decree is handed down in final form, Par's prez declared. While the decree in its present form is burdensome because it necessitates complete reorganization of the method of buying and selling pix, distribs must not falter in keeping product rolling to the theatres, he added.

Sounding the same note, Charles M. Reagan, company sales chief, said that Paramount proposed to release as many pictures as the company could successfully handle and the market was capable of absorbing. Reagan listed tentatively 22 pix which Par expects to release between Nov. 22, 1946, and Sept. 1, 1947.

O'Brien of NATKE

Continued from page 4

would be more profitably employed for their country if they went to work in the coal mines."

(Since Jan. 1 of this year, 78 new private producing companies have been registered with the British government with a total capital investment of approximately $2,000,000. Only eight of these are set up to produce top cost pictures while about 30 to 40 of them are planning to turn out shorts and educational features. Influx of new producers has created a serious studio shortage in England with attendant higher costs all around).

Discussing general labor conditions, O'Brien declared that while there was some labor unrest in England, the occasional strikes over there are only a "billiard game" compared to the successive shocks of industrial violence and strikes in this country. Currently, O'Brien declared, his union, the NATKE, is engaged in a jurisdictional squabble with the Electrical Trades Union and the Assn. of Cine Technicians.

But unlike the continual flareups of inter-union fighting around the Hollywood studios, the dispute in England is being peacefully settled in the top trade union councils. A temporarily truce was decided on last Friday (27), O'Brien disclosed during his interview, and a meeting for final settlement of the dispute has been set for the end of October.

O'Brien trained to the Coast Monday (30) accompanied by Richard F. Walsh, IATSE prez, in order to give a look-see at the Hollywood labor situation. Before his departure, O'Brien expressed regret that on his first visit to America he should have to meet the Hollywood labor snarl. Will Lawther, head of the National Union of Mine Workers of Great Britain, made the trip with O'Brien to this country.

From the Lots

Continued from page 5

obtained his release from Metro and will freelance, with Sol Lesser's "Tarzan and the Huntress" as his next picture.

Pine-Thomas signed Iris Bynam for one of the two femme roles in "Adventure Island." Other distaff part is played by Rhonda Fleming . . . PRC's lineup for "The Red Stallion" sounds like a menagerie, with a cast including 11 horses, two dogs, a jackal, a falcon and an egret . . . Frances Rafferty, recently under contract to Metro, draws the femme heavy role in "His Bridal Night" at Eagle-Lion . . . Hal Roach studio finished construction on a $25,000 projection room, the third on the lot . . . Peggy Wynne checked into PRC for the femme lead in "Wild Country," which rolls this week with Ray Taylor directing

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"Slick man-and-womaneuvers! Catherine McLeod comes through in a blaze of stardust!"
WALTER WINCHELL

U, Rep Move Memphis Mgrs. to Dallas In Big Shakeup; Other Exchange Items

Memphis, Oct. 1.

Film Row is undergoing the biggest upheaval in it's history. Four localites are transferred to head branches elsewhere, and two others were upped to fill their vacancies. Jimmy Prichard and Tom Kirk, branch managers respectively at Universal and Republic, take over branches for their companies in Dallas. Mike Carmichael, Universal salesman, becomes U branch manager in Cincinnati. Dave Hunt, Republic salesman, becomes Rep manager in Oklahoma City. Pete Dawson, U salesman, steps up to Prichard's spot here. Nat Wyse, with 20th-Fox for 16 years, takes Kirk's old job at Republic.

Babe Rounsaville, Paramount salesman, transfers to the new PRC exchange here under Leonard Shea.

Nearly all the companies are searching for salesmen who know the Memphis territory.

Larson 20th-Fox Denver Mgr.

Denver.

Carl Larson, head booker at 20th-Fox, promoted to office manager. Howard Metzger moves to head booker job, and Ellsworth Haves, shipper, becomes new assistant booker.

Tomas Martinez hopes to open new 400-seat El Cortez, Ranchos de Taos, New Mexico, soon. Marvin Butler opens new 650-seat Ernie Pyle memorial theatre at Santa Fe, Oct. 15. Interstate Theatres is building a 600-seater in the same neighborhood.

Andy Sutherland, Bluebird manager, to Fox at Aurora, Colo. Ralph Lee, assistant at Aladdin, goes to Bluebird as manager.

Fox Intermountain Theatre city manager changes include Les Newkirk from Rock Springs, Wyo., to Sheridan, Wyo.; A. C. Stalcup, Sheridan to North Platte, Neb., and Russell Berry, North Platte to Rock Springs.

George Ryder, new manager Gem, Golden, Colo. Succeeds Barney Dixon, to Europe with Continental Air Lines.

Alfred Tripplett bought Isis, Meeteetsie, Wyo., from J. W. Carson.

Marriott Vice Parker for U

Los Angeles.

L. W. Marriott, currently with Republic, shifts to Universal as manager of the Los Angeles branch office Oct. 7, replacing William Parker, who takes over the San Francisco branch. Parker recently was switched from Milwaukee to Los Angeles.

Chi Variety Club Expansion

Chicago.

Variety Club is moving from the Congress hotel, near Film Row, to the Continental hotel, on Radio Row, in North Michigan ave.

Present plan calls for inclusion of the Press Club of Chi as well as some ad agency and network men. Also some radio actors may be included. If all these plans work out, Chi would have one of the biggest tents in the country. Present membership is 450, with 500 new members committed to join.

Facilities at the Continental will include swimming pool baths, etc.

New officers will be elected next week. Incumbents include Jack Rose, chief barker; John Balaban, treasurer, and Bill Hunt, VARIETY, chairman of publicity and promotion committee.

Rank Names Zucker

Lester Zucker named special field rep for J. Arthur Rank organization, with temporary h.q. in Universal's Cleveland exchange. Zucker, who will supervise sales in Boston, Cleveland, Buffalo, Albany and New Haven of Rank product distributed through Universal - International, steps into his post Oct. 14. New Rank exec is currently Cleveland exchange manager for Columbia.

UA Ups John Hughes

John Hughes, playdate manager for United Artists, has been upped to the home office sales dept., and is being succeeded by his former assistant, Howard Hengstler. Latter is recently out of the Army. Hughes has been with UA nine years, and was in the playdate job two years.

$200,000 Ohio Theatre

Galion, O.

Henry Fickenshare, manager of State and Ohio, plans a new theatre here, with 1,400 seats and costing $200,000. Galion Theatre Co. purchased the site and will raze present buildings there within six months to make way for the new structure.

New Light Valves—magnetically sealed. Small, dust-free, rugged, stable in operation, far superior to previous light valves in efficiency and uniformity of response.

New Modulator Units provide for variable area or variable density recording—100 mil standard or 200 mil push-pull—with a *single* recording machine.

New Mechanical Filter in the film pulling mechanism assures steady, even flow of film through the recorder—makes "flutter" no longer a problem.

Western Electric

400 TYPE RECORDING SYSTEM

The "400" is the top number in Western Electric's new line of sound recording equipment. It's simple to operate, gives unequalled sound quality and is so flexible and adaptable that it handles with ease the most difficult recording assignments. It records 35 mm variable area or variable density tracks, either 100 mil standard or 200 mil push-pull.

In addition to the recording unit shown above, all other units in the system—mixer, limiting amplifier, noise reduction unit, regulated power supply and fully automatic recorder controls—are newly designed and "packaged" to enable studios to put finer-than-ever sound in their pictures of tomorrow.

Electrical Research Products Division of Western Electric Company INCORPORATED

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Hollywood Office—6601 Romaine Street

Inside Stuff—Pictures

Rise of indie production in Hollywood, as a result of tax regulations and new financial outfits, has promoted "enterprise and ingenuity," according to Ernest Borneman, writing in October Harper's on "Rebellion in Hollywood." Mutiny to which he refers is breaking away by stars, writers, producers and directors from the big companies and entering "the hazardous world of private enterprise and hopeful profit-sharing, clutching the banner of artistic freedom in one hand and an income tax blank in the other."

Borneman, director of foreign distribution for the National Film Board of Canada, explains the single picture tax setup and a lot of other "Hollywood inside," such as distribution percentage charges, actors' salaries, financing deals, etc.

The Motion Picture Association and the Hollywood Writers Mobilization were among 267 organizations which have received queries by the House Campaign Expenditures Committee on their political activities. They were sent long questionnaires asking whether and to what extent they are participating in this year's Congressional elections, how much money they are spending, and in behalf of which candidates.

Percy Priest, Democrat, of Tennessee, chairman of the committee, said that the receipt of a questionnaire did not imply that a particular group's political activities were irregular. He declared, however, they would provide a basis for further inquiry and investigation by the committee.

Chinese students will get an eyeful of Hollywood's picture-making methods through a book written by Chen Tieh Seng for publication in serial form in the University of Nanking Magazine. Representing the Chinese Mass Education Movement, Seng is in Hollywood studying film technique under tutelage of James Wong Howe. Book, written in Chinese, give a complete account of the making of a motion picture.

According to reports emanating from the Soviet Embassy in London, more than 500,000 rubles will be appropriated for the restoration and construction of new film studios and picture theatres throughout the Soviet.

IATSE Demands CSU Firings

Continued from page 3

15% of the struck studios employees. It seems evident that the great majority want to stay on their jobs and are opposing this outlaw strike."

Meanwhile, meetings have been called by Screen Actors Guild and Screen Writers Guild to see just what stand these two organizations will take on situation. Unfair labor practice charges have been filed with the NLRB by seven CSU unions against 10 major studios, leaders of IATSE and several individuals, including Eric Johnston, Pat Casey, Eddie Mannix and Fred Pelton. Action alleges producers "have failed to bargain in good faith since Oct. 24, 1945," and charges conspiracy in that defendants assertedly have tried to deny plaintiffs of legal rights under NLRB regulations.

Violence at Metro

Violence broke out at Metro this (Tues.) morning, where strongest picketing action has been in force for past two days, shifting emphasis away from Warners. Culver City police read the riot act to the assembled group at Metro this morning and started to move in to disperse crowd. Rioting resulted with about 15 persons, both pickets and police, being taken to hospitals, suffering from heavy clubbings. Violence finally subsided but crowd is still in a surly mood. New picketing tactics were tried out on Metro yesterday (Mon.) morning to block entrances to the studio. Limited to eight pickets in a line at any one time. Conference of Studio Union members kept up what was termed "shuttle" system of picketing whereby eight men were on the line, eight leaving it and another eight going in every minute. Pickets not on the line also stalled their automobiles at main labor entrance, blocking gate for minutes at a time. No one entered studio on foot at the labor entrance, but later in the day three Tanner busses cracked the line with aid of several hundred law officers. Exit of the motorcade was blocked by a sitdown of a group of pickets, delaying leave-taking until officers had arrested 12 pickets. Busses were bombarded with bricks and other missiles, causing damage.

Long-expected picketing of studios by carpenters, in effort to regain their jobs and force acceptance of an AFL jurisdictional award on set erection, hit seven major lots last Thursday (26) at 5 a.m., when carpenters were joined in lines by four other member groups of Conference of Studio Unions.

Studios affected included Metro, Warners, Paramount, Universal, RKO, Columbia and 20th-Fox, with mass concentration at Metro and Warners. Hal Roach, Samuel Goldwyn and Republic, balance of 10 majors involved in jurisdictional dispute, escaped picketing for time being.

Ordered out to picket with carpenters were painters, set decorators, story analysts and Local 40, IBEW, who voted compulsory picketing for its members, with penalties imposed if they ducked line duty. Total of approximately 6,500 pickets were made available for six-hour shifts in five locals.

At Warners and Metro, scenes of bitterest conflicts in last year's eight-month strike, pickets numbered approximately 500 each, with number of incidents reported. Efforts particularly were made to halt all workers checking in at first shift, which brought on six CSU arrests on Thursday and 16 Friday.

Herbert K. Sorrell, head of CSU, was on spot at Warners early Thursday, directing activities of his forces through a portable public address system he carried, later moving to encourage pickets at Metro. On Saturday, Sorrell shifted to the air, chartering an airplane to circle over picketed studios and talk to men on line from 1,000-foot altitude.

Production at all picketed studios was reported continuing normally, although there was definite work slowdown at Warners, same holding true to lesser degree at Metro.

Warners obtained temporary Superior Court restraining order on Thursday afternoon limiting picketing at studio, and Metro followed suit on Saturday. Picket lines at o er five studios were less than 100 at all times.

Pickets were given orders not to attempt to stop any actors from entering studios, with majority of Screen Actors Guild members passing through lines. Joan Crawford was exception, when she turned back at Warners on first day of picketing.

Screen Publicists Guild, meeting Thursday night, voted for all members to exercise their own judgment in crossing lines. Vote was about four to one. Actors met tonight (1) to settle question of whether they shall respect picket lines. Previously, SAG members were instructed to cross lines and report for work.

All IATSE members, opposing CSU, were ordered by their heads to report for work, stipulating penalties if they failed to cross picket lines.

Producers, claiming "this is another jurisdictional strike, and the issue is so recognized by the American Federation of Labor," announced they planned to remain open as long as possible to give employment to those not participating in jurisdictional squabble.

Efforts were made on first day of labor trouble for peace, Producers Association calling on William L. Hutcheson, carpenters prexy, for aid, and CSU requesting AFL prexy William Green to designate a rep to enforce the AFL directive which caused the trouble.

French Pic Nixed

"Amok," French-made feature, cannot be shown in New York State in its present form. The Board of Regents so ruled (25) in denying the appeal of Distinguished Films, Inc., for a seal to exhibit it. Board held it was "indecent, immoral, would tend to corrupt morals and incite to crime."

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LIFE	22,550,000 people
SAT. EVE. POST	12,700,000 people
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You will find the full facts in a new survey sponsored by Look and completed in June 1946—and in the latest Life Continuing Study of Magazine Audiences, completed in March 1946, and just released.

Both studies were made by Crossley, Inc. Both were made by identical techniques. The findings of both are validated by the Magazine Audience Group. Composing this group are the outstanding national research experts including the directors of the three national political polls, and representatives of professional practice of statistics and psychology.

Advertisers can now look at the findings in combination and draw some interesting conclusions. Here's the box score:

	MAGAZINE	Per cent of population reached	Total Audience Reached Per Issue (Teen-Age and Over)
LOOK REPORT based on U.S. civilian population 10 yrs. and older estimated at July 1, 1946 112,000,000*	LOOK	11.3	12,650,000
	AMERICAN	8.4	9,400,000
	COSMOPOLITAN	6.4	7,150,000
LIFE REPORT based on U.S. civilian population 10 yrs. and older estimated at Jan. 1, 1946 107,500,000	LIFE	21.0	22,550,000
	SAT. EVE. POST	11.8	12,700,000
	COLLIER'S	10.1	10,900,000

** The population 10 yrs. and older of 112,000,000 includes a conservative estimate of the servicemen re-entering the civilian population during the first six months of 1946.*

BUT WHAT HAPPENS when you translate these figures into the number of people you reach in these magazines for each dollar paid for a page advertisement?

As a guide to advertisers seeking to appraise these magazines for their 1947 lists, we have worked out 5 tables using latest civilian readership figures and latest rates for each publication.

LOOK SCORES FIRST 4 times out of 5!

Each of the 5 tables below shows the number of people reached per dollar paid for a black and white full page advertisement. In each table the full page rate is figured against that one group of readers.

TOTAL AUDIENCE *(readers per $)*

*LOOK	1,998 people
AMERICAN	1,709 people
COLLIER'S	1,557 people
*LIFE	1,555 people
COSMOPOLITAN	1,554 people
SAT. EVE. POST	1,270 people

ADULT AUDIENCE *(readers per $)*

*LOOK	1,508 adults
AMERICAN	1,455 adults
COSMOPOLITAN	1,326 adults
COLLIER'S	1,286 adults
*LIFE	1,228 adults
SAT. EVE. POST	1,040 adults

WOMEN ONLY *(readers per $)*

COSMOPOLITAN	935 women
AMERICAN	900 women
*LOOK	726 women
COLLIER'S	700 women
*LIFE	624 women
SAT. EVE. POST	495 women

MEN ONLY *(readers per $)*

*LOOK	782 men
*LIFE	604 men
COLLIER'S	586 men
AMERICAN	555 men
SAT. EVE. POST	545 men
COSMOPOLITAN	391 men

TEEN-AGERS ONLY (10 years to 19 years) *(readers per $)*

*LOOK	490 teen-agers
*LIFE	327 teen-agers
COLLIER'S	271 teen-agers
AMERICAN	254 teen-agers
SAT. EVE. POST	230 teen-agers
COSMOPOLITAN	228 teen-agers

**One time rate. Only Life and Look grant frequency discounts.*

That's why we say, "Look at all 3" when you're lining up 1947 lists. Write to Look, 511 Fifth Avenue, New York, for complete report and you'll agree — dollar for dollar it's hard to beat what you get in Look, America's Family Magazine.

LOOK

Read by 12,650,000 people each issue

America's Family Magazine

Radio Berlin, in British Zone But Red Ruled, Used Only for Russ Shows

Returning travelers from Germany continue to comment on the unusual radio situation in Berlin, where Radio Berlin, largest station in all Germany, and located in the heart of the British zone, is held and operated by the Russians. Seems that it was a case of first-come, first-grab, with the Russians reaching the station before their allies during the occupation, and staying there despite subsequent zoning of the city into three parts. Squatter rights not only upsets the British, but radio activity of the Russians is cause for comment among English and Americans.

Station offices are in a building five stories high and covering a whole block near the Bismarck strasse, right near British military government headquarters. Radio tower is next to the station. British have protested Russ occupancy, to no avail; the Russians won't give the station up, or even allow their allies to get into it on a visit, guards being posted at all doors. Russ personnel comes and goes from the station to their zone, with the British hesitant to stop them for fear of starting any "incidents."

What irks their allies more is the use the Russians are putting the station to. Station is used exclusively for Russ programs, in German, with music, lectures, political talks, etc. Youth programs are piped three times a day to Russ zone schools. The Russians import prime talent from home for their programs, to heighten their appeal. The powerful station blankets all of Germany, drowning out such stations as Radio Stuttgart or Radio Munich (held by Americans) and even being heard clearly in London.

What concerns some of Russia's allies, is that Radio Berlin has such prestige among the Germans, built up over the prewar years and since. Germans (not only in Berlin) are accustomed to tune in on it, rather than on other stations, so that the Russians now hold German listening and apparently are making the most of it.

Premieres

(Oct. 2-Oct. 12)

Oct. 2

"Up to Youth," forum; 8:30-9 p.m., Wednesday; WOR-Mutual; Triangle Publications; Al Paul Lefton.

Jack Carson Show, situation comedy, with Arthur Treacher; 8-8:30 p.m., Wednesdays; WABC-CBS; Campbell Soup; Ward, Wheelock.

Pot o' Gold, aud-participation with Peter Donald; 9:30-10 p.m., Wednesday; Lewis - Howe Co.; Roche, Williams, Cleary.

Information Please, with Clifton Fadiman, John Kieran, Franklin P. Adams, others; 10:30-11 p.m., Wednesdays; WABC-CBS; Parker Pen; J. Walter Thompson.

Duffy's Tavern, situation comedy, with Ed Gardner; 9-9:30 p.m. Wednesday, WEAF-NBC; Bristol-Myers; Young & Rubicam.

Oct. 3

Dennis Day Show, situation comedy; 7:30-8 p.m., WEAF-NBC; Colgate, Ted Bates.

Abbott and Costello, variety, with Marilyn Maxwell, Skinnay Ennis Orch; 10-10:30 p.m., Thursdays; WEAF-NBC; R. J. Reynolds; William Esty.

Oct. 4

Sparkle Time, with Meredith Willson Orch; 7:30-8 p.m., Fridays; WABC-CBS; Canada Dry; Mathes.

Oct. 5

Roy Rogers Show, variety, with Gabby Hayes, Dale Evans; 9-9:30 p.m., Saturdays; WEAF-NBC; Miles Laboratories; Wade Agency.

Frank Merriwell, drama; 10-10:30 p.m., Saturdays; WEAF-NBC. (Sustaining).

"This Is Hollywood," with Ray Milland, Ann Todd, Hedda Hopper; 10:15-10:45 p.m., Saturdays; WABC-CBS; Procter & Gamble; Compton.

Oct. 6

Fred Allen Show, with Kenny Delmar, Peter Donald, others; 8:30-9 p.m., Sundays; WEAF-NBC; Standard Brands; J. Walter Thompson.

Campbell Room, with Hildegarde; 9-9:30, Sundays; WABC-CBS; Campbell Soups; Ward-Wheelock.

House of Mystery; 4-4:30 p.m., Sundays; WOR-Mutual; General Foods; Benton & Bowles.

N. Y. Philharmonic Orchestra, with Arthur Rodzinski, others; 3-4:30 p.m., Sundays; United States Rubber Co.; Campbell-Ewald.

Stradivari Orchestra; 2:30-3 p.m., Sundays; WABC - CBS; Prince Matchabelli; Morse International.

Music You Know; 11:30-12 m.; WABC-CBS; Sustaining.

Oct. 8

Boston Symphony Orchestra; 9:30-10:30 p.m., Tuesday; WJZ-ABC; Sustaining.

Oct. 12

Adventures of Sherlock Holmes, with Tom Conway, Nigel Bruce; 9:30-10 p.m., Saturdays; WJZ-ABC; R. B. Semler; Erwin Wasey.

"Judy 'n Jill 'n Johnny;" 12-12:30 p.m., Saturdays; WOR-Mutual; Horwitz & Duberman; Sterling.

Hoop Swivel-Hip Season Is Rolling

The Season of the Bouncing Hoopers is already beginning to take hold, with some of those fancy rating gyrations which nobody can explain away evidenced in the new tallies. For example, Lux Radio Theatre, which was in seventh place in the previous "Top 15" listing, has moved into the No. 1 position, while "Mr. District Attorney," which was at the top of the heap all Summer, suddenly dived into sixth place. Nobody knows why— or will venture a guess.

Of the new shows hitting the air for the first time this season, only one—Cresta Blanca's "Hollywood Players"— made the First 15, landing in No. 7 position.

Here's the Top 15 on the new list:

Lux Radio Theatre	16.2
Screen Guild Players	15.9
Red Skelton	15.3
Charlie McCarthy	14.5
Walter Winchell	13.5
"Mr. D. A."	13.4
"Hollywood Players"	12.8
"Suspense"	12.3
"Maisie"	12.2
Kay Kyser	12.2
Judy Canova	12.0
"Take It-Leave It"	11.9
Tommy Dorsey	11.6
Hit Parade	11.5
"Man Called X"	11.3

CBS Edges Up on NBC In Newest Fall Ratings

It probably hasn't happened in a long time, but the new Top 15 Hooperatings gives CBS shows an almost even edge with NBC. And to top it off, two CBS shows—Lux Radio theatre and Screen Guild Players—are in the No. 1 and No. 2 position.

CBS has come through with seven of the "Top 15" shows. Answer, of course, lies in the fact that the Bob Hopes, Fibber McGees, Fred Allens and Jack Bennys have been missing from the NBC fall lineup. But for CBS to bask under an Oct. 1 Hooper sun rates an "unusual" tag.

Hope's Disk Guest Shot Scares NBC—It Might Give the Comic Ideas

Bob Hope, Pepsodent's No. 1 comic salesman on NBC, is going to do a transcription show for ABC—but strictly on a guest shot basis.

Bing Crosby, who preems his Philco platter program on ABC Oct. 16, guested on Hope's show last night (Tues.). Hope, in turn, owes Crosby one shot and he's agreed to wax his contrib.

All of which follows the accepted "you-Bing-me-I'll-Hope-you" reciprocal pattern, except that it's cued some speculation as to how NBC will feel about it. For in the event of a click waxing, it's felt it might invite some ideas on the part of Hope. And disk shows and NBC don't mix.

KLZ SCRIPT SCRIBE

PALMO HAMILTON

Besides writing her share of more than 75 earworthy, sales-winning live talent shows weekly on KLZ, she doubles in air drama parts.

KLZ, DENVER.

WMCA's Big Three Sales Walk Snarls Future Biz Status

With George Castles and Harry Solow joining Wilbur Stark in bowing out as account sales execs from WMCA, N. Y., question in Manhattan radio circles is what effect the walk will have on the station's future business. Move comes in the wake of the overhaul of the local sales operation at WNEW, the Bulova-owned N. Y. indie, accepting the complicated picture in Gotham radio sales.

Castles switched to WNEW yesterday (1);

Solow left to join the ad agency he set up (with permission) about four years ago, while Stark left about a month ago to set up his own package business and do personal management with Trevor Adams. The three men reportedly were responsible for 75% of the station's business the past year, or about $700,000. Each had been with the station over 10 years.

WMCA sales staff is left with Charles Stark (no relation to Wilbur), v.p. in charge of sales; Mort Fleishl and Steve Jackson, recently back from service, and Robert Stein. Trio that walked is believed to have done so as result of long friction with station owner Nathan Straus, in disputes over programs, talent, sales commissions, etc. Trio was unusual in that they reportedly developed their own clients and built shows for them, leaving question whether the others would be able to continue same.

Station will ride along for the next three months on the program set up for the fall. Beyond that, the program situation is complicated, with no one knowing the answer. The $175,000 Giants baseball contract has run out, with reports this will leave station on the losing side now weekly.

Studio Audience Here to Stay?

Hollywood, Oct. 1.

As far as the Hollywood-originating comedy shows are concerned, you can take daylight saving and give it back to the Indians. The three-hour differential is bad enough, but that four-hour time element is murder when it comes to corralling a full studio audience in mid-afternoon.

Take, for example, a couple weeks back, when such top-budgeted airers as Ginny Simms-Borden show, Jimmy Durante and Garry Moore, Alan Young, etc., played to only half-filled studios, with balcony seats going a-begging. Ask any of the stars out here how they feel about empty seats and you'll realize how important it is to the show's overall comedy effect to get that packed-house symphony of laughs rebounding back into the mike.

Patricia Murphy Back at Ziv

Cincinnati, Oct. 1.

Patricia Murphy has resumed as promotions manager of Frederic W. Ziv's transcribed shows, including the "Boston Blackie," Wayne King, Kenny Baker, Easy Aces, etc.

Spot Biz Booms to $90,000,000, Year-Round Scheduling the Rule

Increasing number of new advertisers coming into the spot business field has pushed national billings near the saturation point, with a $90,000,000 annual level expected for 1946. Topping 1945's gross by approximately 8%, spot business by national advertisers this year has begun to spill over the 60 to 100 top metropolitan markets into secondary and tertiary areas barely touched in the past.

Significant trend cued by the competitive scramble for choice time spots is the continual leveling off of seasonal and regional variations in time buying. With advertisers facing a tightly sold market, they are showing increasing reluctance to go off the air for months at a time out of fear they won't be able to get back. The cold-remedy outfits, for example, who used to lay off spot business in the spring and summer and perk up in the wintry days, are currently exploiting spot plugs on a year-round basis.

No Differentials

Wide regional variations in gross billings and rate schedules have also tended to become equalized under the pressure of an open market in which national advertisers vie with regional advertisers for time on local stations. This development is eliminating one of the major gripes of time buyers who felt the rate disparities for different regions were not warranted by the market return. Competition has worked out time rates which are now equitable and satisfactory for advertisers.

Loaded schedules have all but put an end to flash spot campaigns, a practice popular five or six years ago among advertisers faced with a sudden need to hypo sales in a given territory. Although odd-time program holes are still to be found, cream-time spots have been lapped dry, and ad men are being forced into continuous, long-range time-buying in order to get a share of the stronger-pulling periods.

Effectiveness of spot campaigns is now one of the firmest of the set of fixed ideas determining the outlook of ad agencies. In the opinion of ad execs, relaxation of the FCC Blue Book rules governing spot announcements and transcription identification would result in a general overboard dive in this direction which would kill off the goose that's been laying the golden egg.

King Cole-NBC Kinks Ironed Out by Wildroot

Whatever differences existed between NBC and Wildroot over the spotting of the King Cole Trio in a 15-minute Saturday afternoon show (NBC nixed the original format as not being strong enough for a 144-station hookup) have since been straightened out. The small combo takes over the 5:45-6 p.m. segment beginning Oct. 19. Show is budgeted at $2,000 a week, with new format of the capsule musical stanza providing for guestars.

Trio embarks soon on an extensive theatre tour, and deal is being worked out covering added line charges. The combo has been spotted on the Kraft Music Hall show, but checks off at the end of the year. Continuing with KMH would have meant breaking up the tour and its lucrative $10,000 weekly take, since the Kraft show would require a weekly Thursday night shuttling in to New York.

CIO Battles AFL On FM in Chicago

Washington, Oct. 1.

The CIO's United Automobile Workers took an aggressive stand here last Thursday (26) to head off grant of an FM station to WCFL, the Chicago Federation of Labor station.

The UAW, which is competing with WCFL for an FM channel in the Windy City, protested WCFL's request to FCC to incorporate additional evidence on its AM program policies in record of last June's FM hearing in Chicago.

WCFL manager Morris Lynch testified in June his station would not make time available to persons whose views did not jibe with those of the management. The WCFL board of directors, however, told the FCC early this month it now recognized that this policy was at odds with FCC's own decisions in the WHKC-CIO and Mayflower cases.

The UAW opposition pointed out that the AFL station had had three months to recant its program policies, but was doing so now only because it feared it would be left out when FM grants were distributed. UAW argued that an FCC grant of the request would cost everybody money and unnecessarily delay a long overdue decision on Chicago FM.

As tip-off that AFL station WCFL, Chicago, will probably come off with a coveted FM permit, FCC here yesterday (30) bowed to the union's request and reopened record in Chicago FM hearing of last June.

Commish, overlooking protest filed last week by the rival United Automobile Workers (CIO), said record would be opened to receive additional testimony on future policy of WCFL in making time available for discussion of controversial issues.

Hayes Hobbled on Air Stint as Court Threat Stymies 'Callahan' Use

Hollywood, Oct. 1.

Peter Lind Hayes, who finally crashed radio's bigtime via the Wednesday night Dinah Shore-Ford show on CBS, isn't finding the going easy. Efforts of Hayes to use on radio his boff nitery characterization of "Punchy Callahan," conceded to be the satirist's top bit of buffoonery and his most sympathetic character, have been stymied by Tommy D'Andrea.

Latter, currently working on the Warners lot, claims that the "Callahan" routine actually belongs to him and threatens action if Hayes uses it on the air. Thus far Hayes has built his air contribs around his Texan routine, but it was the "Callahan" nitery biz that chiefly sold the agency boys on him as a radio comic potential.

Chi RWG to Scan Radio Race Mats

Chicago, Oct. 1.

Plans for monitoring all radio programs, with idea of determining treatment of minority groups, were completed at a Radio Writers Guild meeting last week.

The RWG committee which devised the plan reported that "the well-known stereotypes of racial and nationality characters constitute a humiliation and a subtle devaluation of millions of Americans."

The committee said that Americans who are placed in these categories by virtue of race, creed, or nationality quite rightly resent it. The underlying reason for the monitoring is to eliminate these abuses at the source—the script.

"Shallow and degrading characterizations cannot always be laid at the door of the writer, the actor is often the guilty one," the committee report stated.

"This," the report continued, "raises the question of breaking down the color line in the acting profession in the interests of adequate representation of racial characters."

Tying in with Mayor Edward J. Kelly's Commission on Race Relations, the RWG committee is preparing series of soft announcements over local stations playing up idea for better race relations in the city.

Monroe-Glickman Teamup

New team of director Paul Monroe and writer Will Glickman assigned to Mutual's "Gold and Silver Minstrels," as of Sat. (5).

Show, produced by Walter Lurie, preemed three weeks ago as half-hour nostalgic musical with Jimmy Carroll and others and Ray Block's orchestra, in Saturday 9 p.m. spot.

CO-OPS GIRD FOR FM SLUGFEST

Joan Davis 'Lucky Bucks' Gets Kayo From CBS; No Skill, No Dice, No Scripts

Hollywood, Oct. 1.

"Now why didn't someone think of that?"

If they had it would have saved Joan Davis, her radio producer, Dick Mack, Tom Lewis of Young & Rubicam and George Gruskin of the William Morris agency weeks of worry and work and avoided the days of bitter clash with CBS all the way up to William S. Paley.

It was a simple question, merely, would the network accept a giveaway gimmick with only the element of chance and no skill required. Columbia's answer was a flat no. Then all youknowhat broke loose. Protests were unavailing even to the claim of the Davis camp that it would mean a loss of many thousands of dollars and the complete liability of seven scripts based on the windfall.

What CBS turned down was this: Joan Davis came back from her vacation suffering from amnesia but by a queer quirk of memory retained in her mind only the serial numbers on five one-dollar bills. They were distributed in her travels around the country and those lucky enough to come into possession of the frogskins would be rewarded with $1,000 for each bill. Cy Wills, husband of Miss Davis, was dispatched to scatter the lucky bucks and was last heard from in Boston.

The giveaway device was so closely guarded that not even CBS was let in on it, which was the biggest mistake of all. When the first of the seven scripts was submitted to continuity acceptance the boom was lowered and the chief censor upheld right up to the top. Try as they would, the Davis crowd couldn't inject a note of skill into the stunt so it went out the window with the seven scripts.

CBS made it plain that it would accept contests of merit with some skill attached but the mere giveaway of money through the lucky device of finding a serial number on a greenback is not their idea of entertainment. The network had previously turned down "Pot o' Gold" and thumbed under dozens of others.

Over the past weekend the writers toiled and sweated over a new script for the opener Monday (30) night. Joan Davis remained an amnesiac but there will be no scramble for the dollar bills with the trick serial numbers. Such giveaways are old shoe, having been done years ago by newspapers in Chicago and elsewhere to stimulate sales.

L. B. Wilson Kicks Paid Religious Airers Off; Cincy Pastors Protest

Cincinnati, Oct. 1.

WCKY, indie 50,000 watter, has cancelled paid religious programs, which filled much of the station's Sunday schedules in recent months, and, on a gratis basis, is devoting a two-hour morning period on Sundays to its block program setup.

Advance notice of L. B. Wilson, president, of the station's new policy, brought a storm of protest from leaders of some of the 18 churches effected. The Rev. John E. Huss, pastor of the Latonia (Ky.) Baptist Church, paid for space in Cincy dailies to publicize an open letter of protest.

The station's Hooper chart, says Wilson, shows gains Monday through Saturday since WCKY went to block programming last April, and a low and unchanged rating for Sundays, when block programming was not followed.

Nick Kenny's Disk Yen

Nick Kenny, the N. Y. Mirror columnist and song writer, is mulling the idea of joining the ranks of Manhattan's disk jockeys, adding impetus to the competitive platter-spinning sweepstakes currently shaping up.

It's still in the nebulous stage, but Kenny has been making feelers about agents, etc.

ABC's Licensing Formula

Probably the first instance of a network's recognition of the licensing principle for radio scripts — chief aim of the Radio Writers Guild commercial contract negotiations, as well as of the James M. Cain for an American Authors' Authority — has come to light in connection with the ABC web's scheduled "World Security Workshop."

Show, down for opening late in October in cooperation with Americans United for World Government, has sent out a list of instructions to prospective scripters. In the instructions, the statement is made: "The authors of acceptable scripts will be paid a fee of $250 per script for a 'one-time broadcast' license." Instance is believed to be the first where a network has committed itself in writing to the licensing formula.

'Bands' Fate In Spotlight; Trade Eyes Coke Moves

The New York-to-Atlanta shuttle's been doing double duty lately, with the fate of the $4,000,000 Coca Cola account apparently somewhat in doubt at the moment. Whether or not the coke-sponsored "Spotlight Bands" three-times-a-week show remains on Mutual or moves back to the ABC network appears to be a moot point.

Coca Cola execs haven't committed themselves as yet beyond mid-November, when the current cycle expires. ABC has been making an all-out bid to recapture the business, which Ed Kobak succeeded in taking with him after he went to Mutual as prexy.

If "Spotlight Bands" switches over, Morton Downey's five-times-a-week show will also go, since it's all handled as a package deal involving discounts for the soft drink sponsor. There's also speculation as to whether Coca Cola will continue with the three-way Harry James-Guy Lombardo-Xavier Cugat programming.

There's talk that if the bankroller can land a cream half-hour time segment, it may be content to ride along with Lombardo alone. It's known that of the three combos selling cokes, the outfit's Mr. Big has a personal preference for Lombardo.

The whole thing will resolve itself at the upcoming meeting of the coke board of directors. That's when the budget comes up.

Mutual Contract Bid Strikes Snag

Mutual network's efforts to bring all affiliates into line, by signing up standard contracts has hit a three-way snag, with stations in Ft. Worth, Dallas and St. Louis as holdouts.

As far as Mutual's concerned, the three stations will have to come in on an equal footing with the others, otherwise MBS will have no misgivings if they part company with the network.

There were 35 stations in all involved in the Mutual attempt to pact all affiliates on a standard basis, with 32 of them coming through and only St. Louis, Dallas and Ft. Worth unfriendly to the idea, preferring the status quo. But Mutual's sticking to its get-tough policy and won't yield. It expects some action this week.

MAJOR THREAT SEEN VS. ADS

Radio advertising is facing its first real threat, via the FM route, through an extremely quiet move aimed to enter the cooperative movement in the radio broadcasting sweepstakes.

Already, the movement has its foot in the door through a license and construction permit issued by the FCC after the Washington, D. C. hearings to the Potomac Radio Cooperation. But that's only the beginning. At least two other groups are preparing to apply for FM permits. One of these is the Connecticut Valley Federation of Cooperative Societies. The other is the New York Metropolitan Federation of Cooperative Societies.

When and if the various groups get into radio—and they think they will be in, in the next couple of years—they're a natural for their own network, since their own societies already blanket the country.

In New York City, in fact, three distinct co-op groups are at the moment aiming their sights at FM broadcasting. In addition to the Metropolitan group, radio committees have been formed also by the Consumers Cooperative Services of New York (which runs four cafeterias, four food (grocery) stores, and two bakeries); and the Eastern Cooperative Wholesale, Inc., which is the big wholesale distributor of foods and household articles to scores of co-op stores east of Chicago and along the eastern seaboard from Maine to Virginia.

FM Forces Would Merge

There is little doubt that the three New York groups will merge their forces before final action is taken for an FCC application for FM in the big town. Henry Richards, educational field representative for the Eastern Cooperative League (which

(Continued on page 40)

Smoking In Outer Lobby Only

Chicago, Oct. 1.

Thousands of housewives all over the country were reported prostrated Friday (27) as the final curtain came down on "Bachelor's Children," soap opera that's allegedly been selling Wonder Bread and Hostess Cakes for Continental Baking Co. like hot bread-and-cakes for the past few years. It had been on the ether a total of 11 years, and was one of the oldest in the business. It was Chicago-originated and is another in the long line that have folded here recently.

All the leads were in on the final chapter — even Marjorie Hannon, who, as "Ruth Ann," wife of "Dr. Bob" (Hugh Studebaker), died last February. Scripter Bess Flynn revived Miss Hannon as a picture on the wall, from which she told her sister "Janet" (Patricia Dunlap) how happy she was in the Great Beyond after all her years of travail in "Children."

Miss Flynn was in quite a dither tying all the story's loose ends together, because Continental hadn't given her too much time to get her house in order, but everything came out okay in the end. "Dr. Bob," it was revealed, can marry again without being too rough on the memory of "Ruth Ann," and "Janet" and her hubby have finally compromised on whether or not she should go back to being an interior decorator (the wife-vs.-career-woman spat has been going on for some time now) by opening up an antique shop on their farm. Why this wasn't done earlier is anybody's guess.

Dialogue for Episode No. 2,860 wound up thusly:

"And no one should ever want to learn the answers ahead of time. That's all a mystery of life!"

If a new bankroller decides to pick up the tab (last Hooperating: 2.8), action will be renewed two years hence.

Chi NAB Meet Shapes Up as Lulu, With Free-For-Alls Likely Due To Agenda Gamut From Blue Book to D.S.T. Gripes

As the Chicago convention of the National Assn. of Broadcasters nears, there's a pent up feeling within the industry that all hell will pop loose when the boys get around to the controversial issues at stake. The most popular of all broadcasters' miseries today—the FCC Blue Book —with its Government vs. overcommercialization issue, is, of course, No. 1 on the agenda and the general impression is that there will be plenty of fingerpointing at the Chi powwow.

The chief offenders, the station operators who make a living by taking the spot gravy business and give it precedence over everything else, will be on the hot seat, and obviously will be resentful of anybody giving them the fingerpointing treatment. It'll be more a case of intra-industry recrimination, broadcaster vs. broadcaster and "why-pick-on-me-when-you're-more-guilty-than-I-am"—with possibility of some unprecedented verbal slugfests. In this respect the Chi meet shapes up as a lulu.

There's another issue that's vexing local station men, particularly those catering to the farm communities. That's the daylight saving situation, which has developed into something more than a mere casualty nuisance in states that don't have it. They've hurdled the first postwar d.s.t. season, which ended last Sunday morning, but they don't want it to happen again, and it's expected that the standard time men will put pressure on the network at the Chi convention to bypass in the future any switchover to daylight schedules.

A lot of grass roots affiliates catering to the rural-farmer segments have been grousing that the networks' daylight saving schedules have snafued their operation; that, coming during a time of the year when hiatus shows occupy the air, it's become a case of finding substitute time for substitute shows, and has become too complex a problem to cope with.

It's conceded that their argument has an element of common sense to it, but just how far it'll get with the network moguls is something else again.

Y&R's 5-Way Parlay

Due to reshuffling of program schedules this season, Young & Rubicam agency has a five-way Friday night network representation that probably gives Y & R a "first time" tag to kick around. For five successive Friday night half-hours, Y&R is now riding the NBC-CBS kilocycles as follows:

"Thin Man," Fannie Brice and Ginny Simms on CBS; Alan Young and Molle "Mystery Theatre" on NBC.

New 'I'm Casting' Radio Service Cuts Talent Knot

Radio Registry inaugurated an unusual service yesterday (1) which may prove a boon to the average busy New York radio director. Service is an elaborate system of information on talent, to help the director in his casting problems. Called "I'm Casting," service consists of detailed cross-files on about 700 people, catalogued according to the usual categories of names, languages, dialects, age, groups, types, character parts, etc., but also covering almost every unusual characteristic as well.

Cross-files cover such needs as voice-matching; odd voices; animal noises; cartoon voices; after-dinner ribbers; baby cries; double-takers; stand-ins; auctioneer voices; voices for slide films; specialists in snores, lisps, jingles, etc., etc. List should be of service to a director too busy to pore through his own files, or rely on his memory, who can't remember all qualities in an actor, or who might have to match an actor as a last-minute sub, etc.

Service, collated over a six-month period, was evolved as result of frequent queries to Radio Registry on talent, who would go to its files for answers to these needs. A N. Y. director might want carnival men; a Baltimore station consulted them for a disk jockey. There has been no

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Denver's Tempest In a Transmitter

Denver, Oct. 1.

Something of a tempest has been stirred up here by the strong campaign the Denver Post is front-paging on its tiein with KLZ for latter's new kid program, "The Funny Paper Hour." Turmoil comes from rival station KOA, which is blowing its top because its private "deal" with the Post has been encroached upon.

For years the Denver newspapers virtually ignored radio stations, with the exception of a mild association between KOA and the Post due largely to the fact that the Post had two daily newscasts on KOA, at 7 a. m. and 11 p. m. These were a sustaining co-op venture.

With recent coming of E. Palmer Hoyt as editor-publisher, the Post has taken a friendlier view towards radio. It kept the KOA tiein, but also lined up cooperatively with KLZ on "The Funny Paper Hour" on Sundays, going overboard in promoting show, with front page yarns, two and three-column boxes etc.

Move is unusual, in showing alertness on KLZ's part in bucking a long-entrenched anti-radio feeling among newspapers here. But it also has KOA burned.

Jerry Danzig Pacted To Spark WINS' Long-Haul Program Revamp Job

With Jerome Danzig appointed program director of WINS, New York, as of Monday (31), station has ended its search for a director since Bob Herginson pulled out last January, and trade is looking for some interesting developments.

Interest is cued to fact that station, under new management, with WLW (Crosley) Cincinnati money, and increased wattage, probably intends stepping out into the lush New York field as stiff competition to WOR, WNEW, etc. Trade feels it has quite a revamping problem to be done, on a longterm program, but that if station is programmed smartly, it can turn the trick. Danzig will be in complete charge of programs, but likely will consult with general manager Willard Schroeder.

Danzig was in the Navy, as lt., j.g., from 1942-46, getting out in February. Prior to service he was publicity director at WOR 1940-42, and commercial program manager at WOR, 1938-40.

Another Cincy Origination

Cincinnati, Oct. 1.

Beginning this week, WKRC, an affiliate, will feed its top male instrumental trio, Three Steps to Rhythm, to the CBS network for a series of Saturday morning 15-minute sustaining programs.

Combo has been on WKRC eight months and includes Step Weigand, piano and accordion; Del Staton, guitar, and Barney Yelton, bass fiddle.

Hearst Unwinds Right Arm for WBAL Renewal Vs. Pearson-Allen Pitch

Washington, Oct. 1.

Pattern of William Randolph Hearst's defense in the upcoming FCC hearing on license renewal of his Baltimore 50-kilowatter, WBAL, was clearly revealed here last week when his lawyers told the FCC that Hearst had not reneged on any program promises and that the format of WBAL was far above that of several other stations whose licenses have been renewed without question.

Strategy of the defense was contained in a carefully-contrived opposition to letting Merry-Go-Round columnist Drew Pearson, and his former partner Robert S. Allen, compete at the license renewal hearing for right to take WBAL's channel away from Hearst.

Commission, however, on its own hook postponed until Dec. 1 the WBAL hearing slated to open yesterday (Monday), but kept mum on whether or not it would hear cases of both Hearst and the Pearson-Allen team at the same hearing.

Pearson and Allen had asked for the postponement and also for a consolidated hearing.

Commission will probably consolidate the two applications if it follows its procedure in recent WNEW license renewal hearing, where the Paulist Fathers were competing for Arde Bulova's New York indie. Though the Paulist Fathers have since dropped the case, they were heard at the scheduled hearing on WNEW's license renewal.

The Reasons

Hearst's document insisted that hearing on the WBAL license renewal and bid of Pearson and Allen for a Baltimore station were unrelated for the following reasons:

The Oct. 1 hearing was called merely to see whether Hearst should be allowed to operate WBAL through April 30, 1948. Pearson and Allen could not hope to be in operation in Baltimore before that time, even if everything was in their favor. Therefore, the two bids were not "mutually exclusive" and a hearing on WBAL's renewal would not foreclose chances of Pearson and Allen.

FCC had never released issues on which it would hear the WBAL case, the only tip-off having come in Commission's Blue Book last Spring. Hearst said as soon as the issues were out, he would petition for a grant without hearing, since analysis of WBAL's format showed a "quality" performance. He added that FCC's Blue Book charge that WBAL had not lived up to promises made before it won a clear channel predated his ownership of the station.

The Hearst complaint that the FCC had not released "issues" in the hearing was looked on as 100% warranted, since the station has no recourse for appeal until it knew the basis of the charge. FCC set down the WBAL license for hearing last February, and has had eight months to get out the issues. At least one FCC member, it is reported, has nudged the commission on this count and unsuccessfully tried to win his colleagues around to renewing the Hearst license without hearing.

Hearst also claimed it was unfair for FCC to delay decision on WBAL until it reached the Pearson-Allen application, which is far down the line under FCC's new "first-come, first served" method of processing applications. This claim, however, ignores FCC's proviso that conflicting bids are lifted out of line and given special treatment.

'Pot' Switches News Bit To Hitch Onto Bing

"Pot o' Gold", which preems tonight (Wed.) for Tums on ABC, isn't taking any chances on losing its identity with the Bing Crosby disk show, which will follow "Pot" on Wednesdays when it bows Oct. 16.

Original "Pot" format provided for a five-minute news stanza at the end of the show, though integrated as part of the program's pattern. However, Tums feels it would make a lot more sense to start off with the news sequence so that the show proper can run smack into the Crosby-Philco program. ABC welcomes the switch, too, since the tail end news insert might invite tuning out.

Heller Denial

Washington, Oct. 1.

Lawrence J. Heller, former owner of WINX, Washington, denied here today a rumor that he had any intention of bidding for WBAL, Baltimore.

Heller said he has definite plans to apply for a new station in Baltimore, but had not even considered entering the WBAL race. His company, the Foundation Corp., recently put in bids for new outlets in Washington and Philadelphia, and wants Baltimore as a necessary link in a regional network operation.

Pitt. Producer Comes Up With New Package 'Basic-Plus' Pricing

Pittsburgh, Oct. 1.

Bob Post, local indie radio producer and former district manager here for ABC, has come up with a new price gimmick for packaged shows. He's offering sponsors programs on a cost-on-basic plus policy. The way Post explains it, he'll take something that looks able to hold a five point rate on a nighttime slot, establish a 5.5 basic, and offer the thing to a prospective sponsor at a nominal figure.

For each tenth point advance over the basic, sponsor would then pay an additional fixed sum. By the same figuring, any subsequent slips would drop the price for the sponsor. Basic, however, would stick regardless of whether rating dropped below it.

Currently, Post has two shows on locally, "Sho-Biz-Quiz" for Dimling's Candy Shops on WJAS for a half hour Tuesday nights, and featuring the three local drama critics and Dan Murray quarter-hour of chat to the femmes for Gimbel's over WWSW five mornings weekly.

Quiz Show on the Danube

Vienna, Sept. 25.

"Try Your Luck," quiz show based on U. S. programs, has been introduced here by the Red White Red net. Questions are put to contestants; two schilling (40c) offered for answering the first question correctly, and so on up to 32 schillings, with rules similar to the U. S.

Questions are easy, although the emcee stumps participants with such queries as: "Which is the most used language in the world?" Answer, of course, is Chinese.

Tony Wons Comeback

Chicago, Oct. 1.

Tony Wons, whose homey philosophies via air lanes gained him national acclaim, may come out of retirement to do series of e.t.s.

If deal should go through, Wons, who is strongly considering a return to radio, may pattern e.t.s after his "House By the Side of the Road" and "Tony Won's Scrapbook" packages of a few years back.

Cliff Evans Slated As WNYC Director

After nine months in office, during which he practically ignored the city-owned station, WNYC, Mayor William O'Dwyer of New York has decided radio is really worth recognition and has decided upon a director for the station.

New head slated for WNYC is Clifford L. Evans, now director of special events for WLIB. Latter is the New York outlet of the Ted and Dorothy Thackrey family, publishers of the N. Y. Post.

Plans of the mayor are not only to readmit WNYC to official recognition but to bring it closer to the city cabinet by giving Evans the official title of radio secretary to the mayor. Incidentally, the job would be upped in the city's salary bracket as soon as the Board of Estimate and Budget Bureau get around to the technicalities, putting the radio secretary down for a salary of $12,000 per year. Morris Novik, the previous director, under Mayor F. H. LaGuardia, received $8,000 a year.

Seymour N. Siegel, officially program director for the station since 1933 (with four years out for Navy service), has been by-passed by O'Dwyer. Siegel has been heading the operations since Novik left, last January.

The by-passing of Siegel and appointment of Evans, however, were decided upon by Mayor O'Dwyer purely on a personal basis. Evans and O'Dwyer have been friends for years, preceding the days when the present N. Y. mayor was district attorney in Brooklyn, and have worked closely together on an intimate basis.

The whole matter of WNYC and its relationship to the city has hung fire since O'Dwyer succeeded LaGuardia. There had been pressure upon the new mayor to dispose of the outlet to private interests, and it is known that a number of men in his official family are decidedly of the "hate radio" school. Last week, however, the tipoff of O'Dwyer's decision to keep WNYC was seen in the fact that he had the Board of Estimate pass a bill giving the station's FM operations an additional $19,000, enough money to set those facilities on a par with any of the commercial broadcasters in New York.

Bill Shakespeare, Scripter

This piece, by the prexy of the Radio Writers Guild, appeared in the September issue of the Authors' League Bulletin under the title "If the Earl of Southampton Had the Mind of a Radio Producer—and who knows, maybe he had." It is reprinted here by permission of the Authors' League Bulletin.

By SAM MOORE

Sit down, Bill. Cigarette? You look like you had a bad night . . . You work too hard, Bill. You be careful, or you'll get ulcers, like me. I say it isn't worth it. This business —why does everybody worry so?

Especially writers. I don't know why any writer should worry. They've got the good end of this business, I figure. I'll tell you frankly, Bill—and when I say this to the other producers they get sore. I tell you frankly—where would we be without writers? Until we get a script, we haven't even got a place to start. And I'll tell you something else. These big tragedians that the people rave about—they're no better than their material.

Tell you why I sent for you, Bill. I know you're busy as hell, but this is something we've talked about here in the office, and everybody right away said there's only one guy in town that should write it, and that's Bill Shakespeare. I wouldn't just say that, either, Bill. You know me. How long you known me, Bill? You came up to London in '96, didn't you? Sure. Them was the days. More fun then, but a lot less money, eh Bill? —Ah, don't give me that, you're doing all right. It's funny you never did any work for me, but I'm not kidding when I say you're one of the few writers in this business I really think has got the stuff.

Now about this idea. In the first place, it's hot. I know a certain star that will be crazy for it. And if he goes for the script, we're in.

Here it is in a nutshell.

What's the greatest love story in history? Think a minute before you answer—I know you'll come up with it.

No, not Venus and Adonis. I mean real people.

No, no. Pyramus and Thisbe were dead ones alongside of this pair I'm thinking about.

Well, I'll tell you. Antony and Cleopatra.

I'm disappointed in you, Bill. I told the other boys, I said, "All I have to do is mention this to Bill and he'll see the possibilities." Just think about it a minute, why don't you?

Work Caesar into it? What did Caesar have to do with it? Oh, Octavius Caesar. Well, sure, if there's an angle on Caesar, put him in. Only don't make him too big, or I'll have trouble selling the

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From the Production Centres

IN NEW YORK CITY . . .

Bob Hope show to be aired in New York Oct. 15 and 22....Elmer L. Irey, coordinator of all U. S. Treasury law enforcement departments, has signed with Phillips H. Lord to do a show based on his experiences....Gene Eubanks makes way for Norman Sweetser, returned vet, in direction of "Just Plain Bill"....Johnny Olson and his ABC "Ladies Be Seated" troupe to K. C. this week for personal appearances and broadcasts from Food Fair....Doris McWhirt signed for Drene commercials....Jack Hill, NBC staffer, started his Columbia U. extension course on "Advanced Production" Monday (30)....Barry Kroeger, stage and radio actor, has just written a two-character thriller, "August Reckoning," aimed for a Broadway stage this fall....General Artists Corp. has taken option on Bret Morrison, who does the "Shadow," for fall play or musical....Fred Carney, formerly wth DuMont's video station WABD, has joined Ralph Edwards' "Truth or Consequences" show as stage manager. He leaves for Coast next Monday (7).

Morris Novik lectured before the convention of the National Assn. of Educational Broadcasters, meeting at East Lansing, Mich., yesterday (Tues), and Monday. He's a vecpee of the organization. Novik leaves tomorrow (Thursday) for the Coast to push his plan for FM set distribution....Mae Questel, of the new "Land of the Lost" cast, signed by Paramount to do a new cartoon character, "Little Audrey"....Irving Kaufman signed for a feature role in the Broadway revival of "Street Scene".... Hal James now the father of a daughter; his wife is Florence Sperl, former casting director for Compton agency....John Sheehan succeeding Wilfred S. Roberts as associate chief of the State Dept.'s International Broadcasting Division....Bob Brillmayer, owner of "Try 'n' Find Me" and "Pot O' Gold," to marry Bernice Gaines of Kenyon & Eckhardt copy dept.... K&E's rado flack chief, Hal Davis, to lecture at NYU....When Gene Hamilton does his Boston Symphony commentary next Tuesday (8), he'll be celebrating his 15th anni as a longhair music gabber....National sales on "1280 Club," disk-jockey Fred Robbins' show over WOV to be handled through the N.Y. office of the John E. Pearson agency henceforth.... John B. Murphy named mobile operations director of WABD, Dumont's N.Y. tele outlet.

Joy Morgan and Ben Coombes, of Macquarrie network, Sydney, Australia, in N. Y. for two-week looksee....WOR seeking photos of broadcasting taken at the station between 1922 and 1930 for use in connection with its 25th anni Feb. 22, '47. Also any old news and mag clippings....Tex McCrary and Millard Lampbell to debate on "Young America Looks Ahead," about the vet problem, Dec. 7, on Town Hall's morning lecture series.... Eric Sevareid to discuss his new book, "Not So Wild a Dream," at Washington, D. C., book and author luncheon Oct. 8....Elgin Watch, through J. Walter Thompson, repeating its two-hour Thanksgiving Day and Christmas broadcasts over CBS this year.

Paul Munroe left the Biow agency Monday (30) but will continue to assist Max Marcin on "FBI In Peace and War" and "Crime Doctor".... C. William Anderson, Jr., formerly with CBS, is latest addition to Foote, Cone & Belding's radio dept....Thomas A. McCorrey, and Robert S. Reynolds, formerly with Ruthrauff & Ryan and McCann Erickson respectively, are now tied up with the American Newspaper Advertising Network....Harriet Rhoday, Harry Ommerle's assistant in radio at A & S Lyons, now with Sam Friedlander productions, making fashion films.... Warde Donovan, NBC baritone, signed for legiter "Toplitzky of Notre Dame"....Jerry Bayar, of "Crime Photographer," into Broadway musical, "Sweet Bye and Bye"....Henry Gerstenkorn, assistant general sales manager for Don Lee network, on biz trip in N.Y.

IN HOLLYWOOD . . .

"Chick" MacGregor couldn't get together with Skippy peanut butter outfit on a hypoed budget for his "Hollywood Theatre," so after Dec. 23 the disked dramatics go to another sponsor now being negotiated. Show has had one of the longest runs in the platter league, topping off 267 consecutive weeks at year's end. Les Mitchel will produce a new drama series for Skippy.... Art Marquette (Sherman &) in town with the missus to look in on the Mel Blanc and Judy Canova shows....Hubbell Robinson went after a low serve on the tennis court, slipped and in breaking the fall, tore several ligaments in his arm. He's now wearing a cast and Harry Ackerman is playing valet to him....Bobby Lee and Jerry Lawrence, those two wonder kids of radio, are shunning the kilocycles for a time to get their show started on Broadway. The title, "Look, Ma, I'm Dancing"....Newest wrinkle on the Ginny Simms show is special lyrics for the visiting comics from the fertile minds of Eddie Cherkose and Lester Lee....Lever's Charles Luckman didn't send orchids a la John Reber, but he did dispatch a complimentary wire to Bob Hope and all hands for a fine first show for Pepsodent....Brewster Morgan shoved off for home after seeing the Compton shows safely on their way....Nate Tufts has decided to stay in Hollywood and rejected an account exec post with Ruthrauff & Ryan in N. Y. He's studying two or three offers....Herbert Marshall will invest "Hollywood Star Time" with the high polish of host and narrator on a deal that also allows him to turn dramatic star every fourth week.

Jack Benny and Edgar Bergen have arranged an exchange of courtesy calls which is one way of beating the high cost of guests....Charlie Hamp, who started in radio back in '21, and sponsored most of the way, has a new bankroller for his pianolog on KECA....Cy Howard checked in from New York to join Ernie Martin's CBS staff as writer, producer and creator of comedy and variety shows...."Those Websters" finally decided to keep what they've got and will make only one minor cast change on the move to Hollywood....Jack Kirkwood may stay on as a regular with the Fanny Brice troupe if his character works out....Shirley Mitchell, one of the most active AFRANS in Coast radio for years, is chucking it all to hitch up with a N. Y. medico....Don Stauffer on his first Hollywood visit since striking out on his own.

IN CHICAGO . . .

Fred Waring & Co. returned to Chi after eight-year absence to give performances here and in surrounding area....Myron Wallace took over ABC's "Fact or Fiction" show, which had been originally assigned to the late Johnnie Neblett....Jim Carmody made assistant to Vic Dreiske, Ford Motors account exec for J. Walter Thompson....Dottie Dotson, who did bangup job as replacement for Nancy Martin's "Breakfast Club" spot, will be replaced by Alice Lon, who is also auding for package....Jean Simpson, former scripter on the "Aunt Jemima" program, leaves here to write script for Gen. Mills' radio dramas over KNOX, Reeves, Minn....Phil Regan teed off local Community Fund drive telecast this week....Hugh Studebaker, "Dr. Bob" on "Bachelor's Children," left here after program's final airing to take role in package having West Coast origination.... Mary Afflick, producer of the Tom Mix show, will again direct the Chi Tribune Fashion program....Betsy Weer, national secy of Frank Sinatra fan club, has asked CBS for a Christmas present—a reserved seat at "The Voice's" Hollywood show....Dave Moore, WBBM publicity dept., is a proud papa of baby girl. Named tike Pamela....Robert B. Jones is new head of station relations for ABC's central division, replacing James Connolly, who will return to ABC's New York offices.

Robert E. Zeh, former group head of J. Walter Thompson, took veepee position with Henri, Hurst & McDonald....Alan Fishburn will assemble and produce entertainment for NAB convention dinner here....Guy Wallace's "Curfew Time," returned to WGN on midnight spot. Package is chatter about records and recording personalities....Geraldine Kay, radio actress, led Skokie Valley Kennel club's international costume parade at National Dog Week celebration....John Harrington, WBBM's sportscaster, aroused from sound sleep to tell football fan who won Wisconsin-Marquette football tussel. Harrington announced game....John Wehrheim, assistant auditor in NBC's Central Division, assumed additional duties as assistant general office manager.

FILM EXHIBS FLOCK TO RADIO

Hirschmann Blasts AMers 'Hopeful Crocodile Tears,' Says FM Here Now

"FM radio has already broken through, its future is in the here and now. It won't be long before AM radio will be as obsolete as the silent films became when sound came into its own."

That was the answer given recently before he left for the Coast, by Ira A. Hirschmann, owner of WABF, New York, consistently one of the most outspoken of FM proponents in the country.

Hirschmann's statement was made in answer to a series of off-the-record "analyses" of the FM situation made by a group of AM radioites in the last few weeks. To the latter, FM radio has again become a subject of intense worry. Some network execs, ad agency ditto, and here and there a big package producer have expressed deep concern over FM's fresh comeuppance.

There is general agreement that, while a few months ago it looked as if FM couldn't possibly get into the swing for at least a couple of years, the situation has somehow, quietly, changed.

To the standard radioites—all of whom profess interest in FM but with many reservations—the imminence of FM becoming a fullblown operation is not too welcome. They have many things against it. Some of their fears are:

AM Fears Listed

FM is going to be in the hands of a lot of people who don't know a thing about programming or the radio business as such.

FM will bring to the air the "half-baked" ideas of labor unions, wild-eyed idealists, and others who think that you can hold audiences with chit-chat and gab disguised as "educational" programming.

FM is great for symphonic music—but you can't feed only symphonic music to an audience and expect to hold it.

The new batch of radio operators coming in through FM will "give the entire industry a black eye." Furthermore, most of them will lose their money fast, become sour, and blame it all on the industry rather than on their own inexperience.

Besides—there are no FM sets on the market anyway, no one wants to buy any until there are FM stations operating—and who wants to operate FM when there are no lis-

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Liberal FM Spiel

Robert St. John and John Vandercook, NBC commentators who are losing their jobs, have been invited by Ira A. Hirschmann, head of FM station WABF, N. Y., to "make yourself at home here."

Critics of NBC have accused the network of letting the two gabbers go because they were "too liberal."

"They're not too liberal for WABF," said Hirschmann. "Within good taste, which both men have, they can say what they like. FM radio can stand their talk, if AM can't."

Toronto Star's 42G Off-the-Cuff Time Cancelled by CBC

Montreal, Oct. 1.

One of the hottest coals the Canadian Broadcasting Corp. had left in its lap—the question of cuffo time given the Toronto Star for newscasts was finally dropped Friday (27) with the announcement that effective Oct. 12, the airers would be cancelled by CBC.

Question of Toronto Star free-time broadcasts came before the Parliamentary Committee on Broadcasting during its recent sitting wherein it was disclosed that CBC had, years ago on the q.t. extended the cuffo privilege to the Star in return for the Star's vacating its CFCA station when CBC needed the spot in Toronto.

It was claimed that the Star was in effect getting a $42,000 yearly subsidy on the basis of free time it was receiving from CBC. Charges were also heard that the Star was being favored with free time because of its continued support of the Liberal Government in power.

A. D. Dunton, CBC chairman, in making the announcement of the cancellation referred to the off-the-record deal between the sheet and the CBC and said that "any undertaking in this connection going back to the days of the former Canadian Radio Broadcasting Corp. (now the CBC) had been discharged."

CBC Board meeting which preceded the Dunton statement also decided that political parties without

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BIOW, JWT SEE BIG B.O. IN THOMAS SHOW

On the heels of his sock guestar routine which preemed the Ginny Simms-Borden show on CBS a couple weeks back, the Danny Thomas radio sweepstakes are reported as hot. Milton Biow want to audition a "Danny Thomas Show" purportedly for Philip Morris (the Rudy Vallee ciggie show is on a week-to-week basis in view of NBC squawks). And J. Walter Thompson is making overtures for a Thomas-emcee tieup for Kraft Music Hall.

Young & Rubicam was anxious to grab Thomas for a permanent slot on the Simms show, but encountered contractual-option snags laid down by the William Morris agency, so deal went cold.

'Monica's Music Box' Set For Mutual Preem Oct. 18

"Monica's Music Box," a new 15-minute music program featuring Monica Lewis and Ray Block's orchestra, has been set by Mutual for its Friday 8:15-8:30 p. m. spot, starting Oct. 18.

Show follows the Burl Ives show on at 8-8:15, sponsored by Philco, which also starts Oct. 18.

WBZ, WBZA Struck By NABET in Dispute On Scale, Closed Shop

Boston, Oct. 1.

WBZ, Boston, and WBZA, Springfield, both regional outlets for NBC, are being struck by members of the National Assn. of Broadcast Engineers and Technicians. Crews walked off last week (23), and both stations were silent that day for 34 minutes until execs could be recruited to take over the engineers' work in the control rooms. Show missed was "Hollywood Theatre."

Since the walkout, operations have continued, but the strike looks like one that's likely to drag out, with no negotiations being under way here. Talks between the union and Westinghouse, owner of the stations, are supposed to be going on in Philadelphia.

Strikers left their posts at the transmitters as well as at the stations, and involved FM as well as standard bands and the shortwave transmitter, WBOS, with programs beamed to South America and Europe. Programs for latter come from U. S. State Dept. in New York, via wire to Hull, Mass., site of the transmitter.

Basic issue in the dispute is a demand by the union for increases existing in the present $42.20-$81.70 scale to a scale of $127.50 for a 40-hour week. Stations' offer of a boost to $45-90 was rejected. Other issues include closed shop, compulsory arbitration, seniority, and retroactive pay. Negotiations have been under way since June 10. There is no picketing here.

PERMITS SHOW NEW AFFINITY

Washington, Oct. 1.

Radio's lush returns during the war years and possibility that television may cut into the film market at some future date, are most frequently quoted as behind increasing tendency of film people—producers, talent, and more particularly the exhibitors—to invade the radio ownership field.

It's no particular news to find Hollywood producers and name talent turning up as stockholders in several new AM and FM radio properties, since they have frequently put their extra cash into radio in the past. But entry of large numbers of local exhibitor chains into standard broadcasting is a more recent trend.

Some of the exhibs who have radio station bids on file at FCC point out that they have had long training in showmanship and naturally gravitate to radio as an allied entertainment field. Other dopesters believe the pix men have as less substantial motivation the idea of using their radio outlets and theatres as supplementary advertising media.

Just as Paramount has led the producers in radio investment, Par-affiliated or former exhibitor subsidiaries appear most active in applying for AM outlets. Par, of course, through a local exhibit company has a one-fourth interest in WSMB, New Orleans and through a similar tiein also owns a piece of WCOS, Columbia, S. C. Recently, the Bamford-Publix theatres of Asheville, N. C., won a grant for a new local watter in the town. President of the radio affiliate is pic-man Carl Bamford, while Leonard Goldenson, Par official, is a director.

Ga. to N. Y.

Atlanta Radio Enterprises, Inc., Atlanta, an exhibitor chain with William Jenkins as prexy, went after a radio station in Atlanta in a big way this spring but lost out when Canada walked off with its wavelength. Par officers had a small piece of the company's stock. Jenkins had a fourth interest in seven Georgia exhibitor companies, and with his principals in Atlanta Radio Enterprises, Inc., owned four downtown Atlanta theatres outright.

Recent winner of a radio station in Rome, N. Y., is the Copper City Broadcasting Co., whose principals are Joseph and Myron Kallet, who run the Kallet theatres in Rome and Oneida and have about 40 other houses in the state. The two won out over heavy competition and will give Rome its first local radio service.

Two other radio neophytes are Ken Giddens and T. J. Rester who got a regional radio station this spring in Mobile, Ala. They operate three downtown theatres in Mobile. In nearby Virginia, minority stockholder in WPIK, Alexandria, is Eliot Hoffman, operator of a string of Virginia and Maryland film houses, including the Bernheimer chain.

In the radio-poor state of Montana,

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Lush Jobs For Air Pedagogs

Several men connected with the "educational" side of radio have stepped into important jobs in the last year. Parker Wheatley, after winding up his Army career, became the first executive head of the new radio council in New England; Tom Risworth has just left NBC to head up Radio House, so-called, at the University of Texas; Harrison Summers, late of the ABC web, becomes a full professor at Ohio State; Charles A. Seipmann is a professor in the NYU School of Education, and Robert B. Hudson, formerly of the Rocky Mountain Council, is currently CBS Director of Education in succession to Lyman Bryson.

Meantime Harold Kent, radio official of the Chicago Board of Education, now heads a fancily endowed school in Honolulu.

Comedy Show Builders Get Valuable Info from New Audience Test Graph

A new audience-response analysis devoted exclusively to comedy programs, and inaugurated last March, has stirred up considerable comment as it launches into its first full season of radio coverage.

The service has been the means of making a study of new comedy programs to diagnose scientifically the comedy weak spots and suggest remedies that jumped laugh-content. It has enabled producers of new programs to estimate the comedy-filling quality of various talent, from records of previous shows (as when Peter Lind Hayes was considered for the Dinah Shore show). Above all, it has enabled builders of new shows to see that the comedy content of their shows was adequate, according to the standards of other proven programs of the same type, and seeing that performances of writers and talent met the program requirements.

The service has also been able to graph the resumption of bigtime comedy this fall, to see how they stacked up against last spring's airings, to advise nets and sponsors on their status. Already, it's been able to see that most comedy shows are returning with uniformly more comedy than when they bowed off, and with a tendency to hold that lead. The Judy Canova show, for instance, is stronger; the Bob Hope show, on the other hand, looks a little off. A graph of last Tuesday's (24) Hope program, for instance, showed it to be below standard, with a 19.4 index as against last season's 22 index average.

Service is supplied by Ernest M. Walker, former radio sales exec, who developed a method of program analysis designed to aid in maintaining the comedy level of programs. Since last March, Walker and his associates have graphed every comedy program heard on the air, week in, week out, measuring the amount, quality and presentation of its comedy content.

A specially designed electronic device records the comedy on two levels—on one, the sound of talent, music, commercials, etc., and on the other level the sound of laughter and applause. On this multiple level recording, the length and volume of laughs stands out, with laughs recorded in pyramid-like peaks, and music, commercials, etc. Showing up in flat surfaces. Laugh peaks are indicated by character's name, by gags, by volume, by time—depending on the client's requirements.

Patterns Revealed

An analysis of scores of these comedy program graphs has shown Walker that there are certain definite comedy requirements for different types of comedy programs. His records show that programs which were successful, from ratings received and continued sponsorship, met these requirements. Those that didn't, flopped.

Breakdown of these comedy programs showed certain well-defined patterns. The most successful programs conformed to these patterns.

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Utopia!

Hollywood, Oct. 1.

It's the millenium or awful close to it.

Bing Crosby disk for Philco, with Bob Hope as first guestar, ran a couple of minutes over on the cutting. Where to cut had producer Bill Morrow in a tizzie and the hassel came to a stalemate until James Carmine, one of the high execs of Philco, interceded a solution. Said he: "Cut the commercial, we've got Hope."

N. Y. Daily News FM Hearing Cues More Brickbats

Washington, Oct. 1.

It was brickbats all over again between the N. Y. Daily News and the American Jewish Congress when FCC opened further hearing on New York City FM bids here yesterday (30). AJC is protesting the Daily News' right to an FM license. Hearing, which seems due to take up most of this week, featured a brand new study by AJC analysts Leila Sussman and Dr. Alexander H. Pekelis of 1,200 Daily News stories.

This analysis, like an earlier one presented at the New York FM sessions, came up with the conclusion that the News exhibited more consistent anti-Semitic, anti-Negro bias in its reporting than did any or all of four other metropolitan dailies studied by the Jewish Congress.

Other four papers analyzed on comparative basis were the New York Times, Herald Tribune, Daily Mirror and PM. The analysis entered in yesterday's hearing had coded 1,200 Daily News stories for bias to minority groups. An earlier study, presented at the New York session and admittedly containing some mechanical errors, had briefed only 840 News pieces.

Ruling of FCC examiner Alfred Guest to accept the new study in evidence was bitterly opposed by Louis Caldwell, attorney for the News. Caldwell pointed to errors throughout the New York study and claimed that Miss Sussman and Pekelis had disqualified themselves as experts on basis of the New York record. Caldwell claimed it was unfair to expect the newspaper to refute in detail obviously "false" assertions. He said, however, he would not ask for a postponement of the hearing to give his client more time.

1,000TH STATION LICENSED

Another 1,000 AM Outlets in Offing; 2,052 Transmitters on Air

Washington, Oct. 1.

The country's 1,000th standard broadcast station was licensed by FCC here last week, when WIRA, Fort Pierce, Fla., swung over into full-fledged operation. At same time, FCC okayed franchises for five other AM outlets, bringing total on the air to 1,005 stations.

Another 1,000 AM outlets are in the offing, however, Commish revealed, for 330 other companies are now building standard broadcast stations and approximately 830 applications are awaiting action at FCC.

Ten years ago, FCC said, there were only 632 stations programming, all of them standard operations, but World War II slowed down station activity considerably.

Including AM, FM, tele, international and other types of broadcast stations, there are a total of 2,052 transmitters now on the air, FCC said. An 1,176 applications for all types of station have been filed at FCC offices.

Cragston Finds One Way To Smash Bottleneck By Feeding Coin to Papers

Barney Cragston, formerly with ABC network, has turned up with a novel project, which is spotting radio listings in newspapers in Pennsylvania, New Jersey and New York, which previously had given the medium a brushoff. Cragston is selling the dailies on a four-page Saturday supplement which details the four networks' full listings.

Sold as a package, Cragston also sends a crew of salesmen into the town to wrap up local ads for the supplement. First paper to go for the project, the Pottsville (Pa.) Journal, got an almost instant payoff on the adv. insert. Six papers are currently using the supplement.

Cragston's only provision is that the front page of the supplement spot a picture layout, with all four webs represented

Power for the Public Good

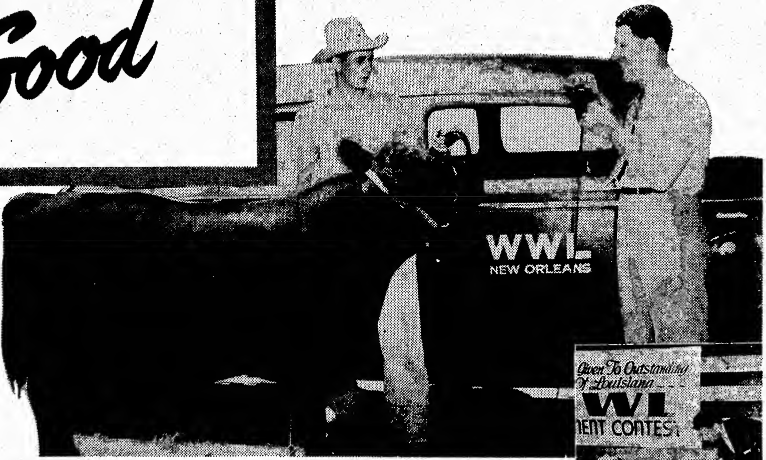
Time, talent and 50,000 watts

Devoted to Programs . . .

of the People and the causes that concern them

by the People allowing them to talk to fellow-citizens

for the People and their progress



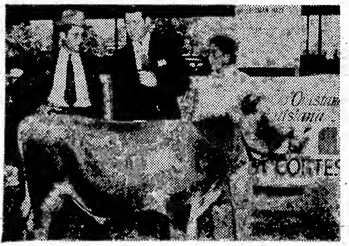
For Better Farming

WWL spearheads the movement to modernize and diversify farming in the Deep South. Heading this department at WWL is Gordon Loudon, well known for his work in Federal and State agricultural departments and in extension work.

On the air at least 17 times a week, Gordon Loudon manages, however, to be on location whenever there's an important event in the farm field. Above—he is presenting a purebred Angus bull to a 4-H Club winner in the WWL Annual Louisiana Herd Improvement Contest.

Below—another award in the WWL Louisiana Herd Improvement Contest—this one a purebred Jersey bull. Upon hearing that a 4-H boy from their own community had won this prize bull, public-spirited businessmen of Crowley, Louisiana, agreed to finance the purchase of registered Jersey heifers to be given 4-H Club members. That's how farm folks look to WWL for cooperation and how enthusiastically they receive WWL Farm Service.

Beef and dairy cattle are by no means the only subjects of interest in WWL's Farm Service activities. At right, Mr. Loudon presents a Duroc boar at the recent Louisiana State Junior Livestock Show. In addition to the Louisiana Herd Improvement Contest, WWL fosters crop improvement and the betterment of farming generally.



How WWL advertises its

WWL is the ONLY New Orleans Station Using All These Means to Merchandise Its Programs and Build Listenership Continuously . . .

24-sheet Posters

Street Car Dash Signs

To Save Lives

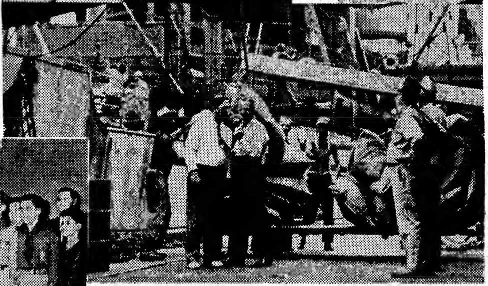
WWL climaxed its safety drive by a unique Fourth of July broadcast of reports direct from Charity Hospital. All day, accidents were repórted—a dramatic warning to drivers on the road. (Fourth of July accidents dropped drastically.)

In Every Worth-while Drive

WWL offers its full facilities to carry appeals to the public through speakers and station-produced dramatic shows. At right New York's ex-Mayor La Guardia, New Orleans' Mayor Morrison, and Bob Hope broadcast for Famine Relief. No other station in New Orleans offers facilities comparable with WWL.

For Educational Entertainment

On "University Time," WWL listeners hear about literature and the arts, natural phenomena, and other subjects—presented by Loyola University of the South, under the direction of Dr. Alfred J. Bonomo.



Interpreting Industry

Through its radio series, "New Orleans Reports," WWL gives an inside view of industrial activities. Shown here is Henry Dupre, program director, interviewing Lewis I. Bourgeois, Director of Commerce of the New Orleans Dock Board—giving listeners an on-the-scene picture of the busy Port of New Orleans.

Introducing Notables

WWL is on the scene of every important activity of public interest to bring listeners news, or a personal message, from world leaders. Naturally, it has become a habit for folks in this territory to turn FIRST to WWL for the best in broadcasts.

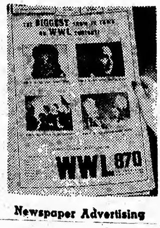
Tomorrow's Leaders

WWL presents varied Youth Programs, all directed towards better citizenship. Boy Scouts in WWL studios tell why listeners should contribute to their drive. WWL facilities are pledged to the cause of juvenile welfare.

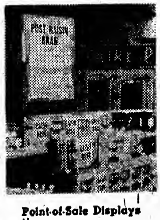
Special Needs

In response to requests from small fishing and shrimp fleets, WWL broadcasts weather news direct from the Chief Forecaster's Office of the U. S. Weather Bureau at New Orleans. These reports on the winds and tides are welcomed by fishermen and other folks from Florida to Texas.

advertisers



Newspaper Advertising



Point-of-Sale Displays

The WWL PRIMARY DAYTIME listening area includes 94 counties with 454,500 radio homes and retail sales in 1944 of $927,478,000.

The WWL PRIMARY NIGHTTIME listening area includes 116 counties with 576,110 radio homes and retail sales in 1944 of $1,189,260,000.

The Greatest SELLING Power In the South's Greatest City

Folks turn first to...

WWL

NEW ORLEANS

A DEPARTMENT OF LOYOLA UNIVERSITY

50,000 Watts • Clear Channel • CBS Affiliate

Represented Nationally by The Katz Agency, Inc.

"VOICE OF FIRESTONE"
With Christopher Lynch, Howard Barlow Orch; Hugh James, announcer
Producer: Edwin L. Dunham
30 Mins.; Mondays, 8:30 p.m.
FIRESTONE TIRE & RUBBER CO.
WEAF-NBC, N. Y.
(Sweeney & James)

Improving on a good thing, this half-hour session of light classical music has added Christopher Lynch, highly touted young Irish tenor and protege of the late John McCormack, to its talent roster. Addition of Lynch marks a switch in program policy which henceforth will have the tenor alternating weekly with Eleanor Steber, Metropolitan Opera soprano, as vocalist. Howard Barlow continues as the musical director. Format otherwise remains unchanged with the music offered straight, unembellished with gab.

At his American debut in Carnegie Hall last Monday (30), Lynch measured up fully to the advance notices. His full, warm voice is firmly in the tradition of the emerald isle's greatest singers, floating in the upper registers with unrestrained facility. Lynch, however, didn't belabor the shillelagh angle, wisely rendering only one Irish ballad then displaying his versatility with an aria from Puccini's "La Boheme," Victor Herbert's "Neapolitan Love Song" and "I Hear You Calling Me." For an effective windup, the NBC mike was opened to the Carnegie Hall audience after the last number and picked up the thunderous applause.

Orchestral portion of the program opened with a medley of Irish airs (welcoming Lynch) and included Mascagni's "Intermezzo" and a symphonic-swing interpretation of Irving Berlin's "Say It With Music."

The brief plugs for Firestone were a model of dignity. *Herm.*

PRINCETON BICENTENNIAL
("Scientists' Role in International Relations")
Writers-Producers, Fred Sayles, Ira Y. Hecht, Jr.
60 Mins.; Wed., 8:30 p.m.
Sustaining
WAAT, Newark

College scientific experts, not only from the U. S. but Holland and Mexico, had a field day at this event in the lengthy lineup of Princeton's Bicentennial. It was the first public session of the conference on "The Scientists' Role in International Relations," and a summation by participants of the two-day closed sessions and broadcast from the McCarter theatre, Princeton, N. J.

Surprising thing about this broadcast was how interesting it was, considering the subject and how learned the spokesmen, since this type of palaver often can be drearily dull. This one wasn't. WAAT has gone to great lengths to give sweeping coverage to Princeton's Bicentennial Celebration, first in group, which ends Oct. 19. It had teed off with handling of official opening ceremony last Sept. 22, and has given daily summaries of happenings plus special broadcasts such as this one. Station sent its vet announcer, Fred Sayles, and special events director, Ira Y. Hecht, Jr., and staff down to live on the campus during the confabs.

In relating the role played by scientists in international relations, speakers stressed that they have a social responsibility aside from their technical work. Also that scientists can't hole themselves up in an ivory tower. Several pleaded for a change from the old practice by these scientific geniuses of inventing something, and then ducking. They cited in particular the example of the atom bomb's role in making for good or evil.

Dr. Harold W. Dodds, head of Princeton, introduced the chairman of this particular session, John T. Tate, of University of Minnesota. Besides Russell, Manuel S. Vallarata, Mexico's leading scientist, and H. A. Kramers, of University of Leyden, Holland, were the principal speakers. Vallarata has been general director of the National Polytechnical Institute of Mexico since 1944. *Wear.*

"STATE YOUR CASE"
With Gordon Gray, others
Producer: Don Weiss
Director: Bill Griffin
15 Mins.; Friday, 9:15 p. m.
Sustaining
WNEW, N. Y.

This must be dull, even for veterans, and it's a near certainty that anyone not a vet would find 15 minutes of monotonous questions and answers on vet problems excruciating listening.

Granted that GI problems need airing, and, even more important, solving, but there must be better ways than "State Your Case." Program marches under the banner of public service, but it's just the wolf of bad showmanship in sheep's clothing.

Emcee circulates among the studio audience, picking up questions to be answered by guest experts on veteran difficulties. Housing, of course, was given a front seat in the discussions. Problems were largely individual in nature, and must have left many a vet listener aching to get his pitch in; that is, if he stayed around long enough to hear the finish. *Tomm.*

"PEOPLE ARE FUNNY"
With Art Linkletter, emcee; Ted Myers, announcer.
Writers: John and Walter Guedel.
Producer: John Guedel.
30 Mins., Fri., 9 p.m.
RALEIGH
WEAF-NBC, N. Y.
(Russel M. Seeds)

Art Linkletter came back to the air with his "People Are Funny" stanza last Friday night (27) after the show's first hiatus in five years. It was the same audience-clowning piece it's always been, and there's no doubt that a good many listeners must have found it entertaining.

Sure as to his pacing, Linkletter knows how to put his amateurs through their brief appearance at the mike in such a way that there's little chance for them to snafu the works. His first fall-guy was a visitor who had to distribute fresh-caught fish, one of them containing a $500 diamond. The non-pro not only carried out his screwy assignment, but showed that the emcee, through proper choice and handling, could make the man from the audience contribute to the laughs.

Linkletter also tied the show in with its pre-hiatus stunt of sending a gal out to look for romance—for a prize, of course. And he further laid the foundation for future audience interest by skedding the man-with-the-fish for a return report the following week, as well as putting the romance-seeking dame down for a progress report come Christmas time. All of which is in the now honored tradition of this type of show, with possible Hooper payoffs in the offing.

When it came to the commercial dept., the show limped badly. The Raleigh cig ads were strictly from the medical and irritant side, and the closing punch for Raleigh pipe tobacco was driven home with the subtlety of a bulldozer. *Cars.*

"ARE THESE OUR CHILDREN?"
With Jack Webb, John J. Galbraith, Ruth Peterson, Helen Clebb, Bill Martel, Herb Ellis, Dick Ellers, Monte Maasters, Jack Lewis
Writer: Richard Breen.
Director: Blue Wright.
30 Mins.; Sundays, 4 p.m.
Sustaining.
WJZ-ABC, N. Y.

Stemming from panel discussions heard on the ABC net during the summer on the "We, The Guilty" program, this new series of dramats is reportedly based on authentic case histories of juvenile delinquent courts with the aim of illuminating the root causes of a sloffed-off social disease. Although in the public service category, the program skirts the frequent deadening monotony of "do-gooders" by a punchy dramatic formula that delivers the message more effectively in one half-hour than a ton of sociological data. Scripting on the first show was taut and realistic with a pungent use of language unusual for radio. Cast measured up fully under positive direction.

Preem case last Sunday (29) related the career of a 23-year old girl, one Nora Bailey, who was eased into the primose path by a rotten family life. Opening sequence delineated the home situation through an ear-slapping exchange of recriminations between the foster parents and the girl. Picking up from there, the story sounded that familiar and inevitable note of the girl falling in with a nasty mob, and so on down the road to degradation and crime.

Session ended with a brief analysis of the case by a probation expert which faded into a reprise of the opening scene. Program rates as good listening for adults. *Herm.*

Transcription Reviews

ALLEN PRESCOTT—THE WIFE-SAVER
With Prescott, Brad Reynolds
Producer-Director: Dex Hines
Music: Rosa Rio
15 Mins.
54 Stations
(NBC Recording)

No doubt about this one. Housewives wanting respite from the daily soap-opera grind will find Allen Prescott's neatly tiedup melange of music, household hints and comedy okay listening during daytime dusting and cooking chores. Comic, who kids on the level while reeling off tips on how to make housework easier on the back, has had experience in charming the hausfrau, with six years of live net airing for NBC in his original "Wifesaver" character plus assorted other shows.

Stock opening, "Mrs. Housewife do you (sniff, sniff) smell something burning?" means good identification for following sponsor tag. Prescott swings into laughable patter, but while entertaining manages to get over a hint that colored cups make fine jam preserve covers, because containers can be identified by their covers; and a couple of others such as how an alarm clock can be set for oven cooking so the missus can work while her roast browns.

Comic gab is interspersed with songs by tenor Brad Reynolds, choice going strictly to those which have general femme appeal. Two on platter heard were "My Darling

(Continued on page 42)

BOB BURNS SHOW
With Shirley Ross, others; announcer, Doug Gourlay; music, Ray Sinatra
Writers: Charles Isaacs, Artie Stander, Duke Attebury
Producer: Joe Thompson
Director: Harlan Dunning
30 Mins., Sun., 6:30 p.m.
WHITEHALL PHARMACAL
WEAF-NBC, N. Y.
(SSC & B)

Bob Burns, having switched NBC time from the old 7:30 Thursday night spot to an hour earlier on Sundays, having also switched sponsors from Lever Bros. to Whitehall Pharmacal, is still as comfortably homey as he's always been, judged by the teeoff this week (29). Opening with a monolog, in which he's best, Burns gave out with the felicitous corn that's made him worth listening to.

Shirley Ross was none too exciting, either in her soloing of "I Don't Know Why I Love You Like I Do," or in her doubling in the skit which gave her an assist role. Best that could be said for her is that she was adequate. Remainder of cast, however, building up with Burns some business about his ne'er-do-well brother-in-law, was at par with the star.

Ray Sinatra's orch wasn't given much to do, and was brushed off rather than shown off advantageously through a slight contrib of "Margie" with two pianos.

The commercials were full, in size at least. There was a plug for Kolynos, another for Bisodol, a Burns - in - person plea—almost with tears in eyes—for Kolynos again, and a hitch-hike for Hill's cold tablets which NBC's automatic program-knife fortunately cut on a comma. The new agency for the account—Sullivan, Stauffer, Colwell & Bayles—is certainly trying to give the client his money's worth, without reference to old-fashioned notions involving the law of diminishing returns. *Cars.*

"SO YOU THINK YOU KNOW PEOPLE"
Dr. Ernest Dichter, Jack Lescoulie, others
Producer: Ted Cott
Director: Milton B. Kay
Writer: Ira Knaster
30 Mins.; Sun., 5 p.m.
Sustaining
WNEW, N. Y.

During the war years interest in psychological activity has increased considerably, probably because of the great use of the term psychological warfare and the large output of mental terrors by Hollywood. Consequently, there's a sound belief that there's a large audience for a program that will explore hidden recesses in the cranium, and permit amateur practitioners to test the validity of their findings against those of an expert.

"So you Think You Know People," an audience participation show, will have a ready-made audience among the tyro psychologists. With Dr. Ernest Dichter, former CBS psychological consultant, fadimaning the layout and a panel selected from the audience, show has an interest-maintaining format. A situation is discussed or enacted and the panel gives its interpretations. Dr. Dichter then provides expert findings.

Audience panel on the opening show had a good grasp of the subjects and a live discussion was maintained. Dichter chose topics of universal interest such as advertising, mothers-in-law, and parades. Fortunately, the audience panel were articulate and had a fundamental grasp of the subject.

Dichter, who has made a considerable study of audience-participation shows for networks, has designed a show that calls for a high IQ among listeners. It's an intelligently designed and expertly produced show, but unfortunately built for a limited population segment.

Jack Lescoulie handles the coordinating and announcing chores effectively and gives the winner a choice of inexpensive prizes appealing to the intellect. *Jose.*

Followup Comment

CBS' second and final installment of "Stars in the Afternoon" Sunday (29) rolled off the production line without a noticeable hitch, hitting some fine high spots in entertainment along the way. Obviously no attempt was made to relegate to this second program any "second-string" net talent.

Various segments of the 90-minute piece were tied together by Ozzie Nelson and Harriet Hilliard, playing themselves as listeners, with Ozzie, the bumbling husband, eventually fouling up his radio in ineffectual repair attempts. First stanza was a blackout scene from "Big Town," leaving audience in the air on what exactly happened next.

Joan Davis was the high spot of afternoon's listening. But "Vox Pop" had the most timely gimmick, airing from Sportsman's Park, St. Louis, where the Cards and Cubs were playing. The one interview was with an ex-Marine, slowly going blind, who was seeing his last ballgame and even

(Continued on page 42)

Television Reviews

ZALE VS. GRAZIANO FIGHT
With Bob Stanton, Bill Corum
30 Mins.; Friday, 10 p.m.
GILLETTE
WNBT-NBC, N. Y.
(Maxon)

More so than in the highly-touted Louis-Conn bubble, more than in the brief Mauriello follow-up, far more than in the Brooklyn games of a flame-hot National League race, Friday night's telecast of the middleweight championship fight offered final conclusive evidence that video is the outstanding medium for sporting event coverage.

Even television's most outspoken proponents were brought up short by the realization that sitting before a screen in a viewing room, far removed from Yankee Stadium, there had been wrung from them the last drop of excitement and enthusiasm. An ordinarily reserved and genteel group, gathered in DuMont's teletheatre, wildly applauded the end of each round, shouting encouragement to electronic images of two fighters; then sheepishly chuckled when they became conscious of the fact that, in body, they were not at the ringside.

NBC's Image Orthicon camera seldom strayed from the brilliantly-lighted canvas square where, in contrast to previous headline bouts, the savage action of one of the best championship fights in recent years had tele spectators orry-eyed with excitement. Granted the fact that the battle provided all the show, nevertheless, it was the medium which brought high fulfillment practically to televiewers' laps.

Commentary, smartly relegated to secondary position by Bob Stanton, was befogged in the main by excitement attendant upon the picture. Bill Corum's 30-second analyses were faintly, if ever, discernible in the hurried chatter which mushroomed between rounds, each man his own expert because he could see as well as anyone at the Stadium and better than most.

Video's instantaneous reproduction of the fight was perfectly detailed, even to Graziano's wince every time Zale's glove thumped into the left kidney and Zale's phlegmatic reaction to the terrific righthanding he took in return. There was just as much a question on the video screen as at the stadium whether Graziano's flailing right arm and reckless daring could beat down the courage and craftsmanship of the champ. And Zale's short, sharp punches that set the challenger on his pants were just as much too fast for video as for the ringside crowd.

Little more could be asked of a medium. *Tomm.*

"DETECT AND COLLECT"
With Lew Lehr, emcee
Producer-Director: Harvey Marlowe
30 Mins.; Thurs. (26), 8 p.m.
Sustaining
WABD-ABC, N. Y.

One of the most favored audience participation shows on radio for the last several years, "Detect and Collect," a Mildred Fenton agency package, made its television bow as an ABC presentation over WABD (DuMont, N. Y.) last Thursday (26) night. Despite the plenitude of similar gimmick shows on video, many of which will undoubtedly fall by the wayside, this one stacks up as a potential comer, with plenty of viewing appeal. Unless a sponsor picks up the tab, show will run only one more week.

Chief attributes of this show, setting it above other audience participation programs, are the entertaining emcee work of Lew Lehr and the fact that the show doesn't go in for the sadistic treatment of the participants that have killed off other entrics in the division. In addition, producer-director Harvey Marlowe, working with Miss Fenton, has taken full advantage of the visual aspects of television, lining up a group of stunts that have to be seen for best results.

The rotund Lehr proved a slow starter, with his work in the early part of the show getting poor reception. He picked up rapidly, however, and had the studio audience belly-laughing at the finish. He handles the participants in nice fashion and, with a little more video experience, could become a good personality on the new medium.

Format follows the same lines as the radio version. Lehr asks the participants three questions, each more simple than its predecessor, with the cash prize decreasing for each one accordingly. Participant is then blindfolded and asked to take his choice of two articles hidden behind a curtain. These naturally include puns, such as a "hand-painted dish" being revealed as a glamorous gal, and the curtain-pulling evokes the sought-for laughs from the audience.

A little more imagination in the sets could add plenty to the show's production values. For a starter, however, this one came off okay.

COLUMBIA-RUTGERS FOOTBALL
With Mel Allen, announcer
Producer: Herbert Bayard Swope, Jr.
130 Mins.; Sat. (28), 2 p.m.
FORD MOTORS
WCBW-CBS, N. Y.
(J. Walter Thompson)

CBS television rounded out the list of N. Y. tele broadcasters returning to the football scene this year with its coverage of the Columbia-Rutgers game. Like NBC and DuMont, both of which teed off the new season several weeks ago, the CBS show demonstrated that the broadcasters have worked out most of the kinks in grid telecasts. Sugar-baby fans, afraid of fall weather, can now stay home in the comfort of their own living rooms almost every Saturday and Sunday afternoon of the season and be assured of complete coverage of the best collegiate and pro games.

Last Saturday's game marked the television debut of Mel Allen, sports commentator on WINS, N. Y., indie, and the first time CBS used its two new Image Orthicon cameras, which it's been impatiently awaiting for RCA to deliver since last spring. Image orths, technically near perfect, made a much more auspicious bow than did Allen.

Apparently too accustomed to the strictly audio announcing required by radio, Allen overtalked through much of the game. Forsaking almost all color and anecdotal descriptions—about all that's needed for play-by-play announcing on television, along with identification of the players—Allen went into a rapid-fire, detailed description of each play. Fact that the camera eye was quicker than his resulted several times in his calling a play after the viewer had already digested it. With his good voice and knowledge of sports, he should be okay for video once he lets up on the spiel.

Producer Herbert Bayard Swope, Jr., had his two I.O.'s set up overlooking the 50-yard line and did a good job following the play. He brought the action into sharp focus on running plays via a closeup lens, switching over to a medium shot for passes and punts. Long shot, which he tried to use several times during the game, was almost worthless except for pictures of the crowd.

Ford commercials were the same used in the DuMont telecasts of the All-American pro games, featuring still-life animal pictures to which the Ford was likened. This time, however, viewers could at least see a picture of the car, which is something new in these commercials. *Stal.*

SOUTHWEST PACIFIC TENNIS CHAMPIONSHIPS
With Keith Heatherington, Michael Roy, announcer and interviewer
Producer: Klaus Landsberg
1 to 5 p.m., Sunday (22)
W6XYZ, Hollywood, Cal.

Paramount's video subsidiary, Television Productions, Inc., set a heroic schedule of 40 hours coverage of three colorful nine-day matches, doing a technically good job of the assignment in the initial stages. The 400-odd sets hereabout received their first taste of tennis on television, and the result should do much to stimulate interest in the medium, particularly in view of the tieins and attendant promotion that reached both those financially equipped to buy sets, as well as plain old Joe Public.

Using two DuMont cameras, producers were able to cover virtually the entire court diagonally from one corner, and get close-ups of the play in the half of the court nearest to the position of the cameras. The latter, lower placed scanner, also handled the interviews worked into intermissions.

While coverage of the court and game was near perfect, camera position requiring only slight panning for extremes, there was a noticeable lack of camera-consciousness during intermissions. Poorly-chosen waltzy music took up immediately when the play ceased to help fill the lull, but too often the mugbox was forgotten and a sport still picture, except for strollers or audience movement, resulted. In action coverage newsreels were closely paralleled, however the excellence didn't hold when televisors were on their own.

Event was relayed from Los Angeles Tennis Club to Mt. Wilson, 20 miles distant, to transmitting towers. On air pick-up the glaring California sun, coupled with preponderence of white figures on the court and in the stands, caused a slight glare that in turn caused eye strain. But in the piped version, from court to the latest DuMont receiver in the club via coaxial, the result was near perfect under present day standards. Another, older set was on view in the lobby of the Paramount Hollywood theatre where airplane interferences and other flutters occasionally fluffed. Contrast, generally, was good, however, as the game and play was fairly easily followed.

Event was highlighted with celeb-

(Continued on page 42)

BOB HOPE SHOW
With Desi Arnaz orch; Vera Vague, Jerry Colonna, Mirium singers; Carol Richards, Wendell Niles, announcer.
Producer: Al Capstaff
Writers: Norman Sullivan, Fred Williams, Larry Kline, Paul Levan, Ray Allen, Fred Cox, Roger Price, Chet Castlelaw, Glenn Wheaton, Harold Goodman, Hendrix Voellarts.
30 Mins., Tues., 10 p.m.
PEPSODENT
WEAF-NBC, N. Y.
(*Foote, Cone & Belding*)

Bob Hope last Tuesday (24) unwrapped his new air show, over which there had been considerable expectancy and speculation as to a format switch and other hypos. Probably because on the majority of last season's Hooper tallies Hope was reduced to No. 2 status as runnerup to Fibber McGee & Molly, with whom he's bracketed in the Tuesday night NBC parade, or perhaps because the Hope show had failed to segue completely from its wartime format into a strictly civilian-slanted pattern, there were ominous overtones that Hope was slipping. Or, again, it just may have been that the Hope show wasn't particularly funny.

The secrecy that abounded throughout the summer as to Hope's plans for his new show (marking his ninth semester under the Pepsodent banner) suggested some veiled hints of drastic changes. If that's what Hope had in mind, however, it wasn't discernible on the season's initial program. Only changes: Vera Vague is back and Frances Langford is off; and Desi Arnaz and his Latino crew have replaced Skinnay Ennis.

And Hope is spotting his femme singers on a rotating basis (tied in with state auditions) until he finds the right one, with Carol Richards, Minneapolis hopeful, doing an okay job as the initial guest.

Where a Hope show is concerned, these changes are more or less superficial; certainly they're not destined to make any major contribution to the program, and were pretty much relegated to their proper niche on last Tuesday's opener. The fact is, the basic pattern of the Hope show remains essentially the same. And if last week's teeoff stanza failed to reveal any marked improvement over last season's show, blame it less on any lack of format change than on the material itself.

There hasn't been a comedy show back on the air this season, for example, that hasn't kicked around gags inspired by the "Doin' What Comes Natur'lly" and "To Each His Own" pop tunes. The 1946-47 season's only getting under way, but already the comedy boys have drained it dry. It was almost oldhat before Hope hit the air, but his stable of gag writers played it for all it was worth. Nowhere along the line, neither in the Hope-Jerry Colonna byplay or the Vera Vague-Hope reprise of the insult technique nor in the renewed flareup of a Hope-Crosby feud (Crosby guests on the show this week), could one accuse the boys of being original.

On several occasions last week Hope was forced to "come back" for his laughs. Which is perhaps as much a tipoff as anything that not all's as it should be. *Rose.*

HOUR OF CHARM
With Phil Spitalny and All-Girl Orchestra; Evelyn, Joanne Jennings, Gloria Dumont, Eleanor; Paul Grentson, announcer
Producer: J. R. Stauffer
30 Mins.; Sun., 4:30 p.m.
ELEC. LIGHT & POWER CO.
WABC-CBS, N. Y.
(*N. W. Ayer*)

After 10 years broadcasting over NBC for General Electric in the Sunday 10 pm slot, Phil Spitalny and his All-Girl band have switched over to CBS for 168 electric light and power companies, still playing on Sunday in the 4:30 p.m. segment. The program is so aptly set for a Sabbath entertainment that the choice to stay on Sunday was wise.

The gifted band of 50 femme instrumentalists and vocalists offers a musical half-hour of high-grade quality and strong individuality. The musical arrangements are lush and novel, presenting varied musical Americana in unusual orchestral scorings. If there is any criticism of a very good program (as Sunday's (29) premiere) it centers on the feeling that there are too many solo numbers spotted throughout the half-hour, that the orchestra itself, with its sock ensemble work, is a little too much in the background. But that's a matter of individual taste.

Sunday's program presented two gifted newcomers, Joanne Jennings, an excellent coloratura, in "Indian Love Call," and Gloria Dumont, a fine contralto, in "The Lord's Prayer." In addition, Evelyn did a violin solo on "Night and Day," and Eleanor a piano solo on "Star Dust." Miss Dumont also lent her throbbing vocalizing to the choir's rendition of "Blue Skies." The orchestra aided with its fascinating background music, and got in its licks in "La Cumparsita," although the tango was played in a tempo too fast to suit one languid reactionary.

Commercials were in good taste, brief and friendly. And sponsor wasn't afraid to mention General Electric, as its predecessor with the "Hour of Charm." *Bron.*

FITCH BANDWAGON
With Phil Harris, Alice Faye; Jeanine Roos, Anne Whitfield, others; announcer, William Forman; music, Walter Scharf
Writers: Robert Mosher, Joseph Connelly
Producer: Paul Phillips
30 Mins., Sun., 7:30 p.m.
F. W. FITCH CO.
WEAF-NBC, N. Y.
(*L. W. Ramsey*)

Phil Harris, teaming with his wife, Alice Faye, on their own show for Fitch shampoo, is still only a fugitive from the Jack Benny opus. As heard on the preem Sunday night (29), their combination paid off only in the singing dept., with Miss Faye's warbling of "They Say It's Wonderful," and "Goodnight My Love," while Harris did well by "Doin' What Comes Naturally." However, those three numbers weren't enough to make a half-hour of radio stand on its own.

The script couldn't quite make up its mind as between a family situationer and straight comedy and, in any event, wasn't more than very mildly amusing. Best that could be said for it was that it was inoffensive, but that isn't enough to hold a Sunday night audience at that hour.

Tying in with the Jack Benny show in the opening scene, Harris, plus stooge, socked some mild yaks home in the next sequence, the only really successful one in the show. Stooge was good in the character of an old man picking up a hitch-hike on the way to see a girl friend, and with Harris built a couple of pleasant minutes. Then the show began to sag.

Mr. and Mrs. Harris at home, with their two daughters, with Harris trying to be the father employing unsubtle psychology on one of the moppets, weren't either credible or funny, and the kid's lisping lacked either lustre or charm. Harris' efforts to re-create a story-telling session with the kids was clumsily written and delivered in the same manner. Whereas Miss Faye's part, thin to start with, came through with hesitance. One had the feeling that Harris as performer is still out of his depths in his own show, and that at any rate his scripters had let him down.

Bill Forman did the commercials well. *Cars.*

"GRAND SLAM"
With Irene Beasley, Bob Downey, Dwight Weist, announcer; audience participants
Producer: Miss Beasley
Director: Victor Sack
Writer: Lillian Schoen
15 Mins.; 11:30 a.m., Mon.-thru-Fri.
CONTINENTAL BAKING
WABC-CBS, N. Y.
(*Bates*)

Here's one more evidence of the continued hold that a quiz-giveaway formula has on daytime radio, with this one particularly significant, since it represents the switchover of an important bankroller from the soap opera format to the audience participation show. "Grand Slam," musical quiz emceed by Irene Beasley, replaces one of the oldest suds sagas on the air, "Bachelor's Children," which Continental Baking folded in preference for the q & a brand of entertainment.

As quiz shows go, this one's no great shakes. Switch in gimmick is that each question's a "trick"; win all five for a "Grand Slam" and $100 bond bonus, with prize reverting to sender of "tricks" it participant muffs. You've heard it before, in multiple variations.

But it's to Miss Beasley's credit that she wraps the whole thing together to give it pace and a sort of breathless quality which these giveaway shows constantly strive for. The musical quiz permits Miss Beasley to sing, and that's to the good, for her voice has a pleasant, lilting quality.

Wonder Bread gets in plenty of innings; in fact, too many on the opening show. *Rose.*

"HOLLYWOOD JACKPOT"
With Kenny Delmar, Ralph Norman orchestra; Bill Cullen, announcer.
Producer: Louis G. Cowan.
Director-writer: Gordon Auchincloss.
30 Mins.; Mon.-Wed.-Fri., 4:30 p.m.
Whitehall Pharmacal Co.
WABC-CBS, N. Y.
(*Dancer, Fitzgerald & Sample*)

Kenny Delmar's new show, geared to the public's taste and interest in films, would read on paper as a natural. But premiere program Monday (30), possibly because it is after all just another audience participation show, didn't come off.

Delmar had members from the studio audience answering questions about films. The orchestra played songs which should remind one of a film title. There were nicknames of stars hidden in other song titles. The orchestra played well-known musical trademarks. They played songs that identified certain films.

Perhaps Delmar had to struggle too hard with too many ill-informed contestants. Perhaps he referred too frequently to the fact that he had just completed a Hollywood film, "It's A Joke, Son." Perhaps the idea of a contestant riding a wooden horse, and singing a song while bouncing up and down—while amusing to those present—didn't appear so funny to the home listener, this one anyway. The studio audience was having a good time with the proceedings—and they can have it. *Bron.*

EDDIE BRACKEN SHOW
With Ann Rutherford, William Demarest, Janet Waldo, Clem McCarthy, guest; Jim Wellington, announcer
Writers: George Hope, Eddie Bracken
Producer: Wayne Griffin
30 Mins.; Sun., 9:30 p.m.
TEXACO
WABC-CBS, N. Y.
(*Buchanan*)

The Eddie Bracken Show, which created a bit of a stir in the initial stages of its radio career when Robert Riley Crutcher was giving it the Preston Sturges script treatment, is now being sponsored by Texaco in the CBS time formerly occupied by James Melton. Bracken's bracketed at 9:30 Sunday night with Hildegarde fore and Phil Baker aft, and that's no mean parlay for anybody's kilocycles.

The Bracken show is essentially the same as when it went off the air for Standard Brands a couple of seasons back, when it held down the Sunday night NBC niche now converted into "Allen's Alley." Bracken is surrounded by the same talent, with William Demarest, Ann Rutherford and Janet Waldo in top supporting roles; the format's basically the same, and the overall production under Wayne Griffin is strictly a pro job.

Bracken's long absence from the air must inevitably invite a reappraisal of his particular comedy technique, as to originality, etc. Two years ago it had a refreshing quality about it, especially when Crutcher was writing it. And if there was a suggestion of newness, it was because the pattern hadn't become so solidly entrenched on the air. Other situation comedy shows hewing pretty much to the same formula (Alan Young, for example) have captured the flair and reprised it week after week. So that the edge has now been taken off.

The one requisite that could offset the current handicap was lacking on the initial program last Sunday (29)—that was to endow Bracken with some ingratiating qualities to counteract the unrelieved dumbness of the character. Such a square would have to become involved in a constant stream of hilarious situations to get by. Obviously the character the script tries to project should be more rounded, to arouse sympathy and warmth. Here he's only a dope, and the character doesn't ring true.

Bracken, who collaborates with George Hope on the writing assignment, will have to do better by himself. The development on the teeoff was so slow it was awkward in spots; each denouement was so obvious the audience was there long before the actors.

The cast, incidentally, was uniformly good, with Clem McCarthy spotted in for a guest shot to tie in with the race rack situation on the initialer.

The topical Texaco commercials slanted toward the "fall checkup and changeover service" were brief and to the point. *Rose.*

"BUCK ROGERS"
With John Larkin, Virginia Vass, Edgar Stehli
Writer: Tom Dougall
Director: Joyt Allen
15 Mins.; Mon.-Fri., 4:45 p.m.
GENERAL FOODS
WOR-Mutual, N. Y.
(*Benton & Bowles*)

It's open season on the air for those incredible adventure stories that parade under the name of entertainment for the kiddies. Mutual's got a solid lineup of six in a row across the board devoted to appeasing the alleged appetites of younger listeners for the violent, the lurid, and the nonsensical. Even in this mad world of atomic fission where the boundary between fact and fiction has become an uncertain, shadowy line, these programs in general and "Buck Rogers" in particular, manage to reach phantasmagoric heights undreamed of yet by the politicians of the world. It's a relief—one finally gets the feeling that here is the solid ground of make-believe that won't land in the headlines of tomorrow's newspapers.

That's one adult point of view but these programs are aimed at the six to 12-year-old bracket. What are the probable effects? Without going out on a limb with sweeping generalities, at least two important criticisms which have been made in the past can be reiterated. These programs, in helping to mold plastic personalities, are perpetuating the mediocre level of radio entertainment by deadening taste at its birth. Second, and more important, these programs not only reflect the aggressive drives now loose in the world—they foster and nourish them. And beyond that the programs help spread the most dangerous social disease of our times—the belief in the strong man, the fuehrer complex, etc.

As the announcer puts it, "Buck Rogers in the 25th Century" is beyond rocket power, beyond atomic power, beyond the future. The dramats are swiftly paced and broadly drawn for easy absorption by the kiddies. On the preem broadcast Monday (30), Buck Rogers set the future pattern by taking off in an airship to Neptune on a spying mission preparatory to an interplanetary war. Buck Rogers may be beyond atomic power, but not the plugs for Post-Toasties. They're out of this world. *Herm.*

JACK BENNY SHOW
With Mary Livingstone, Phil Harris, Rochester, Dennis Day, Mel Blanc, Artie Auerbach; Don Wilson, announcer
Writers: Sam Perrin, George Balzer, John Tackaberry, Milt Josefsberg
Producer: Robert Ballin
30 Mins.; Sun., 7 p.m.
LUCKY STRIKES
WEAF-NBC, N. Y.
(*Foote, Cone & Belding*)

Jack Benny, beginning his 15th year on the air Sunday (29), got under way a little slowly. Show had quite a few good gags, and one or two uproarious moments, but it bogged down at times to pull it down from a consistently top level. Opening bit, with Benny having a nightmare before going on his program, was original and funny.

But show had too much familiar stuff—the ever-present gags about Jack's stinginess; the hackneyed "and what did you do this summer?" exchanges—to give it a spotty quality. The program had a general lack-lustre, noticed particularly in Benny's voice, as if it were a little jaded. Bad timing even cut off Benny's final gag, after the closing commercial, before he had finished.

Opening commercial was punchy, although a little overdone in its fast confusion of names and assertions. But the mid-commercial was really sock, employing an amusing, deft integration of show, gag and plug involving a quartet who did nothing but hum one note.

Dennis Day was around for an appealing rendition of "To Each His Own," and veterans Mary Livingstone, Phil Harris, Don Wilson and Rochester got in their licks, Rochester's being most effective. But show was still too much of a hodge-podge to be a hit. *Bron.*

PAUL WHITEMAN HOUR
With Eugene Baird, Johnny Thompson, Joe Mooney Quartet, Al Duffy's "Swinging Strings," Chorus
Writer: Ward Byron
Producer: Dick Charles
60 Mins.; Sun., 8 p.m.
Sustaining
WJZ-ABC, N. Y.

There's only one thing wrong with this new Paul Whiteman show, which is a extension of his "Forever Tops" sustainer for the same net last year. It's too long. One hour is a lot of broadcast time to fill and for which to devise ideas and a lot of earbending for the dialer. It means plenty skull-work for "Pops" and his program builders to avoid winding up behind a rubber of bridge or the rough competition of Bergen-McCarthy and Fred Allen on NBC.

Be that as it may, Whiteman did a neat job on the first show. He reached down into the "King of Jazz" library for some of those old banjo arrangements, ran up some tasty modern things, and flavored it all with a group of standard melodies which he helped launch into stardom. And he had some listenable help in Eugenie Baird, whose vocal work is at a good peak at the moment, his chorus, Al Duffy's "Swinging Strings," which turned in a swell performance on a tune the title of which went by too fast. Johnny Thompson, male vocalist, is fair.

Whiteman has a good idea also in that guest spot wherein he purports to show off likely talent and follow it up to see that things begin to happen. On this session it was Joe Mooney, whose excellent accordion, bass, clarinet-tenor, guitar group hit the bulls-eye. Whether the subsequent telephoned offers for his work were pre-arranged or not makes no difference, from a listener angle it's a good touch for Whiteman.

As for the writing of the show, it was uniformly good for a sustainer. ABC must have turned out some of its better men for the job in so important a spot in its plans. *Wood.*

"GLAMOUR MANOR"
With Kenny Baker, Sam Hearn, Elvia Allman, Barbara Eiler, Harry Lubin orch, Don Wilson
Writers: Selma Diamond, Bill Demline
Producer: Ken Burton
30 Mins.; Mon.-Fri., 12 noon
PROCTER & GAMBLE
WJZ-ABC, N. Y.
(*Compton*)

With Kenny Baker at the helm of "Glamour Manor" the longrunning ABC noontime half-hour strip, it's probably one of the most expensive daytime shows in radio, and one which frequently approaches evening standards. An excellent cast which includes Sam Hearn and Elvia Allman with Don Wilson doubling on the commercials along with Harry Lubin's orch puts the bankrollers in a position where they're attempting the laudable aim of elevating daytime programming.

Story is along old lines of running a mythical hotel, but good scripting plus the fine work of the cast puts show out of the reach of any strip in the matinee hours.

Kenny Baker's song renditions are well integrated so to provide sufficient variety without interfering with the show's pace, and Hearn doing his Schlepperman act, along with Miss Allman, of the Brenda and Cobina team, provide familiar voices and comedy types, so that show has an easy familiar quality without being stale. *Jose.*

THE EDDIE CANTOR SHOW
With Margaret Whiting, Harry Von Zell, Burns and Allen, guests; Cookie Fairchild orch.
Producer: Manning Ostroff
Writers: Irving Elinson, John Rapp, Norman Paull, David Schwartz
30 Mins., Thurs., 10:30 p.m.
PABST
WEAF-NBC, N. Y.
(*Warwick & Legler*)

Eddie Cantor, who got a divorce from his Bristol-Myers contract to sell Pabst beer, is no longer reaping the Hooper benefits of that 9 to 10 Wednesday night B-M parlay with "Mr. District Attorney," which paid off for a number of years.

Instead he's standing on his way back in the 10:30 to 11 Thursday night segment on NBC, which bas been anathema to Rudy Vallee and a flock of other stalwarts. The show's been stripped, too, of the usually lively Bert Gordon insert, for the "Mad Russian" characterization has long complemented the Cantor comedic pattern. Obviously, it'll require a strong guestar policy and tightly-written show to offset the double rub.

It's to the credit of Cantor and his all-around showmanship flair that this new Pabst show teed off with just the right spark that should pay off with a flock of new adherents. It was a lively show, well-paced and expertly cued, that maintained a high laugh quota throughout the 30 minutes. Burns and Allen showed up for the kickoff and their comedy contrib was no small factor in setting the show's new pace. Obviously, there won't be a B & A around every week, but it shouldn't be too tough approximating the formula that got the Cantor show off a smart start last Thursday (26).

Margaret Whiting is Cantor's new femme vocalist and, fortunately she was slotted in just for the singing insert and not reduced to the status of stooge for any of the Cantor-Harry VonZell byplay. Which is as it should be. Her now standard "Come Rain or Come Shine" was a sock midway pleasantry.

The Pabst commercials are not too obtrusive—considerably toned down from last year's Danny Kaye show for the beer sponsor—with some of the plugging coming straight from the Cantor's mouth. *Rose.*

"AMERICAN THEATRE WING WORKSHOP"
("An Ape Named Alexander")
With Gene Francis, Merrill Joles, Conrad Housman, Bud Gammon, Leonard Tobin, Henry Lascoe, George Berkowitz; Nelson Case, announcer.
Producer: George Wallach.
Writer: Robert Cone.
Director: Whit Vernon.
15 Mins., Wed., 9:15 p.m.
Sustaining.
WNEW, N. Y.

American Theatre Wing workshop was off to a brilliant start Wed. (25) in its first attempt at staging a show, written, acted and directed by ex-GI professional radio talent now taking refresher courses at the Wing's school. Production overall had the hallmark of the professional, in performance, scripting and direction. What was most marked, however, was the originality of the script, and its wit. Program, of only 15 minutes, was very smart, and highly amusing, to show up quite a few of its better-publicized sister-programs on the big networks.

Script concerned an ape at a circus who wasn't good at the usual business of hanging by his tail and amusing the customers, but who could play the piano marvelously. The circus wanted a stunt of that sort, but when it learned the ape played only longhair music, it let him go. An impresario picked him up and toured him successfully in concert—"after all, he looked only a trifle more strange than the average concert pianist." The ape, however, lost heart in the whole business because no one could understand that all he wanted out of life was just bananas. And he went the way of all flesh, finally being reduced to pounding the ivories in some honky-tonk on the Bowery.

The Wing staffers treated the satire lightly, deftly and in such good style, to make all the more incomprehensible the opinions of George Berkowitz, trade reporter, who filled in the last minute and a half as critic of the show. Latter was entitled to his opinion of the show being "naive" or "amateurish" but certainly not to the patronizing attitude he assumed, or to such snide (and completely false) remarks like "the performers couldn't be judged as topnotch professionals because they were just a bunch of soldiers just back from the war." As it happens, every one is a pro, and has a job on a topnotch net program. Critic referred to actors' fluffs when the only fluffs this listener heard were Berkowitz's. Above all, it seemed a cheap bit of business to tear down a show just to wrap it up at the end in a wisecrack, as "the show slipped on a banana peel." *Bron*

CBS in Bid to FCC to Okay Com'l Operations of UHF Color Tele Stations

CBS, taking the most important step to date in its attempt to get commercial television moved to the ultra-high frequencies, petitioned the FCC last Friday (27) to adopt standards for and authorize commercial operation of UHF color tele-stations. Petition asked the FCC to set a hearing at which CBS and others could testify on the proposals.

CBS pointed out in its request that its recommendation would not affect the standards for present black-and-white tele operation in the lower bands, but claimed that authorization by the FCC of UHF commercial operation now would "end the industry's current uncertainty." Petition referred to a statement issued by the FCC in May, 1945, that a "truly nationwide and competitive" video system "must find its lodging higher up in the spectrum where more space exists and where color pictures and superior monochrome pictures can be developed through the use of wider channels."

Petition followed close on the heels of CBS' demonstration of live color transmission, which, according to CBS execs, had completed the development of a color system. Web had previously demonstrated color film transmission and the practicability of transmitting color film over the coaxial cable, from N. Y. to Washington and back, which, it was claimed, proved that UHF color

(Continued on page 40)

Fishbowl Video

Chicago, Oct. 1.

For the first time in Chi's television history, a WBKB video show originates this week from a department store window, and will be viewed from the street.

Package will be in form of an appeal to contributors for the local Community Fund drive, and will include Phil Regan, Gracie Fields, Arthur Lee Simpkins, Peggy Campbell, and Jackie Miles. Harry Elders handles announcer chores, and Beulah Zachary, WBKB, directs.

BERGEN VIDEO PARD EAST WITH SAMPLES

Hollywood, Oct. 1.

Patrick Michael Cunning, Edgar Bergen's production partner in television, left over the weekend to tour television stations of the country, with emphasis on study of video outlets in New York and Schenectady.

Cunning also is taking along samples of tele film which he and Bergen shot, and which will be shown to agencies in the East. He will also attend the Television Broadcasters Assn. convention in New York, Oct. 10-11

WBKB's Tele-time Record

Chicago, Oct. 1.

WBKB set a new time running record for television in Chi last week when video shows ran for eight hours and 13 minutes. Starting at 1 p.m. with a telecast of the Cubs-Pirates baseball game, which ended at 5:19 p.m., shows resumed at 7:15, running till 10:55 p.m.

NBC, Philco Video Program Exchange

First official agreement between two television stations for an exchange of programs has been signed by NBC for WNBT, its N. Y. tele outlet, and Philco for its Philadelphia tele station WPTZ. Deal is similar to the kind signed between a radio net and an affiliate station, but both stations will participate equally in the program sharing. Whether there was any financial arrangement involved was not disclosed.

Philco station, which has been receiving many of the top shows telecast by WNBT during the last year, will continue on the same basis. WNBT, before it can pick up any of the Philco shows, however, must wait until the Bell System's coaxial cable between N. Y. and Philly is operating on a permanent two-way basis. Deal was signed by John F. Royal, NBC exec veepee over television, and E. B. Loveman, Philco veepee in charge of tele broadcasting.

Phila. Bulletin Gets Tele Permit; 72 Total Of Stations Now Set

Washington, Oct. 1.

The country now has six video stations in operation, plus another 72 in various stages of progress, in the low-frequency black-and-white bands, the FCC announced yesterday (30). Here is the breakdown:

Six licensed stations are giving broadcast service; there are 32 outstanding construction permits authorizing new stations; 14 applications are designated for hearing and await decisions; 11 applications are pending for disposition of hearings in related cases; 10 applications are pending for receipt of additional information; five applications are being processed.

Newest of the construction permits was issued yesterday (30) to the Philadelphia Evening Bulletin, operator of the William Penn Broadcasting Co. This leaves one more unallocated channel for Philly, and one applicant in the field for it —the tabloid Daily News there. Philco is already operating a station, and the Philadelphia Inquirer, owner of WFIL, has had a construction permit for some time.

ZENITH PREXY SEES TELETINT ASCENDANT

Chicago, Oct. 1.

Recent developments in technicolor television led E. F. McDonald, Zenith Radio and Television prez, to predict last week that in the near future colored video will "absolutely replace all black-and-white telecasts."

McDonald said that two-thirds of all 8m and 16m film bought by the public is tinted, and that, to him, is indicative of the public's desire for color-cast packages. He pointed out that color adds definition to pix, and will prove a definite boon to most sponsors, especially those selling wearing apparel.

WPEN's Tele Course

Philadelphia, Oct. 1.

A 12-week course in television for the benefit of potential dealers of tele sets will be started this month by WPEN.

Course has been worked out in conjunction with the Appliance Dealers Assn. and Retail Record Dealers Assn., both of whom have reciprocal promotion tieups with WPEN. The two groups number about 300 dealers.

Classes will start October 15 and will be held four nights weekly.

ABC Television Covers Legion's Frisco Meet Via Films Flown East

The Amrerican Legion convention this week in San Francisco will be brought to televiewers in the east via films taken by ABC television. Coverage, termed by ABC tele chief Paul Mowrey the "largest single undertaking ever tackled by a television broadcaster," is costing the web more than $10,000 and marks the beginning, according to Mowrey, of complete national video coverage of all nationally-important events.

ABC sent two camera crews from N. Y. to San Francisco to film the five-day convention under the direction of staffer Bud Pearse. Film will be done in documentary, rather than spot news form, with a sound track to be added during the editing process. Bob Hope, J. Edgar Hoover and Secretary of War Robert Patterson are slated to be on hand for the convention and will be included in the film.

Pictures will be transmitted over ABC's five tele outlets in the near future.

Ex-GIs to Preem Tele Series Fri. (4)

First in a series of four scheduled tele programs to be written, produced and performed by ex-GIs of the American Theatre Wing's television workshop will be aired over two DuMont stations—WABD, N. Y., and WTTG, Washington—at 8:30 p.m., Friday (4).

Teeoff program will be a variety show featuring Erik Rhodes, Joe Graham, Harry Babbitt, Fay Marlowe, Hildegarde Halliday and Harold Gray. Vera Allen, acting board chairman of the ATW, is slated to appear as guest star. Productions will be supervised by Bob Loewi, director of the eight weeks' tele course for "graduate" students in the Wing's professional program. Other shows, salted for airing on alternate Fridays, include staging of legit hits to be chosen from among those now touring the ATW hospital circuit. Among the possibilities are "Dear Ruth," "Personal Appearance," "Angel Street" and "The Vinegar Tree."

All vets in the ATW program are former professionals. Producing group of 22 working with Loewi was selected from among members of the Television Seminar conducted during the summer by Worthington Miner, CBS tele manager. Grad students include actors, actresses, writers, producers, engineers and announcers.

In addition to the practical producing program, for which DuMont provides the times and facilities, the ATW seminar is being continued during the fall. Paul Mowrey, ABC television chief, takes over as director, assisted by Harvey Harlowe, ABC exec producer. Miner is slated to act as adviser and consultant during the new term, which includes field trips to studios and labs in Philadelphia (Philco) and Schenectady (General Electric).

AFRA Seeks FCC Probe Of L.A. Times Video Tie

The FCC will be asked by the American Federation of Radio Artists to investigate and, if necessary, restrict the association formed between the Times-Mirror Co., publishers of the Los Angeles Times, and the Pasadena Playhouse.

The union is taking exception to the sheet's video acting tieup with the tyro theatre group, following the revelation at recent hearings that a tieup had been effected whereby the Times station—if and when—would use plays and players of the Playhouse.

There is no indication to date as to what extent the Times planned to use amateur talent. However, the union is taking no chances on it developing into a professional freeze-out. It will not ask that the deal be nixed, but it will suggest that some control be exercised to preclude abuses. The deal is thought to be favorably regarded by the commish because of its public service flavor. However, it's also unlikely that the FCC will permit the exclusion of professionals or entertain serious limitations.

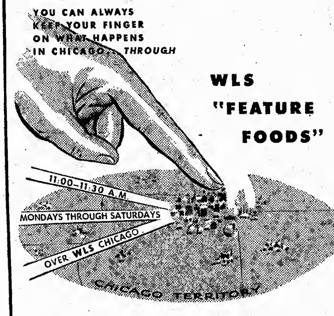
Scripps' 250G Deal With DuMont For Cleve. Tele Station

DuMont television stock was slated for an upsweep this week as the company signed with Scripps-Howard Radio for the complete installation of equipment for Cleveland's first tele station, which has been granted by the FCC to the newspaper chain. In addition, DuMont reps were working to finalize a deal calling for the company to set up a complete television system for the Argentine government.

Negotiations for the Argentine contract are being handled by Dr. Jose Aree, head of the Argentine delegation to the United Nations, and Commander Mortimer W. Loewi, assistant to prexy Allen B. Dumont of the DuMont Labs.

Scripps-Howard will pay more than $250,000 for the Cleveland station, with equipment on order including a 5,000-watt video transmitter, a 2,500-watt aural transmitter, a three-camera studio chain, a dual film pick-up chain, a three-camera Image Orthicon field pickup chain, master control board, antenna and complete audio, lighting and testing equipment. Under the terms of the contract, the installation is to be completed by mid-April, 1947, with the station to begin operation shortly afterwards.

Col. James C. Hanrahan, veepee of S-H Radio, will take over as manager of the station, with J. B. Epperson named chief engineer.



A Powerful, Demand-Creating RADIO PROGRAM plus Distribution-getting, sales-reporting MERCHANDISING SERVICE

Grocery-store-sold product manufacturers find WLS "Feature Foods" combines all phases of advertising-merchandising-selling. It *works;* first, because of the selling effectiveness of air-veterans Martha Crane and Helen Joyce; second, because merchandising crews call on 1,250 leading Chicago-area grocers, including 425 "Headquarters stores" that display the WLS "Feature Foods" emblem and stock most of the products advertised. Regular reports come to the advertiser and agency on the way their products are moving. Displays are set up, special store promotions carried through. Martha and Helen meet frequently with women in club groups, test selling appeals, report *facts.* For more detailed information, see your John Blair man or write for the first of a new series of case-history-packed folders, explaining—how advertisers keep their fingers on what happens in Chicago through WLS "Feature Foods."

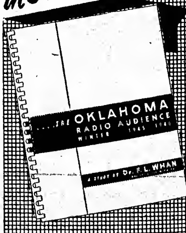
WLS CHICAGO 7

50,000 WATTS 890 KILOCYCLES AMERICAN AFFILIATE

THE PRAIRIE FARMER STATION
BURRIDGE D. BUTLER President
GLENN SNYDER Manager

Represented by John Blair and Company. Affiliated in Management with KOY, Phoenix, and the ARIZONA NETWORK.

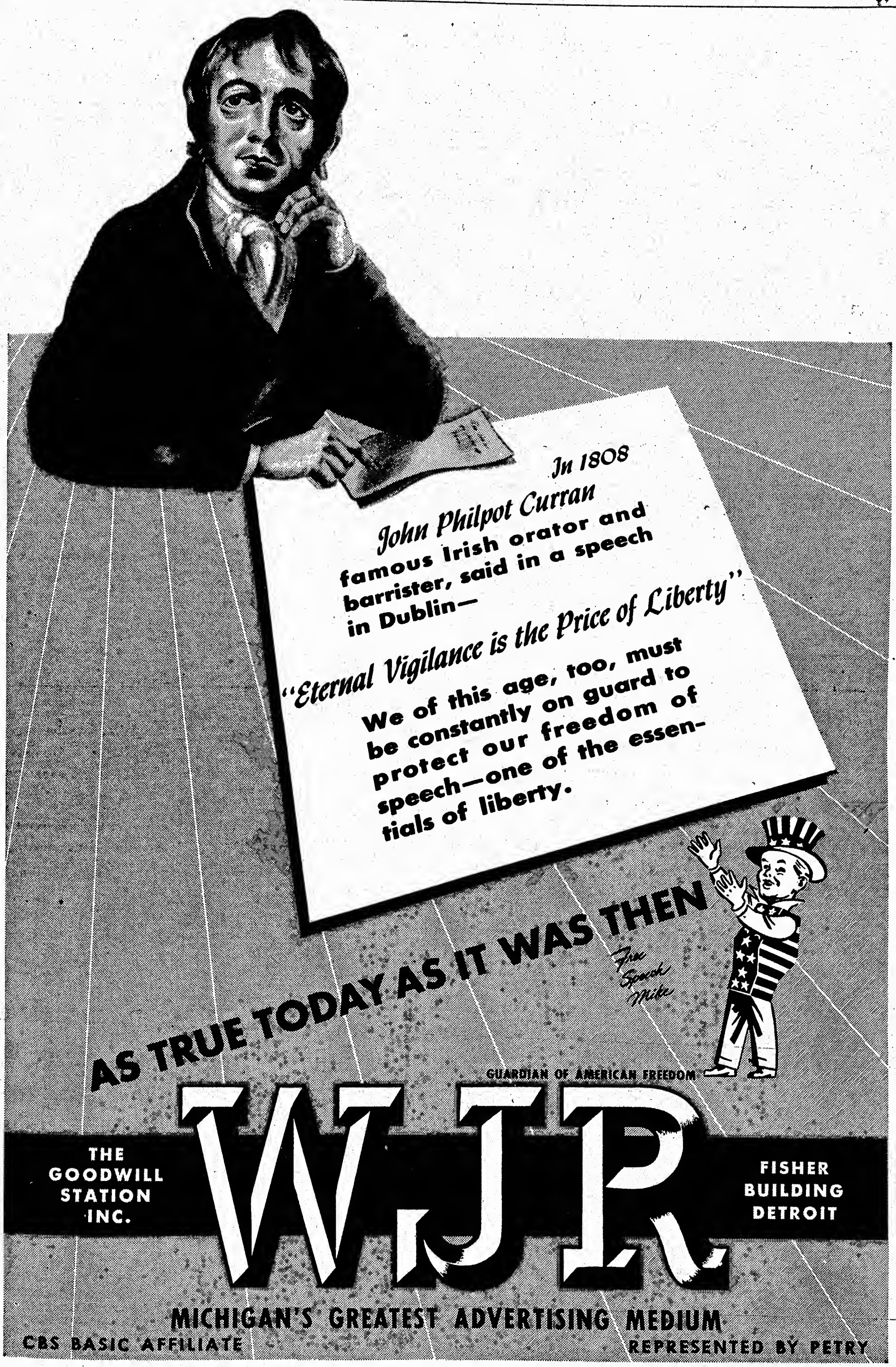
The ANATOMY of RADIO LISTENING in OKLAHOMA



THE second impartial, statewide study of who listens, how much, to what programs and to what stations by Dr. F. L. Whan, University of Wichita, is available on request.

WKY Oklahoma City

Owned and Operated by The Oklahoma Publishing Co.
Representative The Katz Agency, Inc.


In 1808
John Philpot Curran
famous Irish orator and barrister, said in a speech in Dublin—
"Eternal Vigilance is the Price of Liberty"
We of this age, too, must be constantly on guard to protect our freedom of speech—one of the essentials of liberty.
AS TRUE TODAY AS IT WAS THEN
Free Speech Mike
GUARDIAN OF AMERICAN FREEDOM
THE GOODWILL STATION INC.
WJR
FISHER BUILDING DETROIT
MICHIGAN'S GREATEST ADVERTISING MEDIUM
CBS BASIC AFFILIATE
REPRESENTED BY PETRY

Omaha Stations Combine in Novel Venture to Hypo Listener Interest

Omaha, Oct. 1.

In a novel cooperative venture, all four of Omaha's network stations have joined hands in an advertising campaign aimed at getting more sets in use during the fall-winter season. Outlets checking that competitive urge are WOW (NBC), KFAB (CBS), KOIL (ABC), and KBON (MBS), and their common selling idea to dialers is: we don't care whom you listen to, but listen.

Ad campaign has been divided into three phases, starting out with WOW's monthly News Tower Mag, October issue, carrying evening and Sunday listings for all four Omaha stations. The NBC regional is playing its altruism pretty close to the vest, however, printing in its mag only the name of the rival networks' program but including program, star, and sponsor for its own.

Second phase is an eight-page newsprint tabloid which is being distributed to 62,000 Omaha homes along with a shopping guide. Tabloid includes the complete schedules for all Omaha stations, along with editorial matter urging listeners to put their sets in good shape immediately. Four outlets are airing lots of courtesy plugs urging dialers to watch for the tabloid.

A large display ad in the Omaha World Herald, also paid for by the stations, will call attention to the tabloid distribution. Omaha's only daily, however, rejected a plan under which complete schedules of all stations would be carried for a full week in a series of full-page paid ads. KOWH, owned by the World Herald, also refused to participate in the ad campaign.

Final phase of the pooled ad drive includes a series of seven six-column full ads in the Lincoln newspapers. KFOR, representing ABC in Lincoln, will print its schedule in place of KOIL, Omaha.

Maple 4 Wants E.T. Syrup

Chicago, Oct. 1.

Maple City Four joined the parade to electrical transcriptions last week, signing an exclusive disking pact with Busbey Radio Productions to make a series of open-end e. t.'s.

Vet barbershop quartet have been in radio 24 years, and are one of the oldest—if not the oldest—in the business.

Radio Comes Thru With Plenty Sock In Pitt. Emergency

Pittsburgh, Oct. 1.

Radio's been doing a bang-up job locally on power strike coverage, but this time it's glory for all five stations. During last walk-out, more than six months ago, involving same union, it was KQV that scooped the gang with news that lights were going back on after 36 hours, which won a lot of praise for that outfit, but likewise a great deal of condemnation, principally from rivals.

But during present emergency, important breaks from both sides are offered simultaneously to all five stations. With newspapers scarce, and in many cases unavailable because of transportation problems, radio's been the only way majority of the public has been able to keep in touch. The broadcasters have been plenty cognizant of their responsibilities, at the beginning, maintaining 24-hour watches and schedules.

Disregarding what's on the air at the time, the biggest commercials or the smallest, radio locally has been cutting in continuously as new developments arise. Stations here have also been doing a terrific public service job on announcements from schools, organizations, etc., devoting considerable free time to even the most seemingly unimportant item that would perhaps involve only a few people.

There's no chance of any individual scoops this time. Both company and union agreed, following the previous KQV gang-up, that all breaks would be relayed simultaneously to press and radio. Stations, however, have been producing a number of analysts, in addition to their straightline newscasters, and have been polling public opinion as to responsibility, blame, etc., with effective results.

Announcing

THE APPOINTMENT OF

The William G. Rambeau Co.

as

NATIONAL SALES REPRESENTATIVES

for Radio Stations

WHBC MUTUAL CANTON, OHIO

WPAY C B S PORTSMOUTH, OHIO

Effective October 1, 1946

What's Wrong With Philly To Be Aired on WCAU Show

Philadelphia, Oct. 1.

WCAU begins a new series of civic betterment shows this Sunday (6) aimed at hitting at "What's Wrong With Philly" and what to do about it.

Show has been endorsed by Chamber of Commerce and Board of Trade, transit companies, railroads, stores, theatres and industries. Called "It's Up To You," it will present city's ills and cures via dramatic cast and orchestra. Show has been produced by Jack Charest of WCAU's program department.

Last year WCAU won a series of awards on a crusade for better water which was credited with starting a movement by city fathers for new water supply.

Exhibs To Radio

Continued from page 31

the Yellowstone Amusement Co. is a recent winner of a station permit in Livingston. Its officers operate six Montana film houses.

A strictly small-town operation is that of Francis M. Kadow, one of the pioneer film-radio ops, who has been licensee of WOMT, Manitowoc, Wisc., since 1926, and also runs the town's local pic house.

Another long list of exhibitors are awaiting FCC action on their radio station bids. Out Denver-way, the Denver Broadcasting Co., whose president is Frank Ricketson, head of Fox Intermountain Theatres, Inc., is after a regional transmitter. Ted Gamble, former chief of the Treasury Dept. War Finance Division and part-holder in the Columbia, George and Myrtle Amusement Companies of Portland, Ore., is vice-president. Henry Van Schaak, a director in the radio company, is a former owner of Mountain States Amusement Co.

Ind. & Tex.

Syndicate Theatres, Inc., of Columbus, Ind., has met up with stiff opposition in its bid for a radio outlet in Columbus. Joe Finneran, prexy and Trueman Rembusch, director of the radio project, hold blocs in the Rio and Mack Theatres Corps. of Ind. and the Cinema Amusement Co. of Denver.

An ambitious radio-film chain is in the offing in Texas, FCC willing. A drive for multiple radio station operation there is sparked by the J. C. Long theatres, bidding under corporate name of Metropolitan Houston Broadcasting Co. for a Houston station. Long and partner Glenn H. McClain figure in several other applications, among them bids for Del Rio, Bay City and other Texas towns.

Another bidder is the Lincoln Operating Co., which wants a five-kilowatt station in Miami. President is Mitchell Wolfson of the Wolfson-Meyer theatre chain tied in with some 20 other exhibitor outfits. Wolfson's partner is Sidney Meyer, formerly with Fox Films and ex-mayor of Miami, who now has his own theatre houses in the state. Also in Florida, Carl Connie Floyd, who owns the Floyd theatres and is a lessee of Variety Corp. and the Lake and Floste theatre chain, is applying for a new local radio operation in Winter Haven.

Hyman Bros. In.

First turned down at FCC but now licensee on another uncontested radio channel is the Greater Huntington Broadcasting Co. of Huntington, W. Va. Principals here are S. J. and A. B. Hyman, brothers, affiliated with the State, Orpheum and Keith-Albee theatre chains. FCC first ruled in favor of the Hymans' competition because it appeared the Hymans would have to divide their time between the theatres and the radio station. The commission objected to fact that the radio company was a subsidiary of all three film chains on ground this might work to the "detriment of the radio operation."

In Kentucky, William Macklin of the Northern Kentucky Radio Corp. is after a radio station in Covington, and went through hearing early this month. He is operator of three theatres in the state.

Local film house operator in Hagerstown, Md., Dan Weinberg, incorporated as the Antietam Broadcasting Co. early this month and filed for new station in the town.

Yesterday (Monday) McLendon, part owner of KNET, Palestine, Tex., sought FCC okay for a second station in Oak Cliff, Tex. He runs the Tri-States chain of theatres in Dallas and other Texas towns.

Hirschmann Blasts AMers

Continued from page 31

teners to tune it in? In other words, it's a case of which-comes-first-the-chicken-or-the-egg, and AM radioites insist that FM radio is caught on both horns of that dilemma.

Hirschmann, however, insists that most of these "analyses" of the FM situation "express the hopes of standard broadcasters, rather than their fears."

"They're not afraid that FM radio will lose its shirt," he declared, "they hope so. That's why they weep these crocodile tears. Radio is the youngest, latest, and most thoroughly entrenched monopoly. It is the last frontier of monopoly. Those who are in, of course, don't want to let someone else in. Hence the hopes that the new people in FM radio will fail.

"Of course, there will be a good many among the FM operators who know neither about programming nor about radio business. I suppose the early AM people knew radio! All they knew was how to develop certain formats and formulae, and the money came pouring in. Out of their trials and errors came successes and failures—and I mean successes radiowise too, not only as far as money is concerned. Some very good things have come from radio—there is some excellent programming, here and there. But there is some very rotten programming, too—and often no programming at all, save the kind used on squeezing into an hour as many spots and announcements and jingles and corny comedians and hitch-hikes and cowcatchers as the traffic and the FCC will bear.

"Those people say they are worried about the 'half-baked' ideas, the labor union viewpoint on the air, and amateurish educational programming. Well, if the listeners don't think the ideas are half-baked, they'll listen. If the listeners think the ideas don't suit them, or the programs—they'll turn somewhere else. But there will be some place to turn, because there will be so many more stations. There will be no monopoly.

"I don't think of myself as a reformer, as a guy with a mission, as a peddler of erudition, or as a man with a cause to elevate the people. I'm a business man. So are many others in FM. All I say is that in the batch of new people coming into radio through the FM door—there are people with at least as many sound ideas, and some with better ideas, compared with AM radio.

FM Sets Due

"As for sets—the swing is already on in the other direction. The biggest corporations have been holding back on FM sets; I'm willing to take at face value their official explanations about reconversion difficulties, labor troubles, etc., being the reason. The fact is, they have not made FM sets and they have made AM sets. But now there is going to be a flood of sets, soon, from the biggest corporations. And the reason is simple. Too many of the secondary or even smalltime set makers have come out with FM sets. Somehow, they didn't have so much trouble with reconversion and labor. Customers are finding out that they're suckers if they buy an AM set that isn't also equipped for FM reception. The result is that the big fellows—with as good a nose for a dollar as anyone—are beginning to untangle their difficulties and beginning to turn out combination AM-FM sets.

"It's not a black eye, but a red ledger that the AM operators are worrying about as they face FM. FM operators who fall by the wayside—and there is little doubt that, under our competitive system, some will fail—won't give the industry any black eyes; they'll simply fold and go back to running a garage or selling neckties; there's nothing shameful about that, to them or to the radio industry. But those who stay in FM will take business away, and plenty of it, from old-line radio because they'll take listeners away. That's the reason for the tears and fears."

Hirschmann pointed to his newly issued rate card as proof of the fact that FM has already broken through. He said that in one week after the issuance of the rate card, he had four sponsored shows on his station. He pointed out that, in an effort to find out how many listeners his station had, WABF appealed to listeners to write and tell the station whether they catch the programs.

"We got 1,000 letters and postcards," he said. "Mind you, we were not giving them anything, only putting people to the trouble to write to us. Figuring that each letter represented four families, and that only one in ten listeners would go to the trouble of writing—we decided that we had 40,000 listeners. I'll match these statistics against similar statistics gotten up by radio people in AM. These figures are real. If we can have 40,000 listeners now—with receiving sets still undistributed en masse—I feel justified in assuring those who weep for us that FM is not something that's going to break through any year now. FM has broken through already."

Shakespeare

Continued from page 30

Antony part to this certain star I have in mind.

I don't see why Antony has to marry this Octavia. Let's keep the story line clear and simple, and then we can always—no, no, I'm not telling you how to write it. That's why I sent for you, Bill. If I could write, I wouldn't be sitting on this side of the desk, believe me. Only after all, I've had a certain amount of experience, and I also happen to know how this certain star reacts to certain types of situation.

One more thing. This has got to be a rush job. I don't like to hurry a writer, but—well, this is just one of those things. Say two weeks?

Six weeks! You're kidding, Bill.

I can't possibly give you over three.

Okay, just sign this, and you can get to work.

That? It's just the usual form we have here in the office. You see it's printed. You sign down here at the botton.

That's right. "Contract for story where idea is originated by producer." It's just our regular form, Bill, where we own half the rights, and you own the other half. Fifty-fifty, even steven— what could be fairer?

Bill, I don't understand your attitude. I've been handling writers in this town twenty years and never had a beef, so I—

But it's my idea! You walk in here cold and I give you the whole thing, and then you—wait a minute! Bill! Don't be like that! Don't be a—

(The door slams behind W. Shakespeare)

Well I'll be darned. I heard the guy was temperamental, but . . . Why the soandso. I wouldn't be surprised if he'd turn around and steal it!

● It looks complex but if you know the ropes it's simple. Weed and Company men know the ropes and know the people.

WEED AND COMPANY

RADIO STATION REPRESENTATIVES

New York ● Boston ● Chicago ● Atlanta

Detroit ● San Francisco ● Hollywood

ANNOUNCING

"This is Hollywood"

A Great New Series of Picture Dramatizations with

Hedda Hopper

at the helm

C.B.S.

Coast-to-Coast Network

10:15 E. S. T.

Saturday Night

FIRST SHOW

October 5th

"The Seventh Veil"

A BOX-RANK PRODUCTION STARRING

RAY MILLAND

Academy Award Winner

ANN TODD

Brilliant English Film Star in her first radio appearance in this country

Presented by the Procter & Gamble Company for

CAMAY

the Soap of Beautiful Women

Co-ops Gird for FM Slugfest

Continued from page 29

is the educational arm of the entire movement in the east) is reported to have the situation in hand for a united co-op front. While no names of radioites have as yet been made public, it is known that some extremely hep radio people in New York have been advising Richards in the formulation of his preliminary plans. Announcement of the plans will probably come within the next month or six weeks.

The New York outfit is expected to be capitalized at at least $150,000. Richards makes no secret of the fact that, while the station would be interested in both commercial and sustaining programs, the commercials would get no more than 40% of the station's time, and advertisers would be accepted on a "selected" basis. In general, the station would go after the "intelligent consumer adult" trade.

New York has nine FM spots open at this time, but five are to be awarded by the FCC as soon as it digests the results of the New York hearings of last summer. Four slots are being kept open, in accordance with the "reservoir" rule. The co-op movement would be a powerful contender if it went after one of those four places on the FM band, and it expects to have its presentation thoroughly thought out by the time New York City's second round comes up, in July, 1947.

An idea of the power of the co-op groups is the fact that it has 230 stores along the eastern scaboard, and its contacts extend through various societies and federations from coast to coast, with a great deal of strength throughout the middle west.

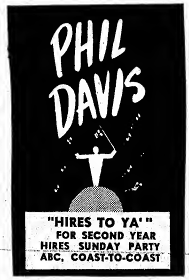
The actual co-op membership in the New York metropolitan district is said to be only about 5,000 families, representing roughly 20,000 individual consumers. But a survey made recently by one of the co-op stores (in Brooklyn) showed that 90% of its customers are non-members. On that basis, the 5,000 families represent co-op influence of between 200,000 and 250,000 individuals—making a strong enough block of potential radio listeners which the FCC would have difficulty ignoring in handing out one of next year's FM places in N. Y.

The co-op movement may also go into the sale of FM receiving sets, through another of its organizations, the National Cooperatives. Latter is owned by the regional co-op wholesalers, of which Eastern is only one.

It's known that National has been studying Morris Novik's plan of marketing FM receivers through the International Ladies Garment Workers Union, and may duplicate that setup. But whereas the Novik-ILGWU plan would market at most 25,000 sets, the National co-op outfit would have the possibility of selling several hundred thousand through its own outlets.

Altogether, the picture of the co-op movement getting into radio is more frightening to radio advertisers—clients, agencies and nets alike—than the entry into the field of labor unions. The latter would be obviously tabbed from the beginning, because of their very ownership, as outfits with axes of their own to grind. The co-ops, on the other hand, could well develop into a front for all anti-ad-conscious consumer groups in the country, regardless of labor or political affiliation. Their influence would be felt directly in its impact upon radio advertising as it exists today.

Yet admen and net people aren't ready to shoot off their mouths on the situation. Their reaction is that, with the FCC being consumer-minded, anything they say might be used against them. However, they're watching the situation—very closely.



Sarnoff, Kudosed On 40th Anni, Predicts Electronic Miracles

World-wide television networks and portable communications instruments enabling a person to communicate directly with anyone anywhere in the world were predicted by Brig. Gen. David Sarnoff, RCA prexy, at a dinner at the Hotel Waldorf-Astoria, N. Y., on Monday (30) night, commemorating his 40th anniversary in radio.

Just returned from a tour of Europe, Sarnoff described these and other similarly fantastic inventions as the alternative to rocket-propagated germs and atomic bombs in a third world war. Declaring that radio had become a great public servant in the U. S. because of the "freedom of science to advance," he called for an international ban on all restrictions on scientists' rights to "question, to experiment and to think."

Reviewing the rapid advances made by radio in the last 40 years, the RCA prexy said that scientists were still only pioneering in the dawn of the radio age. "Already the electron tube responds to our sense of touch, sound and sight," he said. "We shall learn how to make it respond also to our sense of taste and smell. The tireless workers of radio science will produce a radio-mail system that will be inexpensive, secret and faster than any mail-carrying plane can travel. Portable communications instruments will be developed that will enable an individual to communicate directly and promptly with anyone, anywhere in the world. As we learn more about the secrets of space, we shall immeasurably increase the number of usable frequencies until we are able to assign a separate frequency to an individual as a separate telephone number is assigned to each instrument."

ABC Sets Blanket Deal For INS News Service

ABC network has just negotiated a deal with International News Service providing for use of INS news on a blanket basis. Deal is similar to that worked out with the Associated Press.

Up till now INS fed the web material on a split basis, extracting a commission from commercial news airers using INS. Now it's strictly a fixed fee deal. United Press contract with the web is still on a commercial percentage split.

Comedy Shows

Continued from page 31

the less successful did just the reverse.

On gag shows (a) the "laugh time" (or total time of laughs) averages from 15 to 25% of the "playing time" (time devoted to comedy on the program); (b) "Laugh peaks" (number of laughs) average from three to five per minute; (c) volume of these laugh peaks average from 70 to 80% of the maximum; (d) comedy index of successful shows has been 10 or better; (e) gag shows require an average 10 to 12 seconds to build up and sell a gag line.

On situation comedy shows, average percentages of course have been less.

As illustrations of Walker's service, he was called on to make a survey of Mutual's "Juvenile Jury" kid quiz show. His graph of one program showed the number of laughs and their volume, as well as the flat stretches; it had the laughs indicated by performer's names. Walker was able to point out which performers needed replacing; how the emcee could fill in the gaps by calling on the reliables, and in that way increase the comedy content—as his subsequent graphs indicated.

In graphs of the Beatrice Kay show on Mutual, Walker had individual measurements of all the performers. His graphs also indicated the show needed more laughs, and how to get them. For instance, Gee Gee James' peaks on the Kaye show were lower than her average on other shows Walker had graphed. He was able to indicate a change in her style of delivery, to a more punchy approach, that lifted the laugh peak on subsequent programs and graphs. On the same show, Walker's graphs of Peter Lind Hayes indicated to him that the essentially sight comedian had a better average than was supposed. These graphs were valuable when the Dinah Shore show was mulling use of Hayes, and got confirmation from Walker's records of his laugh-pull.

Philly Record's Column

Philadelphia, Oct. 1.

Philadelphia Record, which recently broke the "drought" for radio news in this town by buying John Crosby's syndicated Herald Tribune column, has added to its radio coverage with a local news column begun Sunday (29).

Weekly column is being written by June Herder, assistant drama critic, who has been handling logs for the past year. A "shirt-tail" of local radio news to be tacked on to Crosby's daily column is also contemplated.

CBS-UHF Bid

Continued from page 38

was feasible with the network relay system presently in use. FCC members had seen both the live and film demonstration and have been sitting in on propagation tests conducted by CBS engineers during the last seven months to establish UHF standards.

Stanton Reviews Work

In a letter accompanying the petition, CBS prexy Frank Stanton reviewed the web's work in the color video field, declaring the tests "indicate that the basic technical stages of UHF color television have been completed, and that further significant advances in UHF color television can be made only under conditions of commercial broadcasting with regularly scheduled program service." Reiterating previous CBS arguments for a move to the higher frequencies immediately, Stanton gave as his reasons for this the theory that:

"So long as color television continues in an experimental status, the entire industry will be subject to uncertainty, and the investment of the public and broadcaster in low frequency black-and-white television may be in jeopardy. The public is entitled to enjoy, at the earliest possible date, the inherently greater beauty and interest of color television pictures."

Stanton pointed out that the web had brought the "art" of color video to its "present advanced state at major expense and almost single-handed." Development evolved by CBS which he referred to, involving as it does the use of synchronized rotating filter disks and operating at a high cycle frequency, has been attacked by other video factions as impractical for commercial operation. Latter, led by the RCA-NBC interests, have been plugging for an all-electronic system which they claim should take another five years to develop.

Opposing interests, too, have participated in a radio industry committee set up to study color television, to which Stanton referred. Pointing out that CBS has "done more" to develop color video "than could be expected of any one organization not itself a manufacturer of equipment," he declared:

"Color television is now within reach of the public. We do not feel that Columbia can bring it substantially closer to the public without appropriate FCC action. As the next step in making color television available to the families of America, it is essential that the Commission authorize commercial operation of UHF color television stations."

Toronto Star

Continued from page 31

representation in the House of Commons would not qualify for free national network time for broadcasts between elections.

Board also decided to study further procedures recommended by the radio committee regarding "conditions of the issuance or renewal of station licenses."

Committee had recommended that stations applying for license or renewal "should be required to submit an undertaking that it would faithfully perform its duties as a trustee of a radio frequency and would indicate the amount of time and proportion of its revenue it would be prepared to devote to different obligations to its community."

Above clause in radio committee brief to the Commons is what griped a lot of the indies, since they claim it's impossible, for one thing, to tell what their revenue is going to be and therefore they couldn't make any pledges; and for another it leaves up to CBC the sole responsibility of deciding who is going to be worthy or unworthy of running a station.

Board also decided to spike for the time being "but continue study . . . of the possibilities of a second French network to provide alternative programs to the French-speaking audiences in Canada, as are provided by the two CBC English-speaking networks."

St. Louis—The Shell Oil Co., bankroller of "News and Sports" program, six nights weekly over KSD, will sponsor 10 football games in the midwest over the same station, while the St. Louis University will field a gridiron eleven, KSD with Harold Grams at the mike will do the play-by-play of Big Ten, Missouri Valley and other outstanding games in the midwest.

JIM AMECHE FOR MBS 'LOVE STORY THEATRE'

Mutual is planning an elaborate half-hour dramatic show titled "Love Story Theatre," to start Oct. 25, for a Friday night 8:30 sustainer. Show will have Jim Ameche as star, with a femme guestar playing vis-a-vis culled from films or top radio brackets. MBS plans using relay of radio writers like Margaret LeWorth, Peter Barry, Sheldon Stark and others on story lines suggested by prominent playwrights and authors.

Carlo D'Angelo will be the director. Producer will be Walter Lurie, network's exec producer.

Paul Block Paper Bows Out of Toledo FM Race

Washington, Oct. 1.

The Toledo Blade Co., radio offspring of the Paul Block newspaper, backed out of FM in Toledo last Friday (27), leaving only two contestants for that city's two available FM slots. The Blade only the week before had withdrawn a television bid in Toledo.

Concurrently, the FCC postponed indefinitely a hearing scheduled for Sept. 30 in Toledo on bids of the Community Broadcasting Co. and Ohio-Michigan Broadcasting Corp., both of which show every indication of pursuing their FM applications.

'I'm Casting'

Continued from page 29

central source for information on talent in N. Y. Radio Registry, in existence eight years as a service for talent, taking their calls, handling their secretarial problems, etc., decided to utilize their exhaustive questionnaires on their talent for the new "I'm Casting" service.

Unlike Hollywood's Central Casting office, this service does no casting—it merely supplies info to the director or agency, its files always being available for that purpose. No recommendations are made; all that is done is to submit names and data in response to requests. There is no alphabetical or other preference, so that every name that fits the inquiry is submitted. Radio Registry's clients who don't care to be in the service, need not be, although the new service appears to be a break to talent, getting opportunity for work without cost. "I'm Casting" records even include a list of talent who won't do television, for instance.

"I'm Casting" will be supplied to agencies and nets on a fee basis. Service will include a master picture chart to help a director identify a face and name, and refresh his memory, with a new chart issued quarterly. Balance of detailed info will come from "I'm Casting."

Do You Need a Rehearsal Hall?
FOR YOUR BAND
RADIO PROGRAM
LEGITIMATE PRODUCTION
We have available a large ballroom —Monday to Friday mornings and afternoons.
STAGE 36x12
WITH FULL EQUIPMENT
REASONABLE RATES
CONVENIENT LOCATION
Phone SU. 7-3000, Banquet Department
RIVERSIDE PLAZA HOTEL
253 WEST 73RD STREET
NEAR BROADWAY, NEW YORK

Do you know that...
CAB CALLOWAY
THELMA CARPENTER
CHUBBY JACKSON and AGGREGATION
PETE JOHNSON
PHIL SILVERS
CHARLIE SPIVAK
JESS STACEY
MARTHA TILTON
LEE WILEY
EARL WILSON
appeared "IN PERSON" last month on WOV'S "1280 Club" as guests of M. C. FRED ROBBINS Professor of Thermodynamics
and Do you know that...
the same voice heard on the networks selling
FRESH, IPANA, MOLLE, PABST, VITALIS
is now available to do an effective selling job for your products. Inquire about availabilities today!
WOV New York THE KEY TO TWO MARKETS
Ralph N. Weil, Gen. Mgr. John E. Pearson Co., Nat'l Rep.

THERE'S PLENTY OF BUSINESS IN
DAYTON, OHIO
Get Your Share By Using . . .
WING The Dayton Station
WEED & CO. National Representatives

Quiz Auds Jam Library Facilities, Must Come In Person for Answers

New York public libraries have rebelled at the hordes of inquiries by those seeking prizes on the various quiz shows on the air, and have announced a policy of posting the answers to quizzes on bulletin boards in an effort to straighten out a situation which has caused jammed switchboards and tying up of librarians.

Those seeking prizes on the shows will now have to go down to the library in person. This is being done, according to Dr. M. J. Ferguson, chief librarian in Brooklyn, in an effort to point up all the facilities in that institution, and acquaint the public with the reading material and community activities of the library.

One program which taxed the library's time is the WOR "Tello-Test"

NBC Pays

Continued from page 1

at Ebbets Field tomorrow (Thursday) and another $15,000 for Friday's game, if a third one is necessary. First game in the series was played in St. Louis yesterday (Tuesday).

Speed with which NBC wrapped up the deal and the prices paid caused considerable discussion among other N. Y. tele broadcasters, who'd been aiming for the video plum themselves. Deal was signed Monday (30) morning, less than 24 hours after the results of Sunday's ball games made the playoff series necessary. Other broadcasters, it's reported, had expected the deal to be set up on a bidding basis and claimed that NBC, through paying so much, was setting too high a potential price on future top sports and special events.

Under terms of the deal signed by Branch Rickey, Dodgers prexy, and Noran E. Kersta, NBC television manager, the games will be fed to WPTZ (Philco, Philadelphia) via radio relay. WBNT, NBC's N. Y. tele outlet, will go on the air at 1:15 p.m. both days. Bob Stanton, who's handled most of the ball games covered by NBC during the past season, is slated to do the play-by-play description. Web will use its RCA Image Orthicon cameras and the micro-wave relay link between Ebbets Field and Radio City.

World Series Tele Snag

Coverage of the playoff series between the Dodgers and Cards for the National League flag may be the closest television gets to the World Series this year—even if Brooklyn does come through to take the pennant.

NBC, CBS and DuMont, it's reported, have all been trying to set up some kind of a deal with the Dodgers to handle the series, in the event Brooklyn wins the pennant, but all negotiations to date have been stalemated. Chief factor, it's believed, is that the ball players want a share of whatever money is paid for video rights and the big league prexies are unwilling to make a deal until this can be straightened out.

Sporting News, chief organ of baseball, ran a lead story in line with this last week, disclosing that the players' yen for a share of the television coin had held up negotiations at the big league conference at the Hotel Commodore, New York, on Sept. 16. Players, it's reported, missed out on radio, getting no share of the $100,000 paid by Gillette Safety Razor to sponsor radiocasts of the series over the Mutual web and now want to get in on the tele coin before any deals are set.

Reports that Gillette is averse to having the games covered by television because of its exclusive radio rights are decried by tele execs, who point to the fact that the same sponsor paid for both the radio and television rights to the last two heavyweight championship fights. It's also been reported that the big league prexies themselves are not yet sold on letting out video rights on anything more than an experimental basis, through fear that tele might cut into their gate receipts.

TEXACO BUYS CLEVE. GRID 'GAME OF WEEK'

Cleveland, Oct. 1.

After a complete blank on baseball broadcasts during the summer, Clevelanders are being assured a sufficiency of sports for the football season. Latest schedule to join the sport parade is that sold by WGAR to Texaco. Pact calls for 10 "Games of the Week" to be play-by-played by Van Patrick on a freelance basis.

Patrick, former footballer from Texas Christian assumes the duties normally filled by WGAR sports editor Bob Neal, since Neal will be tied to the pro-Cleveland Browns for Sears Roebuck during the season. First game under the schedule will be aired from the Coast, between Ohio State and Southern California Oct. 5, and is the only one which Patrick will not call. Agency Lang, Fisher and Stashower has arranged for coverage from there. Army and Michigan have been set for Oct. 12, with balance of the schedule depending upon importance of games.

In conjunction with the games, Texaco has also bought a five-a-week five minute spot at 6:25 with Patrick telling a football feature story. Station also carries Red Barber's network co-op show together with Firestone's 10-minute, Monday through Friday sportser with Bob Neal, another five-minute quickie at 11 p.m. five-a-week, and weekly at 15 minutes Saturday, to make for pretty full coverage following the summer dearth.

Atlantic Bankrolls Yankee Net Football

Boston, Oct. 1.

The Atlantic Refining Co. will sponsor the major New England football games this fall on the Yankee Network, with additional local coverage by Yankee outlets in Boston, Providence and Worcester of hometown rivalries which outweigh in local interest the sectional games.

The traditional Harvard-Yale classic heads the list of games for regional broadcasting along with Holy Cross-Dartmouth, Yale-Colgate, Princeton-Harvard, Cornell-Yale, Harvard-Holy Cross, Yale-Dartmouth, Yale-Brown, Yale-Princeton and Boston College-Holy Cross.

In addition, WNAC, Boston, will carry the Boston College meetings with Tennessee and Alabama; WEAN, Providence, will carry the Brown games against Princeton, Dartmouth, Rhode Island, Holy Cross, Harvard and Colgate, and the Yale-Columbia game; while WAAB, Worcester, will carry Holy Cross contests

Coppers Swoop Down on Canadian Indie for Staging Bingo Via Ether

Montreal, Oct. 1.

Montreal's drive on gambling and vice took to the airways Wednesday (25) with what was probably the first raid in radio history on a radio station in connection with gambling.

Indie station CKAC (of the French sheet La Presse) was apparently the target of the raid but it was actually CHLP (of another French sheet, La Patrie) whose facilities in the Sun Life Building CKAC was using, that felt the brunt of the gendarmes.

Raid came at the end of a "Zingo" program, radio version of Bingo, smalltime gambling game used by service clubs and church groups for fund raising. Bingo has been banned by the police authorities.

Strictly speaking, this was not a raid in the full sense of the term according to Pacifique Plante, police attorney who led the cops into the station. Plante explained that the authorities have certain doubts as to the legality of the game and in order to determine its legal status, evidence will be presented in court in what will actually be a test case.

This is the way the game works: Numbers marked on ping pong balls are whirled around in a wheel and are read over the air. Listeners who have received cards before the airer mark their cards accordingly. To find the winner, a white plastic barrel containing all the serial numbers is whirled around, a number is chosen and broadcast over the air. Winner is then asked a current question and is given a full prize if answer is correct. Question angle is obviously to get away from program being essentially of a gambling nature.

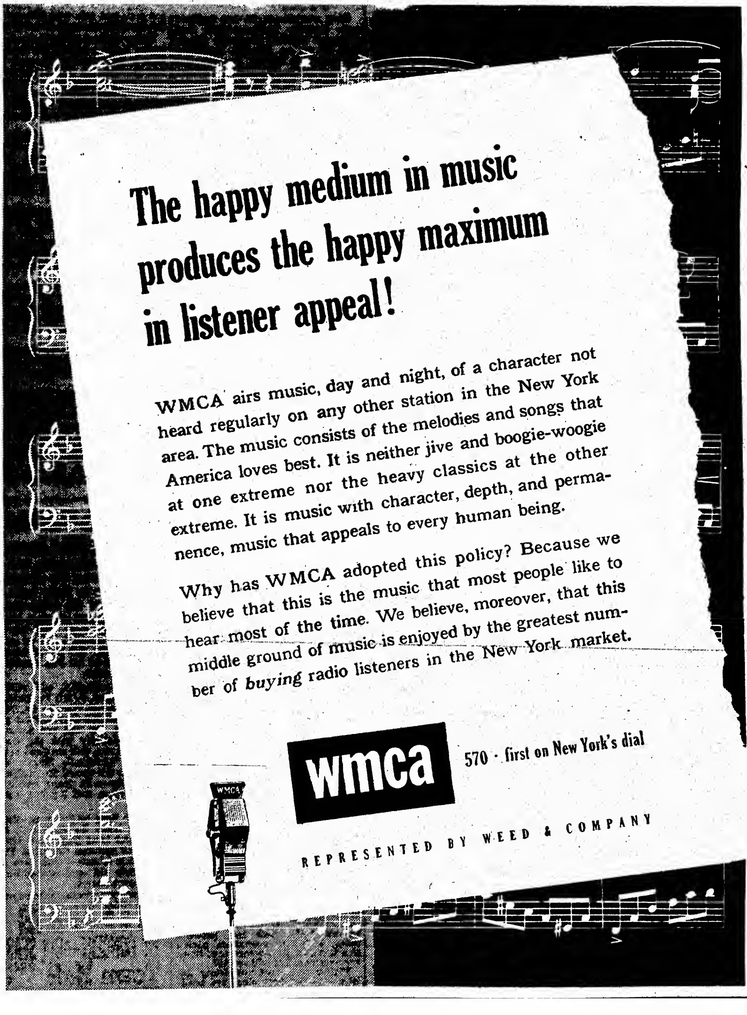
About 100 in the studio audience were present when raiders seized the program equipment.

LEGION CITES IRNA PHILLIPS

San Francisco, Oct. 1.

Irna Phillips, soap opera writer, was presented the American Legion Auxiliary's highest award for achievements in the art of social living and the science of child welfare at Legion's national convention here last week.

Award was for "Woman in White," "Today's Children," "Masquerade" and "Guiding Light."



Television Reviews

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rity interviews, as well as chats with the star contestants. Michael Roy handled the chit-chat without much color, while Keith Heatherington miked the game in a more competent ~~~~er that was in keeping with ~~ sportscaster background. Film stars and other celebs were worked into the nine-day program from both ends. Some were set for exhibition games prior to tele deal, while Par assisted with grandstand appearances of contractees. All were brought to stationary position of chatter mike directly below close-up camera which, incidently, wasn't handled as well as game box. Latter was always perfectly focused and fully coped with its problem. Switchovers from lens to lens were zippo.

"DON McNEILL'S DINNER CLUB"
With Don McNeill, Sam Cowling, Marshall Field Models (8), George Sotos
Announcer: Bob Murphy
Producer-Director: Helen Carson
30 Mins.; Wed., 8 p.m.
MARSHALL FIELD CO.
WBKB, Chicago

Don McNeill, emcee for ABC's "Breakfast Club," kept the video audience in laughing mood as he brought his warm personality and crack adlibbing to "Dinner Club," his new tele show. Spur-of-the-moment cracks made while describing dresses modeled by lookers from Field's dept. store were for the most part rib-ticklers, although a few were strictly from the corn belt.

Show opened well with film shot showing car pulling up in front of a club run by McNeill, who said he couldn't conceive of anyone's using television as an advertising medium. Throughout his discourse, Sam Cowling, the "silliuter" on "Breakfast Club," walked behind McNeill with a placard bearing the name of show's sponsor. This stint received bangup applause.

Another laugh rouser was McNeill's reading of the list of notables at the club, including Chi's Mayor Kelly, Illinois' Gov. Green, etc. "Of course, they aren't here," McNeill quipped, "but it's a good list, anyway."

Package progressed nicely, as models made appearances wearing sponsor's wares. McNeill pulled fair gags about each girl's accoutrements (sample: "This is the barbed wire fence model—it protects the property but doesn't obstruct the view").

Cowling was still the same fall guy for McNeill that he is on the air show, with McNeill referring to one dress as "one that'll slip, but a little jerk can pull it up." As McNeill spoke, camera panned to Cowling in the act of tugging at the gown.

Telecast was an okay deal, except in spots where too much flare in pix was prevalent. This factor was attributed to lack of contrast in models' getups, and because television cameras have not as yet been technically developed to the point where they can pick up contrast as regular photographic cameras do.

Occasionally pix were blurred, and camera scan of models was not up to par. Models, at times, were enmeshed in the black border of the pix.

Audience reaction to show was above average. If it goes over as well in the next 25 weeks as it did in its premiere, it will be a socko setup for television, the sponsor and McNeill. *Lee.*

Tele Followup

CBS television turned to Dostoevsky for its ballet show last Sunday (29) night. WCBW staffers came up with a very free adaptation of the Russian novelist's "Crime and Punishment" that was notable more for the set than for the story or the dancing.

Jim McNaughton, who's been getting some fine three-dimensional effects in the sets he designs for these shows, tried something new this time. Set consisted of t o separate rooms, supposedly in the garret apartment in which Raskolnikov lived, which were separated by a corridor. Entire front of the set was open so that the cameras could pan from one room to another as the terpers carried the action, thus giving the show virtually two sets in one. It was a good idea that can do much for tele producers who are forced right now to confine an entire show to the limits of one studio.

Choreography of the show was set to Chopin music, as played by Rachmaninoff. Music for the most part was too slow in tempo for dancing, which left the show dragging. Interesting camera effects devised by director Paul Belanger were good, but he's still cutting the dancers off above the ankles.

Follow-Up Comment

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then missed Slaughter's double and Kurowski's single which drove in St. Loo's second run.

As a showcase for CBS winter shows "Stars in the Afternoon" more than adequately served its purpose, since it had the added factor, in spots, of sock entertainment.

Finnegan's telephone is now being answered by Frank McHugh, who replaced Stuart Erwin on Household Finance's CBS "Phone Again, Finnegan" show as of Thursday (28). Program's format has not changed but the approach to Finnegan's character has, with McHugh's cracker-barrel optimism following the lugubrious Erwin character.

Zany doings at Welcome Arms, radio's cockeyed Grand Hotel, still provide solid amusement but program, nevertheless, is still dependent upon situation scripting. In show caught McHugh became fouled up with a phoney efficiency expert, really an embezzler. Querulous hotel manager was almost nabbed as thief when he admitted spending $10 over-pay and was confused with the real culprit. Top sequence of the show came when McHugh and writer Harry Stewart, doubling as the Swedish janitor, sang a specialty duet that wowed the audience.

Crooked efficiency expert was an obvious Ned Sparks takeoff but well done nevertheless. Batoneering of Paul Barron made "Finnegan's" music a cinch. As it stands, program is good, but real sock potential hasn't been achieved.

Clipper-Craft's $1,750 Wkly. Lawes Show Budget

Time, format, and cost for the new Lewis E. Lawes show have been definitely set by the Weintraub ad agency acting for Clipper-Craft Clothes. Quarter-hour weekly show, which will feature dramatizations of juvenile delinquency cases with comments by Lawes, will preem on a 100-station Mutual tieup Oct. 20 at 1 p. m. Tab for the program, including time and talent, has been fixed at $1,750.

Clothing outfit bankrolled the Tommy Harmon show last year, and before that sponsored commentaries by Dorothy Thompson. Formerly working out of the Emil Mogul agency, the company recently switched to Weintraub.

Yankee Web Up To 26 AM, FM Outlets

Boston, Oct. 1.

With the completion of a new alignment of stations by mid-October, the Yankee Network will expand its New England coverage to 24 fulltime AM affiliates along with two FM stations.

Five newcomers to the regional web include Yankee-owned and managed WMTW, Portland, scheduled to go on the air tomorrow (Wednesday); WFAU, Augusta, due to start today (1); WJOR, Bangor, expected to be in operation around Oct. 15; WKBR, Manchester, N. H., to be launched Oct. 1; and WWCO, Waterbury, also due to start today (1).

The complete lineup gives Yankee eight stations in Massachusetts, including WNAC, Boston, the key station; WAAB, Worcester; WSAR, Fall River; WEIN, Fitchburg; WHAI, Greenfield; WHYN, Holyoke; WLLH, Lowell-Lawrence; and WBRK, Pittsfield.

It also provides for four Yankee outlets in Connecticut; WICC, Bridgeport; WONS, Hartford; WNLC, New London, and WWCO, Waterbury; one in Rhode Island, WEAN, Providence; four in New Hampshire, WKXL, Concord; WLNH, Laconia; WKBR, Manchester; and WHEB, Portsmouth-Dover; three in Vermont, WSYB, Rutland; WWSR, St. Albans, and WDEV, Waterbury; and four in Maine, WCOU, Lewiston-Auburn; WJOR, Bangor; WMTW, Portland; and WFAU, Augusta.

In addition, Yankee operates FM stations WGTR, Paxton; and WMNE, Mt. Washington.

All are fulltime Yankee and Mutual affiliates.

Transcription Reviews

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Nellie Gray" and "I Walk Alone." Entire program is well-backed by Rosa Rio's organ music, which carries behind open spots for commercials, both of 1:15 duration. Cue sheets are supplied with platters so the local announcer, introduced as "Junior" by Prescott, can come in at right time with sponsor plugs.

Available for three-a-week presentation are 156 disks. *Tomm.*

BETTY BARTON & BUDDY ARNOLD
Writer: Arnold
Director: Charles Basch
15 Mins.
3 Stations
(Basch Productions)

Bouncy twosome formerly aired from a local New York indie operate like an old-time vaude song and dance team, without the dance, of course. Platter has little ear-banging gab, concentrating for the most part on a series of diversified tunes neatly arranged by Buddy Arnold.

Intro number is always on the "Hello, hello, we hope you like the show" order, followed by an opening for local commercials. Arnold's arrangements are original and unusual, making for interesting treatment in "The Fireman's Bride," with a little of Offenbach's "Gaite Parisienne" tossed in for spice. Piano forms only accompaniment, situation which probably could be improved by addition of a small instrumental combo. Other numbers, "Personality" and "Bubbling Brook," with a South Sea Island olio closer, are listenable.

Disk makes no pretense at being a big production, but rather trades to best advantage upon its simplicity and evident low production costs. There's little time lost between songs, with two youngsters pacing at a fast clip. Arrangements at times are overlong, but seldom dull.

Platter series not completely finished, yet but beginnings are available. *Tomm.*

Inside Stuff—Radio

Unusual stunt for the non-radio-minded New York Sun was its sponsorship (for the first time) last weekend of the Cubs-Cards games in the crucial National League baseball race. Sheet, which never did it before, sponsored broadcasts Friday and Saturday nights over WHN as a service to sports fans in general, with Marty Glickman and Bert Lee as the play-by-play reporters.

Stunt gave WHN a pretty baseballish tinge for the weekend, since station, in addition, carried the regular Old Gold presentation of the Brooklyn-Boston game Saturday afternoon.

Mutual got the exclusive network rights to broadcast of the three Brooklyn-St. Louis playoff games, with yesterday's (Tue.) game from St. Louis as sustainer because two St. Louis breweries, Griesedieck and Falstaff, which have home rights, refused to release to the net. Tomorrow's (Thurs.) game, however, and the third, if there is one, will be sponsored by Old Gold, with Red Barber and Connie Desmond announcing. Brooklyn game (or games) will be fed to the network via WHN, with Mutual's N. Y. flagship, WOR, not carrying.

Adapter Erik Barnouw expected a little trouble with playwright Thornton Wilder when Theatre Guild On the Air did his Pulitzer prize play, "Our Town" Sunday (29), with Wilder appearing in it as narrator. It was just those narrator portions that Barnouw wanted to revise the most, for radio purposes, feeling that the whole "stage manager" device should be translated into equivalent radio devices. Barnouw was especially worried about the act one finale, when the stage manager tells the audience the act is over and to go out for a smoke. Radio version read: "Well, friend, that's all for act one. Going to pause for a minute now. Going to have—ah—a commercial. Know what I mean?"

Far from objecting, Wilder liked the idea, even suggesting further revisions in the play. For the act two ending, Wilder inserted: "Well, friends, that's all for act two. Going to pause again. Maybe you'd like to have your station identified."

It may be that radio editors on Chicago dailies are after a bigger readership. On the other hand, it may be just plain cussedness on the part of the dailies themselves toward radio as an advertising rival. At any rate, the guys and gals who dish out the radio news in Chi are really going in for the critic business in a big way this season.

Larry Wolters of the Tribune and Adele Hoskins of the Times have been telling radio a few of the things that are wrong with radio from time to time in the past, though never to this year's extent. Withal, its something new for the Sun, whose new radio ed is Ulmer Turner, and for the Times' "Don Foster" (Bill Irvin) to lay it on the line programming-wise, and the boys are really going after the new season's net shows hammer and tongs. Reviews are anything but complimentary, centering mostly on the fact that the ether is offering nothing new in this year of grace.

WINX, Washington Post indie, is plenty set up over front page publicity which Ed Hart's Sunday show, "Is Congress Doing Its Job?", has come off with for two weeks running. On Sept. 15, with former Assistant Attorney General Thurman Arnold and Senator James Murray, Chairman of the Senate Small Business Committee as guests, the Hart show took a crack at monopolies that was picked up by AP, UP, CBS and NBC News Services.

On the Sept. 22 show at pitch of the Wallace mix-up, Rep. John Sparkman (D., Ala.) majority whip, described Wallace and Senator Claude Pepper of Florida as "good democrats" and said he hoped they would campaign for the Democratic ticket this fall. AP picked up the story, which was carried by almost every metropolitan paper in the country and Drew Pearson led off his Sunday broadcast with quotes from the show.

Producer Dan Ehrenreich, of Mutual's "Juvenile Jury" program, pulled a new stunt in New York Saturday (28). For the 15-minute pre-airing warmup period, he used six-year-old Dickie Orlan, one of the jury members, to greet the studio audience, tell them purpose of the program, how to applaud, and introducing fellow-jurors, emcee Jack Barry and the producer.

Barry has usually been handling these chores. Feeling was the stunt accomplished two purposes, to give the show more of a real juve tinge, and warm the audience up sooner.

Preparing to reopen its much-kudosed "New World A'Coming" show for the season, WMCA (N.Y.) has scheduled an unusually large newspaper ad campaign for the program. Before show bows in again, next Tuesday (8), the station will carry 3,600 lines of advertising in five N.Y. papers, including a full-page in the Herald Tribune. Show, as in past, will be devoted to problems of minority groups in the U. S. A., but will this year go beyond the bounds of America, taking in at times themes of a United Nations character. Opener, called "The Gentleman From Mississippi," is built around the career of Sen. Theodore G. Bilbo, with script by Ira Marion.

Stan Broza's WCAU Exit; Manages Elliot Lawrence

Philadelphia, Oct. 1.

Stan Lee Broza, one of the best-known figures in Philly radio, last week tendered his resignation as vice-president and program director of WCAU. He will enter the field of personal management of artists, beginning with the job of handling the interests of his son, bandleader Elliot Lawrence.

Broza's resignation will officially take effect Jan. 1, but he leaves his post as program director on Dec. 1, when a month's accumulated vacation starts. He will not sever his relations entirely with the station, however. Broza will continue to handle his "Children's Hour" show, which has the record for continuous sponsorship — 15 years under the aegis of Horn and Hardart Restaurants.

Broza's post as program director will be taken by Joseph T. Connolly, now news editor and director of special features. Robert N. Pryor, promotion director, will take over Connolly's old spot in addition to his present chores.

New Orleans—Guy Harris, former WSMB announcer, has joined the staff of WWLH, city's newest FM station, as traffic manager and announcer. Also added to staff is Bill Dean as announcer.

Mgt. LOU CLAYTON
UNITED REXALL DRUG CO.
Friday—CBS—9:30 p.m., EST
M-G-M—"This Time for Keeps"
"It Happened in Brooklyn"

IN THE CENTER OF THE UTAH MARKET

JOHN BLAIR & CO., NATIONAL REPRESENTATIVE

Memo On!!
BETTY RUTH SMITH
JANE in
"JUDITH AND JANE"
Press Representative
DUTTON-LIPPOLD

Premiere!
John Tillman
Announcing
For Prince Matchabelli Perfume
"The Stradivari" Orchestra"
Sunday, Oct. 6
2:30 p.m. EST, Over CBS

EDDIE CONDON
1st CONCERT—6th SEASON—SATURDAY, OCT. 12 AT 5:30
Town Hall PRESENTING A TYPICAL AMERICONDON GROUP OF FAMOUS JAZZ ARTISTS
SUBSCRIPTION SERIES — 8 FIRST SATURDAYS AVAILABLE AT TOWN HALL BOX OFFICE

Starr Asks Harms, Remick, Witmark Boosts, Based on Other Increases

What is probably the final bomb in the long series of explosions by publisher-members of the American Society of Composers, Authors and Publishers over availability ratings was tossed last week by Herman Starr, head of the Warner Bros. music group. At a publisher's classification meeting, the last half of the one adjourned two weeks ago, Starr followed up several availability beefs from other publishers by asking that his Harms, Inc., Remick and Witmark catalogs be boosted.

Since Harms now is rated at 11,000 points, the highest in the Society and double the nearest competitors, his request put a quick halt to proceedings. Starr bassed his demands on the theory that availability ratings had been such a source of argument lately among ASCAP pubs, and so many had been given raises, that the per point value of his firms had steadily been lessened during the past year or two (which is probably true, since every point added to the overall worth of catalogs drawing income from the Society spreads the latter's distributable revenue more thinly).

As a result of Starr's demand, the Publishers Classification Committee has decided to proceed with its re-evaluation of all catalogs. This tack was supposed to have been completed early this year. It proceeded to a certain point, then stopped because of the inability of the evaluators to get together on the worth of individual copyrights.

Until this is completed, all availability squawks have been deferred. Among them is a bid for a boost by Saul Bornstein, who asked for more points because his ex-partner, Irving Berlin, drew a 750-point boost a few weeks back. One objector, however, apparently is not going to await the classification committee's findings. Edwin H. (Buddy) Morris combine is going to court (see separate story).

Palmer, Stevens In Chicago Set Band Ceilings

Chicago, Oct. 1.

Both the Palmer House and Stevens hotels here, members of the Kirkeby chain, have placed ceilings on the amount of coin they will henceforth spend weekly for name bands. This attitude has been conveyed to local branches of major booking agencies without explanation.

Palmer House, for example, does not play top names any more. At one time, it was open to bands of the calibre of Tommy Dorsey and Eddy Duchin. Lately it has been using bands that are local favorites, such as Griff Williams. Hence the establishment of a $2,500 per week ceiling on music costs is difficult to understand. Ceiling at the Stevens is undisclosed, but it's said to be similar.

Freddy Nagel's outfit is at the Palmer House, Clyde McCoy at the Stevens.

Sammy Kaye Seeks To Swing and Sway Whitney Horse Buy

Sammy Kaye is a probable added starter among the race horse-owning maestros. He's currently dickering with Mrs. Payne Whitney's stable to purchase a yearling out of Mrs. Whitney's Swing and Sway, which has been running under that name for some time. Currently there are a couple of the latter's get running at New York tracks, one called Swing Along.

If Kaye closes the deal, he intends to name the horse he buys Swing and Sway 2d. Or he may apply the tag Sammy Kaye, with the dam billing adding "Out of Swing and Sway."

Louis Prima and Harry James are the main bandleader horseowners at the moment. James' nags stay in California. Prima's, on which the music and band businesses have cleaned up occasionally, run at the major tracks.

He Hates Maestros

Chicago, Oct. 1.

An orchestra leader that can't fire a drummer has been devised by Al Carter, Chicago drummer.

When Carter was fired by a small-combo maestro in Salt Lake City recently, he began to hate band leaders with a passion. He thereupon went to work and made a "mechanical band leader," a contraption operated by an electric motor that waves rhythmically atop a five-foot pole (sort of a metronome).

Stickwavers are unnecessary anyway, he says, because all they accomplish when they stand up in front of a band is to distract the musicians.

ASCAP Strain Via Leeds' BMI Tie

Broadcast Music, Inc., last week completed setting up Duchess Music, a new affiliate going into business with two copyrights "(I Love You) For Sentimental Reasons" and "Have I Told You Lately That I Love You." While the two songs originally were BMI material via their first publishers, Leeds Music, which now owns them and is involved with BMI in Duchess Music, points up possible future ramifications in the whole deal. Leeds has been a longtime affiliate of the American Society of Composers, Authors and Publishers.

It's flatly denied by Leeds that its connection with BMI through Duchess is in any way connected with Leeds' series of arguments with ASCAP over availability ratings. Leeds points out that it bought "Sentimental" from Record Music Corp. and "Lately" from Golden West Music, the Gene Autry-BMI firm. Since both publishers were connected with BMI originally, the tunes had to remain in BMI, and so Duchess Music was the answer.

ANOTHER SPITALNY PICKS UP A STICK

Pittsburgh, Oct. 1.

Another generation of Spitalny's will go into the maestro biz this week (4) when Jimmy Spitalny, young son of Maurice Spitalny and nephew of Phil and H. Leopold Spitalny, debuts his new band here at Vogue Terrace. Orchestra has been in rehearsal for several months.

Jimmy Spitalny actually made his bow as a leader while still in high school with a student band which played class affairs. He was just about to get started as a pro couple of years ago when Army grabbed him. He got out several months ago.

Lawrence, Kenton Dates Extend 400 Club Sked

400 Club, New York, has its name band schedule set well into next spring. Club's operators have bought Elliot Lawrence's new band and Stan Kenton's orchestra to extend the current lineup into May, 1947.

Lawrence will occupy the four-week spot between Tex Beneke's orchestra, which opens Dec. 12 for six weeks, and Tommy Dorsey, who's due in around Feb. 20 for eight weeks. Kenton will follow Dorsey for four. Latter incidentally, was to have played the Pennsylvania hotel, N. Y., opening Sept. 2 past, but extricated himself from the booking on the grounds that he couldn't afford to lose money. At the 400 he won't.

Romberg Auditions

Dallas, Oct. 1.

First it was Bob Hope and now it's Sigmund Romberg, who is seeking a vocalist.

Auditions will be held here in the studios of WFAA for a girl vocalist. Winner would go on a 118-concert tour...

Dreyfus Sets Up Pub For Morton, James Gould

Dreyfus music publishing group has set up a publishing firm for Morton and James Gould. Company will hold the copyrights on all material turned out by the former, conductor and composer.

Papers were filed in Albany, N. Y., last week.

AFM 'Invites' Diskmen to Chi For Scale Talks

American Federation of Musicians seems to have taken a different tack on its heretofore abrupt handling of relations with industries employing its members. In firing the opening gun in the expected campaign for higher recording scales late last week, via letter, the AFM advised disk company heads that "you are invited" to appear before the AFM's executive board at the Palmer House, Chicago, Oct. 14, and to "kindly acknowledge" receipt of the invitation. Diskmen say it is the nicest request that will probably cost them money they have ever had.

AFM's executive board will probably lay before the recorders a new scale only. This will become effective, as the union points out in its letter, on Oct. 21, and will be in force until Dec. 31, 1947, with expiration of the three-year agreement calling for the manufacturers to pay the AFM a royalty on each record sold. What this new scale may be won't be disclosed until the meet. Currently, the rate is pegged at $30 per man per three-hour session, with $10 for each half-hour overtime.

Most prominent on the speculative list of items to be demanded is the feeling that AFM will set a limit on the length of time a master can be used before a new one is made. Diskeries point out that the long-time success of such records as Artie Shaw's "Begin the Beguine" and Tommy Dorsey's "Blue Skies" for Victor, and Benny Goodman's Columbia platters would make them a neat source of revenue for musicians as well as for the union if an additional live musician fee for new cuttings could be charged periodically.

In any case, it's apparent in some quarters that few diskeries expect contracts to be negotiated without a hitch, since production people at several of the companies have admitted that they're pressing as fast as they can to build up a backlog of stock in the event of a musician's strike. A few expect to rely upon reissues of old numbers, with one company in particular readying 18 old cuttings for re-release.

ARA Auction Due As Disker Folds

Los Angeles, Oct. 1.

Remnants of ARA go on the auction block this week, with receivers and buyers bidding for the remains of what was once a likely looking plattery business. Max Fink, attorney for the creditor group, and Morton Garbus, representing the stockholders, are working out plans for the liquidation of the company.

Garbus declared that some of them are willing to buy up the assets with the idea of starting the company anew, probably under the same label. Understood Ralph Peer, head of Southern Music, is a member of a group seeking to buy the firm's assets.

Vogue's Souvenir Disks

New York record retailers with stores on or near the main stem are finding a curious reaction to the new Vogue records. These are the platters pressed with pictures and scenery under the playing surface and are of long-lasting quality. It seems visitors to N. Y. have been buying them as souvenirs of their trip. Some dealers have had some of the earlier disks in stock, with outmoded tunes inscribed on them. They go over the counter just the same.

Dealers report that Vogue's few kiddie disks are good sellers, too...

Iowa Court of Appeals Reverses Decision in Unemployment Tax Suit

Des Moines, Oct. 1.

The band business, which has patiently awaited results of an appeal in a court fight here over the validity of the American Federation of Musicians Form B contract, was disappointed last week in a test case that has received wide attention. Decision in favor of the Crystal ballroom, Dubuque, Ia., delivered in January, 1945, in federal district court by Judge Charles A. Dewey, which cited bandleaders as independent contractors, was reversed last week by the federal circuit court of appeals.

This puts the Crystal ballroom's case, in which it was joined by two Larry Geer danceries at Fort Dodge and Storm Lake, back where it started. It had sued the Government for the return of $20.98 in federal unemployment taxes, paid in behalf of musicians who played the spot under AFM's Form B, which cites the bandleader as the employee of the buyer of his band, therefore not liable for unemployment or social security taxes.

No form introduced by the AFM has ever caused so much controversy as Form B. Most maestro accountants would like to see it junked, and the AFM itself has been reported at various times on the verge of dropping it, particularly during the war, when its terms conflicted violently with Government restrictions on earnings.

AFM's Agency Meet

American Federation of Musicians will meet with representatives of all band agencies next Monday (7) in New York.

Subject of the discussion is undisclosed and everyone concerned is maintaining a tight lip about it. At any rate, it's important enough to draw Milt Krasny, General Artists Corp. executive and go-between for that agency in all union matters, from California. He arrives next weekend.

Tug-o'-War On Disk Royalty Cut

RCA-Victor's hassle with major music publishers over the increased payment of royalty fees due to the recent boost in retail price of its pop records from 50c to 60c, is blossoming into quite a tug-o'-war. Victor is still seeking to get the majority of major pubs to agree to a 1¾c fee as against the mandatory 2c for all disks retailing above 50c, and the publishers are still resisting despite the agreement last week by Herman Starr, head of the Warner Bros. group, one of the most powerful publishing combines in the business, to accept the lower rate.

Most major pubs are burned at Starr for his action, which, incidentally, he has denied during the past week. He asserts he gave Victor an okay on the 1¾c only on condition the company take better care of his material. Pubs are a bit unhappy, too, over the retention of Lee Eastman, attorney for various major publishers, by Victor. His job is to induce them to agree to the 1¾c fee. So far, Eastman claims to have go-ahead signals on the lower rate from eight "fairly important" publishers, but will not disclose which. It's known that he has conditional agreements from some that they will go along with the lower rate if he manages to get a number of other majors to see things his and Victor's way.

Most publishers, however, remain adamant, from their conversation, against going along with Victor.

AULD DOESN'T PLAN RESUMING BATONING

Georgie Auld, who disbanded his orchestra a few weeks ago and intended re-forming next week to play the Terrace Ballroom, Newark, has bowed out of that date. He does not figure on resuming operation as a bandleader immediately. His plans are at the moment uncertain.

Auld's spot at the Terrace, beginning four weeks Oct. 15, will be taken by Sam Donahue's orchestra. Buddy Morrow follows.

Messner, Ex-Army, Back To N.Y. McAlpin Hotel

Johnny Messner, recently out of the Army, will resume maestroing Oct. 4 at his old stand, the McAlpin hotel, New York. Messner is building a 12-piece combination composed of three trumpets, one trombone, four sax and four rhythm which goes into rehearsal this week. His run at the McAlpin will be indefinite and he'll be spotted in the Marine Room.

Messner was one of the first leaders to go into service. After donning uniform, his civilian record as a maestro pushed him into special service, and the band he led at Camp Shanks, N. Y., embarkation camp, was rated one of the best in the Army. Curiously enough, it was a swing outfit as compared with his civilian novelty combos.

Hawaii Calls—Musikers

Hollywood, Oct. 1.

Hope MacKenzie, femme promoter from Honolulu, is in town trying to round up bands for tours of the Hawaiian Islands.

Idea is to fly the musicrews to Honolulu with three-day weekend stands on a flat guarantee, with all expenses paid...

Buddy Morris Prepares Court Action on Boost

Lee Eastman, attorney for the Edwin H. (Buddy) Morris publishing group, is preparing a court action against the American Society of Composers, Authors and Publishers as a result of an action against him last week by the Society's Publishers Classification Committee.

Two weeks ago, Morris, after appearing before the Society's appeals board for an availability raise for all three Morris, Mayfair and Melrose catalogs, drew a 250-point boost for the Morris firm, which raised it to 1,000 points. Morris didn't think that was enough and appealed the action to the director board. When he did, the Publishers Classification Committee appealed the appeals board boost and had the 250-point increase nullified and Morris set back to 750.

This was the second time that Morris and the Society had gone through an identical cause and result. Last year Morris was raised 250 points and, when it was appealed, the boost was killed by the classification committee. Eastman now claims he's going to court to force his point. He is preparing his case on six causes of action, one in behalf of writer Jack Lawrence, whose bid for a boost in writer classification was recently turned down, and the others in behalf of Morris.

Tex Beneke Contract With William Morris Agency Is Denied

Last week it was reported from several sources that the William Morris agency had signed the Tex Beneke-Glenn Miller orchestra to a booking contract, taking it away from General Artists Corp., but those rumors were based on the fact that Morris' one-nighter salesman, Phil Brown, had set Beneke on a trio of college dates in Texas. The bookings, however, do not signify that Morris will book Beneke henceforth. As a matter of fact, Beneke doesn't have a contract with any agency.

General Artists has been doing most of the band's booking, and will continue to do so, according to manager Don Haynes. Harry Romm, now set up in his own office, will handle the band for theatres and Morris has the outfit for radio. In the event Morris comes up with a commercial for the band there is a possibility that agency will get the band for everything. At the moment, however, GAC continues to handle most of its time.

OXFORD'S FIRST SONG A SMASH HIT!

[THE NATION'S NEXT NUMBER ONE TUNE]

RUMORS ARE FLYING

By Bennie Benjamin and George Weiss

A Novelty Twist to the Old Love Theme

YOU'LL SEE WHAT A KISS CAN DO

By Bennie Benjamin and George Weiss

This is just the start of a long list of records—more to follow:

Guy Lombardo
Louis Armstrong
Dick Jurgens
Eddy Howard
Skitch Henderson
Two Tones (Bennie and George)
Les Brown
Hal Brooks
Norman Cloutier
Men of Manhattan
Lee Hulbert
George Towne

In Preparation

A Ballad by Alstone Who Gave You SYMPHONY

SONATA

Only 86 Days to Christmas But We Shopped Early and Came Up With a Natural

THAT CHRISTMAS FEELING

By Bennie Benjamin and George Weiss

Oxford Music Corporation

1619 BROADWAY, NEW YORK 19, N. Y. GEORGE JOY, President

New York—EDDIE JOY, ARTIE VALANDO

Chicago—Ted Travers Hollywood—Billy Coty

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AN EPOCHAL EVENT IN SCREEN HISTORY
SONG OF THE SOUTH
His first live-action feature... a great musical drama in Technicolor with a score so distinguished

— that all of these six songs are of HIT PROPORTIONS...

SOONER OR LATER
ZIP-A-DEE DOO-DAH
UNCLE REMUS SAID
SONG OF THE SOUTH
(MATERIAL FOR ABOVE READY)

In Preparation . . .

HOW DO YOU DO
EV'RYBODY HAS A LAUGHING PLACE

56 INDIVIDUAL RECORDS AND TRANSCRIPTIONS TO DATE
More To Follow

TEX BENEKE
PHIL BRITO
BLUE BARRON
HAL BROOKS
BILLY BUTTERFIELD
WILL BRADLEY
RAY BLOCH SWING 8
LES BROWN
NORMAN CLOUTIER
DOROTHY CLAIRE
BOB CHESTER
DIA-NAZE ORCH.
PATTY DUGGAN
ELLA FITZGERALD
PHIL HANNA
WOODY HERMAN
LOUIS JORDAN
JUMPIN' JACKS
SAMMY KAYE
FRANCES LANGFORD
MONICA LEWIS
ELLIOT LAWRENCE
MERRY MACS
MODERNAIRES
JOHNNY MERCER
BILLY MAYE
GERTRUDE NIESSEN
LEIGHTON NOBLE
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ORRIN TUCKER
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Alexander Charges Doublecross In Losing Basie to Morris Agcy.

Willard Alexander, who lost the Count Basie orchestra last week when the latter went back to the William Morris agency, has created quite a blast as a result. Nothing that has occurred involving the Morris agency's comparatively young band department since Alexander's move there from Music Corp. of America seven years ago has so stirred matters.

Alexander claims that Basie's severance of relations with him and the latter's signing of a new three-year contract with Morris is the direct result of a series of doublecrosses handed him by so-called friends. Main item of the latter is a tipoff given Basie that Alexander had attempted to make a deal with Morris for himself. This called for Morris to pay Alexander, in return for Alexander getting Basie to sign a five-year booking contract, either $15,000 per year guarantee against 35% of the commissions Morris would earn from the band, or a flat $17,500 a year for five years. Alexander, incidentally, never had a contract with Basie.

Basie's peeve against Alexander was based mostly on the fact that he had asked Alexander twice to make a deal with Morris, but Alexander stalled each time, meanwhile talking up the deal involving the money he would get from such an arrangement. This after Basie had paid MCA $10,000 for a release to follow Alexander to Morris. Milt Ebbins, who has been handling Basie for the past nine years, is now officially and completely Basie's personal manager.

Morris agency, incidentally, denies that it paid Basie a $15,000 bonus to sign him to a one-year with-two one-year options contract.

Castle Marks Time For Hotel Lincoln Fixing

Lee Castle orchestra, prevented from going into the Lincoln hotel, New York, by a flood that ruined a good portion of the redecorating job done on the hostelry's Blue Room, marks time until the place is put in shape again by going into the Knickerbocker Yacht Club, Port Washington, L. I. It opens tomorrow night (Thursday); the same night there are two other major band openings in N. Y., Vaughn Monroe at the Commodore hotel and Duke Ellington at the Aquarium Restaurant.

Lincoln room, after being completed, and outfitted with some new type sound-absorbing material and other expensive treatment, was almost completely ruined by water coming from a tap inadvertently left open by a workman. New dance floor, for example, was ruined.

Montreal Musicians Hit Sour Note Off Concert Org, Ask Scale Boost

Montreal, Oct. 1.

First note of the Montreal longhair season was a sour one, struck by Local 406, American Federation of Musicians, which announced that rehearsal fees for symp players will be boosted a flat 50%, from $2 to $3 an hour. Boosted rates will apply only to the longhair outfits, profit and non-profit making, and is effective immediately.

Les Concerts Symphoniques, local concert group, throughout the season uses an average of 80 musicians per concert. Each concert has three rehearsals lasting 2½ hours, which which means that the rate boost will cost the symp about $7,000 per year extra.

Beefs against the local's action have been raised in some longhair circles, since it's claimed that LCS is non-profit making. That local musicians are killing the goose that's providing them with extra coin. Most of the players work on other musical activities like radio and other presentations, and it's claimed that the symp should be the last one to be hit.

Local 406ers, however, claim that the fee has remained static for the past 10 years and they're entitled to a raise since living costs have soared since the rate was first set.

Biz Isn't Tough Enough Pranksters Make It Worse

Indianapolis, Oct. 1.

Lyric Record Shop here got a lot of publicity it didn't like this week. Jack Selig, manager of the record department, complained to cops that some prankster with an odd sense of humor had been offering his stock free via the telephone.

Unknown culprit would call a party and play recorded music over the line for three minutes, then announce the title and state that the listener could pick up the recording free by calling at the Lyric for it. "It may be fun for the kids doing it, but not for us," Selig declared.

10 Best Sellers on Coin-Machines

1. To Each His Own (10) (Paramount)	Eddy Howard....Majestic; Ink Spots....Decca
2. Five Minutes More (7) (Melrose)	Frank Sinatra....Columbia; Tex Beneke....Victor
3. South America Take It Away (7) (Wit'k)	Crosby-Andrews Sis....Decca; Cugat-Clarke....Columbia
4. Surrender (11) (Santly-Joy)	Perry Como....Victor; Woody Herman...Columbia
5. If You Were the Only Girl (4) (Mutual)	Perry Como....Victor; Dick Haymes....Decca
6. Rumors Are Flying (1) (Oxford)	Frankie Carle....Columbia; Betty Rhodes....Victor
7. Gypsy (23) (Leeds)	Ink Spots....Decca; Dinah Shore....Columbia
8. I Don't Know Enough (16) (C-P)	Peggy Lee....Capitol; Mills Bros....Decca
9. I Don't Know Why (1) (Feist)	Tommy Dorsey....Victor
10. I Guess I'll Get Papers (1) (C-P)	Mills Bros....Decca

Coming Up

Blue Skies (Berlin)	Bing Crosby....Decca; Benny Goodman..Columbia
Night and Day (Harms)	Bing Crosby....Decca
I Know (Morris)	Tex Beneke....Victor
My Sugar Is So Refined (Criterion)	Johnny Mercer....Capitol
Something Old, Something New (Barton)	Frank Sinatra....Columbia
Why Does It Get So Late (Harms)	Haymes-Forrest....Decca
Shanty in Old Shanty Town (Witmark)	Johnny Long....Decca
More Than You Know (Miller)	Perry Como....Victor
Do You Love Me (BVC)	Haymes-Forrest....Decca; Harry James....Columbia
Who Told You That Lie (Stevens)	Connee Boswell....Decca; Vaughn Monroe....Victor
Route 66 (BVC)	King Cole Trio....Capitol; Crosby-Andrews....Decca
Temptation (Robbins)	Perry Como....Victor
Linger In My Arms (Bourne)	Peggy Lee....Capitol; Louis Armstrong....Victor
Old Buttermilk Sky (Burke-VH)	Kay Kyser....Columbia
My Heart Belongs To Daddy (Chappell)	Shaw-Kallen....Musicraft

British Best Sheet Sellers

(Week-Ending Sept. 19)

London, Sept. 20.

Bless You	Gay
Primrose Hill	Wright
Down in the Valley	Leeds
Harvest Moon	Strauss
Laughing on Outside	Connelly
Bygones Be Bygones	Feldman
Can't Begin Tell You	Chappell
Johnny Fedora	Leeds
Do You Love Me?	Chappell
Onezy, Twozy	Wood
Land Beginning Again	Feldman
Money Root All Evil	Chappell

Metro Settling Warren Pact With Morris

Metro's film company is currently settling with Edwin H. (Buddy) Morris for the purchase of Morris' contractual hold on Harry Warren's music, after which Metro intends establishing a new publishing company in the songwriter's name. Last year Warren made a deal with Morris to publish all his works through the Warren Music Co., to be operated by brother Charlie Warren.

Since this agreement is still in force, Metro cannot proceed with the launching of a firm for Warren under the title Harry Warren Music Corp. Morris is said to be asking somewhere in the neighborhood of $30,000 for its hold on Warren. And the deal may be completed before the end of this week.

Metro's publishing deal with Harry Warren, whom it signed to a writing contract recently, came as a surprise. It had generally been felt that Warren would resume his former publishing affiliation with Bregman, Vocco & Conn, which marketed his material in recent years. Metro deal presumably calls for the placing of all tunes Warren turns out for Metro films into the new firm, which will be operated as an adjunct to the Robbins combine, which Metro now controls.

PHILA.'S LOCAL 77 WINS SYMPH SCALE BATTLE

Philadelphia, Oct. 1.

A three-hour "emergency session" held between the Philadelphia orchestra and Local 77, AFM, Sunday (29) averted a walkout which would have washed out the opening of the orchestra's season this week.

With the first rehearsal scheduled for yesterday (Monday), the union and the symph management was still deadlocked on details of the new contract.

Union demands a minimum of $120 a week—a $20 raise over last year—plus $10-a-day allowance for meals and hotel rooms when the band is out of town. Union officials and orchestra management held a meeting late Saturday (28) night but broke up without coming to any agreement. Sunday afternoon they met again and after a stormy session, agreed on the following conditions for the new contract: A minimum of $110 a week; $10 a day travel allowance. The local agreed to forego bonuses for recording sessions.

Representing the orchestra at the meeting was Orville H. Bullit, president of the orchestra association, and Harl McDonald, general manager.

Zittel Resumes Town Hall, N. Y., Folk Song Recitals

Second annual series of midnight folk song recitals at Town Hall, New York, tees off this Saturday (5) evening with a concert by John Jacob Niles. Recitals will be presented on alternate Saturday nights with other artists including Richard Dyer-Bennet, the Golden Gate Quartet, Josef Marais and Miranda, and Elie Siegmeister's American Ballad Singers.

Ted Zittel is the promoter.

ASCAP Meets Oct. 10

Semi-annual general membership meeting in New York of all members of the American Society of Composers, Authors and Publishers takes place Oct. 10, at the Ritz-Carlton hotel. Meet convenes at 2:30 p.m.

This affair is not the same as the annual spring membership meeting, which consists of an afternoon meeting, dinner and entertainment. That occurs in March or April.

Jocks, Jukes and Disks

By George Frazier

It is a sad, thankless, and sometimes presumptuous task to have to report that a champion has slipped up. If the champ happens to be a great one—personally as well as professionally—the task becomes inordinately difficult.

Bing Crosby has become that kind of champ. He has been the nonpareil, the unprocessed cheese kid. From the days of "Just One More Chance," down through the abundantly talented years, he has been wonderful, with a special kind of purity in his appeal. Of late, though, his seeming disinterest has become more and more apparent, until now it can no longer be ignored.

In the entertainment business, though, you think twice before you criticize an idol, for if it is kind of amusing to say that so-and-so has a clothespin on his nose, it is almost lese majeste to suggest that a Crosby is not what he used to be. But be that as it may, the evidence is too stark. The Groaner, although his manner still has that incomparable kind of relaxation, no longer imparts the verve, the dash of his early diskings, and if you think otherwise, listen to his newest releases.

Crosby's "Pretending" and "Gotta Get Me Somebody to Love" (Decca 23661) are so inferior that you are apt to mistrust your own judgment when you hear them for the first time. You are apt to suspect that something is wrong with your phonograph. But you find out it isn't your phonograph at all. Bing is accompanied by Les Paul and his trio (an effective background) and the faces should have been good. Five years ago, they might have been magnificent. Both tunes ("Gotta Get Me" is from "Duel In the Sun") are the lazy sort of thing which Bing used to do better than anyone else. But he sings them so indifferently that you cannot ignore the gloomy conclusion that Bing has slipped. Sinatra, Haymes, Como, Buddy Clark and a few others are cutting him. If it sounds unduly harsh on him to say this, it would be harsher on the others to keep it quiet.

Crosby's other disk this week is in the nature of a stunt. Jack Kapp, Decca's wily boss, long ago conceived the novelty value of coupling The Groaner with other Decca contractees e.g. the merry Andrews, Louis Jordan, Eddie ("I Hate Publicity") Condon, etc. Now Kapp has Jascha Heifetz fiddling obligatos to Bing's renditions of "Where My Caravan Has Rested" and "Lullaby" (from "Jocelyn") on Decca 40012. It is not disclosing any military secret to say that Heifetz—even if, on this, he's no Heifetz—takes the honors. Crosby sounds tired, disinterested, and, incidentally, badly advised not to rest his caravan. All this, however, probably will not keep the jukes and jocks from spinning these four faces. As a matter of fact, "Pretending" may prove to be enormously popular.

Everything considered, the pleasantest release of the week is probably "I've Told Ev'ry Little Star" and "Why Shouldn't It Happen to Us?" by Hildegarde and Buddy Clark (Decca 23662.) "Star" is a perennial, bien entendu, and will command plenty of attention from jukes, jocks, and by-the-fireside spinners. "Why Shouldn't It Happen to Us?," however, should do more than this. It should be terrif. The Alberta Nichols-Mann Holiner tune is a little gem. The lyric, which is shaped along "catalog" lines, is clever and the melody is catchy. The Pride of the Persian Room has never sounded better on the lacquer and teams superlatively with Clark. Sosnik and his band provide a fine, unobtrusive accomp.

Buddy Clark's "All By Myself" and "This Morning I Knew I'd Fall In Love Tonight" (Columbia 37085) are further testimony that Clark has what it takes. He is an extraordinarily careful singer, with a good voice and a proper respect for the meaning of a lyric. The tunes, by the way, are excellent. "All By Myself," which is one of the "Blue Skies" (Par) medley, sounds like a juke smasheroo, but its coupling won't be scorned. Mitchell Ayres and his band background, and O.K.

Les Brown's "The Best Man" (Columbia 37086) shapes as a sure bet in the novelty class. Butch Stone vocalizes and, as might be expected of anyone called Butch, doesn't get too fancy. The side has a good bounce. The reverse is "My Serenade." It has nothing wrong with it, but nothing distinctive either. "The Best Man," though, should make the biscuit.

The most exciting hot release of the week is "Winin' Boy Blues" and "Careless Love" by Baby Dodds' Jazz Four (Blue Note 518). The quartet has Dodds on percussion, Art Hodes on piano, Wellman Braud on bass, and Albert Nicholas on clarinet. These faces are obviously not for general consumption, but a "must" with hot fans. Grooved New Orleanstyle, they have unimpeachable integrity and some splendid talents. Dodds' drumming is well worth catching. Jocks might insert a change of pace into their shows by inserting "Winin' Blues" between two fast numbers.

The surprising click of Eddy Howard's "To Each His Own" has had the effect of focusing attention on Howard. His newest are "If I'm Lucky" and "You'll See What a Kiss Can Do" (Majestic 1072). "Kiss" is the baby to watch. It's a natch with the jukeroos. Howard sings it with a male trio and in a highly professional treatment. With the band in the background and plenty soft, Howard's boudoir voice is properly cozy. The trio is used with fine taste. This, by the way, is danceable stuff.

Elliot Lawrence's "You Broke the Only Heart That Ever Loved You" and "Five O'Clock Shadow" (Columbia 37084) demonstrate that this outfit has a good chance to get on top. "Shadow" is a pleasant instrumental, but "Heart" is the click side. Lawrence opens it with his piano, which is remarkably unexhibitionistic, and the disc moves into a vocal by Jack Hunter and then one by Rosalind Patton. The whole thing is quiet and melodic and an all-round bet.

The best folk release this week is Red Foley's "Atomic Power" (Decca 46014.) Reverse—"Have I Told You Lately That I Love You?" —is so-so. "Atomic Power," though, is just corny enough to spread its appeal beyond folk locations. This baby might catch on. Foley, who sounds like a doorman at the Roxy named Fred, is a real prophet of gloom and, if his cosmic cerebration is rather funny, it's rather listenable too. Jocks and jukes are making a big mistake if they don't give this one a try. With a little plugging, it might catch on.

Tony Martin's "Rumors Are Flying" and "And Then It's Heaven" (Mercury 3032) are, unfortunately, not as good as they might have been. "Heaven," however, should get a good play on the jukes. Given the advantage of astute backing e.g. Eddy Howard's "You'll See What a Kiss Can Do," Martin can grow jukeristically significant. Even as

(Continued on page 50)

Best Bets of the Week

Rhythm—"The Best Man" (Les Brown).

Ballad — "All By Myself" (Buddy Clark).

Novelty—"Why Shouldn't It Happen to Us?" (Hildegarde and Clark).

Hillbilly — "Atomic Power" (Red Foley).

Dance—"You'll See What a Kiss Can Do" (Eddy Howard) and "You Broke the Only Heart That Ever Loved You" (Elliot Lawrence).

Hot—"Winin' Boy Blues" (Baby Dodds).

Suggested Program For Disk Jocks

"Oklahoma!" (Overture disc from Decca Album)—Jay Blackton orchestra.

"I Can't Give You Anything But Love"—Louis Armstrong (Okeh version).

"I Can't Give You Anything But Love"—Ethel Waters and Duke Ellington (Brunswick).

"You Go to My Head"—Sinatra (Brunswick).

"Tschaikowsky"—Danny Kaye (Columbia).

"It's Only a Paper Moon"—Paul Whiteman (Victor). (*This as a period piece presenting a few superb bars by the late Bunny Berigan*).

"The Whiffenpoof Song"—The Yale Glee Club (Columbia).

Robbins has 3 big hits Rolling!

HIT #1

Everyone Predicts—A Sure Hit!

The Whole World Is Singing My Song

Lyric by MANN CURTIS   Music by VIC MIZZY

HIT #2

Cute . . . Clever . . . Novelty!

Put That Kiss Back Where You Found It

Lyric by CARL SIGMAN   Music by PETER DE ROSE

HIT #3

Duke Ellington's Latest And Greatest

Just Squeeze Me

(BUT DON'T TEASE ME)

Lyric by LEE GAINES   Music by DUKE ELLINGTON

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Band Reviews

GEORGE PAXTON ORCH (16)
With Gene Williams, Johnny Bond
Andy Kirk Orch (19)
With Beverly White, Joe Williams
Aquarium Restaurant, N. Y.

Ben Harriman, operator of this sidewalk swing spot just off Times Square, along Seventh Avenue, wasn't given much chance to succeed when he first established a high-priced band policy here last winter. Most maestros and agency men felt that he couldn't make a go of the operation at the prices he was paying (up to $6,000 weekly). Neither did they care for the type of patronage the spot catered to, consisting mostly of drop-in servicemen, jitterbugs, etc., who, when Harriman first installed bands, could sit and dance with no minimum or cover. Recently, a cover system was installed ($1 weekdays, $1.50 weekends) without disturbing the type or volume of the spot's biz.

Maestros who have played the Aquarium look at it as a new form of band business, on location at least. They spout about getting close to a strata of their public that hasn't had much opportunity before to see and hear them work. They want to go back. Too, other agencies and maestros have seen the possibilities in the salaries Harriman is paying and would like to pay for the best bands in the business, and the result is a constantly growing list of bands booked or mentioned to work the spot. Harriman would like Guy Lombardo, Sammy Kaye, as well as Tommy Dorsey. So, it seems, the Aquarium is here to stay.

Refurbished Aquarium is more nearly suited to George Paxton's kind of rhythms. Band, which is a departure from usual run of brass-bang outfits featured here, capitalizes well on the break. There have been much bigger names at this poor man's Stork and Paxton might not draw as well as some, but it's doubtful whether the floor was ever more crowded. He has a smart combo for dancing and listening.

Room has been given as near an intime atmosphere as its layout will allow, with the bandstand moved further to the rear and to the other side of the room. Paxton, on his first booking under Joe Glaser's ABC, sticks pretty much to sweet commercial stuff, but pleases hepsters with an occasional jumper.

After about three weeks layoff, vocalists should have been well rehearsed in their numbers, but almost without exception, had to read lyrics, which cut into tune selling plenty. Gene Williams weighs in nicely while Johnny Bond handles novelties such as "I'm a Big Boy Now" for bandstand oglers.

While its dansapation is okay, Paxton could improve on the band's showmanship. Right now Bond provides most of the latter and even he inclines a little to deadpan. As always, however, the bulk of Aquarium's sight entertainment comes from the dance floor.

Andy Kirk band (19) spells Paxton on the bandstand and is something of a rarity among the sepia groups, who have a definite leaning toward le jazz hot. Kirk's outfit is straight commercial and as such, fair enough.

That loose, relaxed style that goes so well with noodling around a rhythm background only sounds sloppy when superimposed on arrangements. Result has tootlers starting and ending with as much unision as a lot of first-day draftees, a fault, however, that can be found in virtually every Negro band. With some this circumstance doesn't necessarily interfere with the band's ability to generate excitement and reaction.

Kirk's outfit features Joe Williams and Beverly White on the vocals, both okay but not killers.

LES ELGART ORCH. (16)
With Margo Long, Terry Parker
Hotel New Yorker, N. Y.

Les Elgart's orchestra, which excited much comment last winter playing from the Rustic Cabin, Englewood Cliffs, N. J., got its biggest break last week when it was rushed into the New Yorker's Terrace Room following settlement of the hotels-musicians strike in N. Y. Having gotten such a break, Elgart's chances of capitalizing on it are very good, for he has a good band.

There's only one thing wrong with his band—the leader himself. His fronting needs polish only experience can bring. He plays trumpet, not enough of it to make anyone sit up and take notice but enough to class him as a playing maestro. Each of these items, while they're important, are not serious enough at the moment to block seriously the band's progress. Outfit itself, composed of four trumpets, three trombones, five sax and three rhythm, plays well together and it is equipped with a fine library.

Bill Finnegan, one of the outstanding arrangers in the field, supplied the major portion of Elgart's material. All crack stuff, it covers the field. There are excellent standards, pops and some good originals, the tailoring of which gives the outfit [illegible] the performance of the tunes is always in good dance tempo.

Elgart has two singers. The girl, Margo Long, is fair on rhythm and novelties. Boy, Terry Parker, has a nice voice but the kid should develop more of a style all his own, since he's too Sinatra-ish in his mannerisms. *Wood.*

ENOCH LIGHT ORCH (14)
With Evelyn Kent, Danny Sullivan
Hotel Taft, N. Y.

Enoch Light's orchestra will never be the answer to a jitterbug's prayer, but its muted brass rhythms are patterned glove-tight to the requirements of the Taft Grill. Group seldom delves into the jump catalogue, and, on those rare excursions, doesn't resort to open horns to make a point. In short, it seems ideal for the spot.

Maestro occasionally fills in the six brass, five reed, three rhythm with some light fiddling. For the most part he sticks pretty close to standards, pushing brass mutes and soft reeds with a fairly solid rhythm beat. Occasionally he ventures into the realm of new and untried numbers.

Schmaltzy dance renditions keep floor packed during the short term session. Because the band plays a two-hour luncheon set with a couple of wire pickups, their evening chores are limited to three hours, ending at 9:30 p.m. Two vocalizers, Evelyn Kent and Danny Sullivan, split honors about evenly, with Sullivan sticking to ballads and Miss Kent taking the jump tunes. Both do good straight jobs but are short on selling.

Light follows a name-band cue in culling a smaller combo out of the group for specialty numbers. Light Brigade, as it's called, consists of usual rhythm section plus a trumpet, trombone and tenor sax. Favorite seems to be Ellington's "C Jam Blues." Group is okay, but limited by the room's general atmosphere as to the amount of drive it can produce. *Tomm.*

JIMMY TUCKER ORCH (7)
President Hotel, Kansas City

For its fifth anniversary week music, the President drew up one of its heaviest former favorites, Jimmy Tucker's combo, which played a dozen weeks here about a year ago. Leader Tucker strums electric guitar, warbles and handles arranging—along with bassman and pianist. With instrumentation of violin, accordion, sax and drums besides, they get a brand of sweet, smooth rhythms out for the patrons. Book is composed of conventional pop tunes and old faves, running the gamut of tempos for the terpers. In other words, is strictly for dancing, but good.

It's a back-home deal for Tucker who makes this his home and headquarters, and crew is likely to equal its former run here. *Quin.*

CLAUDE THORNHILL ORCH. (19)
With Jean Shirley, Buddy Hughes
Pennsylvania Hotel, N. Y.

Claude Thornhill's new orchestra is really something. Playing its first date in New York since being reorganized following Thornhill's discharge from the Navy, the band is built on arrangements used by the leader before the war, and it's still far ahead of contemporaries. It's a fine combination of four trumpets, two French horns, three trombones, six sax and four rhythm, one that has a fine chance of zooming into the top brackets and providing the new name that the band business has needed for some time.

While the combo is based on the same lines that typified Thornhill's prewar ideas, there is one improvement that is most important. Except for one or two arrangements heard in the course of a three-hour listening session, all are danceable pieces. Before the war one of Thornhill's faults was that his band was rather unwieldy at up-tempo numbers. This has been corrected with the exception of the aforementioned items. One of the latter is an arrangement of "South America, Take It Away," which is musical monstrosity.

Otherwise, this is a crack band that plays ballads niftily and kicks out rhythms with equal precision. Couple that to Thornhill's lazy style of punching melody from a piano and you have a combination likely to go places fast.

In the vocal department is where Thornhill is missing at the moment. He has Buddy Hughes and Jean Shirley, but neither is up to the standard of the band. *Wood.*

Stolz Shoving Off

Robert Stolz, Viennese composer and writer of "Two Hearts in Waltz Time," leaves the U. S. this week on a two-month concert tour of some 60 European cities.
cities.

Junket, originally set for this summer, calls for Stolz to appear as guest conductor of various continental symphony orchestras. His wife will accompany him.

10 Best Sheet Sellers

(Week Ending, Sept. 28)

To Each His Own	Paramount
Five Minutes More	Melrose
Rumors Are Flying	Oxford
If You Were Only Girl	Mutual
So, Am. Take It Away	Witmark
Surrender	Santly-Joy
Lost Without You	Advanced
I Guess I'll Get Papers	C-P
Gypsy	Leeds
I Don't Know Enough	C-P

Coming Up

This Is Always	BVC
I Don't Know Why	Feist
Old Buttermilk Sky	Burke-VH
Linger in My Arms	Bourne
My Sugar So Refined	Criterion
You Keep Coming Back	Berlin
Pretending	Capitol
Somewhere in Night	Triangle
September Song	Chappell
Pity to Say Goodnight	Leeds

$1,375,000 ASCAP Divvy, July-Aug.

American Society of Composers, Authors and Publishers' third quarter distributable revenue, for the period ended Monday (30), will closely approximate the take of the second quarter's $1,948,000. July revenue totalled $775,000 and August, usually the slowest month of the year, accounted for $600,000, September is not finally computed.

These figures are running neck and neck with the 1945 quarterly take, which gave ASCAP an overall domestic distributable revenue of approximately $7,200,000.

Bad Weather, Poor B.O. Still Dogs Harry James On Start of S.W. Dates

Phoenix, Sept. 24.

An all-day rain watered considerably the bumper gross expected to be reaped by Harry James on a one-night stand here last Tuesday (17) at the Shrine Auditorium.

Band attracted limp attendance of 1,200, considerably under capacity, accounting for gross of $3,000 at $2.50 per head. With James walking off with guarantee of $2,500, promotors Buster and Bob Fite were lucky to break even on the date.

Fites have booked Charley Barnet for one-nighter October 31st at Riverside Ballroom, to be followed by Hal McIntyre.

'PARK AVE.' SONGSMITHS SET UP IN OWN PUB CO.

Ira Gershwin and Arthur Schwartz, songsmiths of Max Gordon's new musical, "Park Avenue," have formed Putnam Music, in association with Max Dreyfus, to publish the score. Former is also connected with New World Music, another Dreyfus firm, and besides is a partner in Gershwin Publishing Corp., a Music Publishers Holding Corp. (WB) affiliate.

First pressings for Decca of two "Park Avenue" numbers have already been made by Judy Garland. They're "There's No Holding Me" and "For the Life of Me."

WGN, Chi, Drops Band Remotes After Midnight

Chicago, Oct. 1.

WGN, for years considered by Chicago publisher's contact men the town's No. 1 spot for plugs because of its powerful late evening western coverage, may be dethroned by other local 50,000-watters, inasmuch as its new programming schedule calls for a 12 to 1 a.m. platter parade six nights a week, starting this week.

Prior to program change, station ranked first among all stations in the Chi area, for after-midnight broadcasts.

Prom B. Extends 1-Niter Policy to Four-Day Runs

Minneapolis, Oct. 1.

Prom, only Twin City ballroom using name bands, will expand the policy. Bands will be booked in for four nights a week, instead of only one or two, as hitherto.

Policy has its inaugural this week with appearance of Bob Berkey orchestra tomorrow (Wednesday) through Saturday. Frankie Carle comes in Monday (9).

Music Notes

Billy May inked to arrange music for the Phil Harris radio assignments ....Lud Gluskin and Lucien Moraweck completed score for "The Return of Monte Cristo"....Musicraft will release Eddie Cantor's "Tweedle De Dee and Tweedle De Dum" album in November....Emil Coleman signed as musical director of Embro Pictures....Bronislau Kaper turned musical score for "The Secret Heart" at Metro....Georgie Stoll inked to score "The Birds and the Bees" at Metro.

George Bassman to compose "The Arnelo Affair" score at Metro.... Leo Erdody's first chore as musical director for Romay Pictures will be an original score for "The Return of Rin Tin Tin"....Cass Dalcy signed new contract with Decca.

Title of J. Arthur Rank's "London Town" film to be changed to "My Heart Goes Crazy," to conform with tag of tune in score by Johnny Burke-Jimmy Van Heusen....Paull-Pioneer soon to go to work on late Jack Rosenberg's tune, "Let's Put Our Dreams Together"....Jack Robbins finding it impossible to get office space for new music company in N. Y. East-West Music, new firm owned by Nat Frever, former head of Maestro Music in N. Y., had first tune, a calypso item tagged "He Like It, She Like It," banned by networks.

Songs With Largest Radio Audiences

The top 33 songs of the week, based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast on Radio Networks. Published by the Office of Research, Inc.

Survey Week of September 20-27, 1946

And Then It's Heaven	Remick
Blue Skies—†"Blue Skies"	Berlin
Come Rain Or Come Shine—*"St. Louis Woman"	Crawford
Cuban Pete	Sam Fox
Doin' What Comes Natur'lly—*"Annie Get Your Gun"	Berlin
Five Minutes More	Melrose
Gypsy	Leeds
I Don't Know Enough About You	C-P
I Don't Know Why—†"Faithful In My Fashion"	Feist
I've Got Sun In the Morning—*"Annie Get Your Gun"	Berlin
I'd Be Lost Without You	Advanced
If I'm Lucky—†"If I'm Lucky"	Triangle
If You Were the Only Girl	Mutual
It's a Pity To Say Goodnight	Leeds
Linger In My Arms a Little Longer Baby	Bourne
My Sugar Is So Refined	Capitol
Ole Buttermilk Sky	Burke-VH
On the Boardwalk—†"Three Little Girls In Blue"	BVC
Rumors Are Flying	Oxford
September Song	Crawford
Somewhere In the Night—†"Three Little Girls In Blue"	Triangle
South America Take It Away—*"Call Me Mister"	Witmark
Surrender	Santly-Joy
That Little Dream Got Nowhere—†"Cross My Heart"	Famous
They Say It's Wonderful—*"Annie Get Your Gun"	Berlin
This Is Always—†"Three Little Girls in Blue"	BVC
To Each His Own—†"To Each His Own"	Paramount
Under the Willow Tree	Peter Maurice
Wherever There's Me There's You	Republic
Who Told You That Lie?	Stevens
Why Does It Get So Late So Early	Harms
Without You (Tres Palabras)—†"Make Mine Music"	Southern
You Keep Coming Back Like a Song—†"Blue Skies"	Berlin

Following songs are those that did not have enough performance credits on the week to be included in the top group. They mostly are tunes rising in popularity.

A Garden In the Rain	Melrose
All the Time	Robbins
Along With Me—*"Call Me Mister	Witmark
For You For Me Forever More	Chappell
Girl That I Marry, The	Burke-VH
I Guess I'll Get the Papers and Go Home	C-P
In Love In Vain—†"Centennial Summer"	T. B. Harms
I've Never Forgotten—†"Sketch Book"	E. H. Morris
Just the Other Day	Shapiro
More Than You Know	Miller
Night and Day	Harms
Old Lamp-Lighter, The	Shapiro
Passe	Feist
Route 66	T. B. Harms
That's My Home	Leeds
Two Silhouettes	C. K. Harris
Whatta Ya Gonna Do	BMI
Whole World Is Singing My Song	Robbins

† Filmusical. * Legit Musical. ‡ BMI Licensed.

Musicraft's N. Y. Shakeup, Major HQ to Be on Coast

In a general realignment following prexy Peter Hilton's Coast trip, four execs have left Musicraft's New York offices and a new recording chief has been added in Los Angeles. Mike Elliott and Charley Roberts, sales promotion bosses, Gordon Mercer, east coast recording head, and Frank Oberndorfer, assistant ad manager, have been dropped in the shakeup. Luis Valentin has been made west coast recording chief.

Vacancies in the N. Y. office will not be filled, since production, recording, and distribution tieups have left the company overstaffed. Hilton said that because of the overload on eastern plants, much of Musicraft's activity would be moved west during coming months.

Reported from other sources that Atlas Corp. has expressed interest in the disk firm and is preparing to sink money into it, although no deal has been finalized as yet. Majority of Musicraft stock is owned by Jefferson Travis.

In another staff move, company has shifted Herbert Sachs from its Norwalk, Conn., pressery to general supervision of all east coast plants, and direct heading of outfit's new Ossining, N. Y., operation. Prior to coming with Musicraft Sachs was veepee at Guild Records.

ASCAP ADMITS NEW PUBS, WRITER MEMBERS

At last week's meeting of the board of directors of the American Society of Composers, Authors and Publishers, a number of new publisher and writer members were admitted. In the pop writer field the new entrants are Jack Brooks, Bill Carey, Murray Cutter, Kenneth Lorin, Alfonso D'Artega, Richard DuPage, Carl Fischer, Johnny Fortis, Ray Gilbert, Ted Klages, Lee Kuhn, Bissel Palmer, Reidy Reid, Joseph A. Ricciardello, Frank Skinner and Justin Stone. Standard writers; Peter Mennin, Albert Elkus.

Publishers include the new George Simon, Inc., Farrow Music, Fowler Music, Spina-Green Music, and Caribbean Music. All publish pops.

Paul Douglas' Barroom Ballads for Majestic

Paul Douglas, "Born Yesterday" star, has cut two sides for Majestic Records as an opener to a new "Tavern Tales" series.

Platter backs recitation of "Face on the Barroom Floor" with "It Was Down in the Lehigh Valley." It's planned to do "Cremation of Sam McGee" and other w.k. barroom ballads in the future, with Douglas making masters in the West Coast plant while on location for picture version of the play.

CONFIRMING THE HARD-WON CLICK OF

"TOO MANY IRONS IN THE FIRE"

THANKS CHIEFLY TO THE SENSATIONAL RECORD BY THE MILLS BROTHERS—DECCA #23638

Like its forerunner "Paper Doll" by the same writer, JOHNNY BLACK, "Too Many Irons" has been a tough baby to start but, thanks to the Mills Brothers and the other artists who recorded and broadcast it, this great commercial song has finally landed in the top strata.

WATCH IT FROM NOW ON!

ANNOUNCING THE UNBELIEVABLY BEAUTIFUL SCORE OF

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First tunes to be published—all gorgeous American-style fox trots, with lyrics by Harry Ruby are:

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NOVEMBER 1, 1946

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Joel Robinson

MPPA General Member Meet Oct. 8 To Discuss SPA Accord Proposals

There will be a general meeting of all members of the Music Publishers Protective Assn. at the Astor hotel, N. Y., Oct. 8, to discuss the proposals of the Songwriters Protective Assn. in the new contract devised by it to succeed the current agreement with publishers, which expires Dec. 31. By that time, MPPA attorneys will have completed reducing the legal terms of the SPA proposals into layman form.

Meantime, terms of the SPA proposed contract have occupied almost the full time of major and minor publishers alike during the past week. They're a constant source of discussion, pubs tearing them down pc-'t by point. Some agree, for example, with the songwriter's request for 50% of all income from lyric mags and other sideline revenue. Others disagree on the same point, outlining logically-sounding reasons why a flat 50% split is not always justifiable. Other pubs put a tentative okay on the sliding scale of royalty payments on sheet music sales and are violently opposed in their contentions by other pubs.

SPA has appointed a committee of Fred Ahlert and Milton Drake, who chairmanned the contract committee, to speak to the trade press and also set up a negotiating committee to conduct the ironing out of the new contract with representatives of the publisher faction. This group consists of Ahlert, Charles Tobias, George Meyer, Edgar Leslie, Stanley Adams and Drake.

BMI Pin Up SHEET

Hit Tunes for October
(On Records)

BEST MAN, THE (Vanguard)
Les Brown—Col. 37086 • King Cole Trio—Cap. 304
Rome Vincent—Dec.* • Sunny Skyler—Mercury* • Opie Cates—Four Star*

BLUE CHAMPAGNE (Encore)
Jimmy Dorsey—Dec. 3775 • Freddy Martin—Vic. 30-1878
Frankie Masters—Okeh 6279 • Chris Cross—Coronet 10

COFFEE SONG, THE (Valiant)
Louis Prima—Maj. 7191 • King Sisters—Vic. 20-1943
Frank Sinatra—Col. 37089 • Dorothy Claire—World-Wide*

EV'RYBODY LOVES MY BABY, MY BABY (Goode)
Tex Beneke—Vic. 20-1914 • Pied Pipers—Cap. 279
Three Suns—Maj. 7180 • Gene Krupa—Col. 37078

I GUESS I'LL GET THE PAPERS AND GO HOME (Campbell-Porgie)
Mills Brothers—Dec. 23638 • Hal Derwin—Cap. 288
Les Brown—Col. 37066 • Herbie Fields—Vic. 20-1962
Hal McIntyre—Cosmo 507 • Ray Herbeck—Four Star 1132
Shep Fields—Vogue 764 • Tommy Ryan—Famous 7004

IT'S MY LAZY DAY
Vaughn Monroe—Vic. 20-1892 • Evelyn Knight—Dec. 18902
Smiley Burnette—ARA 4002

MISSION OF THE ROSE, THE (Womer)
Modernaires—Col.* • Vincent Lopez—Mercury*
Al Donohue—Four Star* • Enoch Light—Continental*

MOON OVER BROOKLYN (London)
Guy Lombardo—Dec. 18809

TOO MANY IRONS IN THE FIRE (Morks)
Curt Massey—Cadet 205 • Mills Brothers—Decca 23638
Tony Pastor—Cosmo 498 • Ginger Snaps—Vic. 20-1960
Modernaires—Col.*

VEM VEM (Pemora)
Jose Morand—Apollo 1007 • Don Jose—Gotham 101
Noro Morales—Maj.* • Pancho—Dec.* • Enric Madriguera—Vogue*

WHATTA YA GONNA DO (BMI)
Helen Forrest—Dec. 18908 • Louis Prima—Maj. 7191
Louis Armstrong—Vic. 20-1891 • Billy Butterfield—Cap. 265
Phil Brito—Musicraft 15080 • Bobby Byrne—Cosmo 488
Nick Lucas—Diamond 2019 • George Barry—Coronet 17
Opie Cates—Four Star 1124 • Johnny Aladdin—MFS 1503
Shep Fields—Vogue 764 • Sunny Skylar—Mercury*

WHEREVER THERE'S ME THERE'S YOU (Republic)
Betty Hutton—Vic. 20-1915

WHO TOLD YOU THAT LIE? (Stevens)
Connie Boswell—Dec. 18881 • Vaughn Monroe—Vic. 20-1892
Phil Brito—Musicraft 15073 • Harry Cool—Sig. 15031

WITHOUT YOU (TRES PALABRAS) (Peer)
Andy Russell—Cap. 234 • Desi Arnaz—Vic. 20-0158
Jayne Walton—Mercury 3002 • Noro Morales—Maj. 5000
Randy Brooks—Dec. 18874 • Jack Carroll—Music Art 750
Tony Martin—Mercury 3019 • Chucho Martinez—ARA 5006
Kaye Brothers—Stark 1014 • Elsa Miranda—Alpha 12205
Noel de Selva—Pan-American 135 • Frankie Carle—Col. 37069

*Soon to be released

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Lester Sacks to Sinatra

Lester Sacks resigned as a member of the Barton Music staff last week in preparation for joining the new Frank Sinatra Songs firm being set up by the singer. Sacks left Barton as of Friday (25) and will mark time until Sinatra's new setup gets underway, which isn't likely for several weeks yet.

Singer and his attorneys, Henry and Sol Jaffe, are still in a huddle over the terms of his withdrawal from Barton. Meanwhile, Manie Sacks, Columbia Record executive, states that Sinatra has not demanded that Columbia hold up the release of any Barton tunes recorded for that company by the singer, contrary to reports that Sinatra had made that demand. Columbia will use its own judgment on the disks.

Glen Isle Lease Dickers Denied

Glen Island Casino, New Rochelle, N. Y., suburban name band spot, may be in different hands next season. M. L. Dezutter, who has operated the spot for years on lease from the Westchester County Park Commission, has been the target of several offers to buy out his lease on the spot. At the moment, there are no deals pending for the building, it's emphasized by those close to him, but, according to trade talk, the way is open if enough coin is displayed.

Dezutter's current lease on Glen Island, one of the best appointed and best situated suburban cafes in the N. Y. area (right on Long Island Sound), is said to run for another three years. Apparently, there have been some talks with prospective successors.

Employees of Late B. Feldman Are Named Directors of Company

London, Sept. 24.

For first time since its inception, 52 years ago, B. Feldman's music publishing company is to be turned into Limited Liability concern.

As of Oct. 1, company will be kown as B. Feldman & Co., Ltd., with six directors. They are Felix Slevin, managing director; B. J. Davis, director, nominee of Westminster Bank; David Comer, sales manager; Winifred I. Keen, secretary to late Bert Feldman, director and secretary; Phyllis K. Keen, secretary of Slevin, director; and John Firman, professional sales manager, director.

Company has private capital of $200,000, and is formed so as to keep the music company separate from other interests left by the late Feldman.

Another Limited Liability company formed is Feldman's Theatre Limited, Blackpool, once privately owned by Bert Feldman.

Nominal capital of this company involves $80,000.

Jocks & Jukes

Continued from page 46

"Heaven" is, however, he commands attention.

Wax Facts

In answer to a recent suggestion that someone ought to do an album of Harry Warren's stuff, Russ Morgan advises that he made one for Decca a year ago that is still awaiting release...Walter Gross, Musicraft's musical director, made a superb impression when he guested on Barry Gray's "Varieties" the other A.M....Nick Nicholson, jock on San Francisco's KSAN, is another who spins oldies. He devotes a portion of his evening show to a feature called "Nostalgia Corner"...Jocks everywhere are noting extraordinary interest in Russ Columbo platters. (Victor's Columbo album is still available.)

The more one studies record programming, the more one realizes the infinite possibilities. A gimmick, for example, might be to play disks which have a certain resemblance. Ethel Waters, as a case in point, made an "I Can't Give You Anything But Love" with Duke Ellington in which she vocalizes the chorus. Louis Armstrong plays trumpet in his version. Another thing: It might be interesting to hear recordings of tunes which sound alike.

Inside Orchestras—Music

Forthcoming tours by the bands of Tommy and Jimmy Dorsey, on their way east from the Coast, for theatre and location dates, will begin to plug the film the pair made in Hollywood this summer. Ads and exploitation for the various dates they'll play will stress the "Fabulous Dorseys" title of the pic. It will be released later this year.

Jimmy Dorsey opened Friday (27) at the Plantation Club, Dallas, the start of a series of one-nighters and locations leading him into Frank Dailey's Meadowbrook, Nov. 19. T. D. opens Saturday (5) for two weeks for at the State Fair, Dallas, at a reported $20,000 weekly. He's got a one-nighter at the U. of North Carolina later this month, for which he's claimed to be drawing $10,000 flat.

"My Heart Belongs to Daddy," included in Artie Shaw's Musicraft album of Cole Porter tunes, is making quite a rumble in the east, there are some who think it may turn out to be another "Begin the Beguine" for him and Kitty Kallen, Musicraft soloist, who works with him on the disk. If that happens, it will be ironical since RCA-Victor recently forced Musicraft to delete a new version of "Beguine" by Shaw from the album on the basis of terms of Shaw's old Victor pact, which prevents him from making the tune for anyone else. "Beguine" was Shaw's first big hit and it made him a big name in the band biz.

As pointed out in VARIETY several weeks ago, the profusion of major band contracts coming up for renewal within periods up to the next 12 months, has started a lot of angling by agencies for leaders tied to rival agencies. One major booker recently came very close to snagging one of the top names of another outfit, and it may still happen.

One of Duke Ellington's purposes in playing the Aquarium Restaurant, N. Y., starting Oct. 3, is that it puts him close at hand for the start of rehearsals of "Street Music," show for which he will contribute some 25 original tunes.

"Music" is adapted from Gay's standard "Beggar's Opera," with a new version of book and lyrics by John Latouche. Show goes through its first practice run Oct. 7. It will be directed by John Houseman and produced by Perry Watkins and Dale Wasserman.

On The Upbeat

New York

Paramount theatre, N. Y., moved Stan Kenton's opening up to Oct. 16 and forced cancellation of seven lucrative one-nighters on the way east....Art Mooney signed his orchestra to three-year deal with General Artists....Mary Ann McCall back at vocal post with Woody Herman after sixyear lapse....Andrews Sisters record with Guy Lombardo again for Decca in N. Y. Monday (30)....Enogh Light into Taft hotel, N. Y., grill again tomorrow (Thursday) ...Dick Gabbe said to be taking over managerial reins of Jerry Wald orchestra....Charlie Spivak took in new mixed quintet to be called Star Dreamers....Joe Mooney quartet signed five-year deal with William Morris agency....Milt Burnhardt took over first trombone chair with Stan Kenton....Herb Abramson, of National Records, to Coast this week to record Billy Eckstine band.

Frankie Schenk, road manager, and Garth Andrews, vocalist with "Seat" Davis' orchestra, left that band....RCA-Victor signed Minneapolis Symphony Orchestra for its Red Seal string....Modernaires' disk contract with Columbia Records renewed....Randy Brooks option at 400 Club, N. Y., picked up for entire eight weeks' run ...Columbia Records releasing new version of Tommy Tucker's "Man Who Comes Around"....Raymond Scott heldover at Palace hotel, San Francisco for eight weeks all told....Bill Wolfe, ex-Louis Prima manager, now managing Chris Cross orchestra at Log Cabin, Armonk, N. Y....Don Haynes, Tex Beneke personal manager, bought lot in San Moreno, Cal., where he intends to build a home next year.

Hollywood

Tex Beneke-Glenn Miller Orchestra inked by Universal-International for a musical featurette to be produced and directed by Will Cowan . . . Russ Morgan musicrew moved into Columbia to play in "Cigarette Girl." . . . Smart Set Quintet, with Sue Allen as vocalist, checked into the Alan Young show on NBC . . . Roy Starkey and the Silver Sage Cowboys etching four tunes, "Hollywood Hills," "I'm Gonna Get Mad," "I've Heard That Story Before" and "Wolf Is Knockin' at My Door" for Memo . . . Walter Gross orchestra will back Phil Brito for four sides for Musicraft.

Pittsburgh

Dave Gifford's Singing Strings into Harry Snaveley's Seahorse Bar... Mary Lou Williams back to home town next Wednesday (9) for a two-week run at Mercur Music Bar...Lou Martin organizing Local 60 quartet for a stay at Hollywood Show Bar. He'll replace Stan Bailey trio...Reid Jaynes and Molly Papile doing piano solo work at Horseshoe Bar, where Bob Ruppert 3 is looking after principal music chores...Frederick Brothers dangling a contract in front of Tommy Carlyn band, but Carlyn will probably defer until next summer since he's practically booked solid around here up to then...Tommy Reynolds' orchestra into Belvedere, new theatre-restaurant, with Maxie Rosenbloom-Max Baer show.

Chicago

Elliott Lawrence's orchestra heads into the midwest Oct. 20 to play a block of college dances. Has five set in two weeks with more to come... Fred Rose, partner of Roy Acuff, in town to set recording dates for Columbia records. Gene Autry has already recorded "The Last Mile," and Acuff is planing in this week to set seven more numbers...Mildred Bailey takes her rockin' chair to the Tic Toc Club, Milwaukee, Oct. 21 for two weeks...Stuffy Smith moved out of the Sky Club and was followed by Bill Turner's International Dead End Kids.

TOP HITS OF YESTERDAY
GREAT POPULAR STANDARDS TODAY

Featured in the Columbia Picture "THE JOLSON STORY"

I'M SITTING ON TOP OF THE WORLD
Lyric by LEWIS and YOUNG
Music by RAY HENDERSON

I'M IN THE MOOD FOR LOVE
Lyric and melody by Jimmy McHugh and Dorothy Fields

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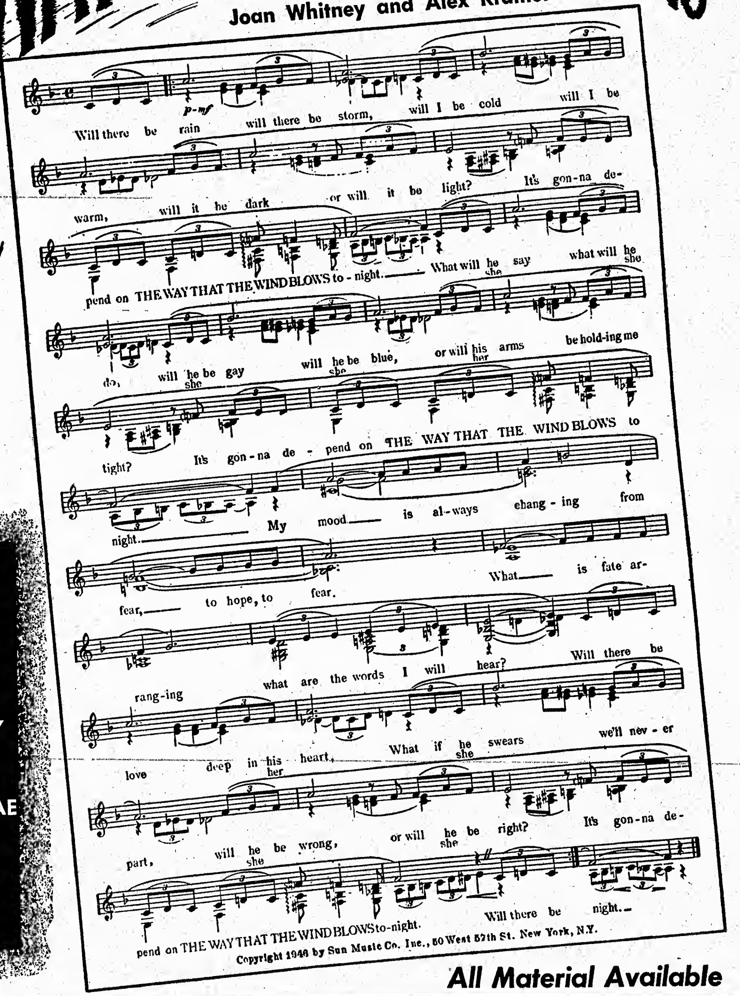

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Band B.O. Off Again in N. Y. And on Road; Also 1-Niters

Band b.o. in New York and on the road is again off. Since the resumption of music in N. Y. hotels, following the ending of the musicians strike, business has been exceptionally dull in the majority of locations. And suburban operations, such as Frank Dailey's Meadowbrook, Cedar Grove, N. Y., concur in the dive.

Terrace Room, Newark, which indicated to bandsmen when it opened two weeks ago that it would do very well at the b.o., is also slumping, although operator Simon LaFarge is continuing to book talent for the spot. He'll buy bands in the $2,000 and $2,500 class exclusively in the future, feeling that he cannot carry a $4,000 tap such as he's now paying Glen Gray's orchestra.

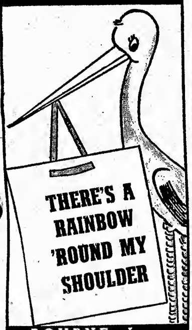
Agency men also report a decline in the one-nighter business. This drop is being felt generally and is not being attributed to the type and power of bands now on the circuit. Slump in this department of bookings is really the first one felt all summer. Despite the b.o. flops taken during recent months by various outstanding combos in individual ballrooms, the summer's biz had been fairly healthy, overall. Only dates now holding up are school bookings, which cannot be measured in the same sphere of promotions.

HOLST'S PALM BEACH SPOT

Ernie Holst orchestra inked by Leon Enken and Eddie Davis to furnish the dansapation at their new Palm Beach nitery, which will bear same name as their N. Y. spot.

Slated to open in mid-December, a rhumba band will also occupy the stand. Otherwise a straight eatery, sans show.

Music Born To Live



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23 Coin Machine Distribs Ask FTC Export Setup

Washington, Oct. 1.

Juke box distribs filed an application with the Federal Trade Commission last week to set up the American Phonograph Cooperative, Ltd., an export trade association under the Webb-Pomerene Act. If the application for the export of coin-operated phonographs and related equipment is approved, the juke industry will be on a level with the Motion Picture Export Assn.

Officers and directors of American Phonograph are: Donald W. Clark, prexy; Fletcher A. Blalock, veepee; M. H. Rosenberg, secretary; W. S. Redd, treasurer; and Mary Vivien Peper and Ellen M. Corkhill, assistant secretaries.

There are 23 distributors in the association, which would be protected from provisions of the anti-trust laws in its export trade.

SEP'S MCA SERIES HELPS B.O. OF THE P.O.

Since the Saturday Evening Post's story on Music Corp. of America, most of the executives of the agency who were cited in the yarn have received many missives. And they continue to show up weeks after the last installment. Some notes are from amateur talent seeking a break, others from professionals wanting to change agencies, apparently lured by the story's outline of MCA's power in the field, and others are the inevitable communiques from those who want to sell things.

Majority of the letters are, of course, addressed to president Jules Stein, but others are constantly arriving for lesser executives who received only brief mentions in the yarn.

Bobby Doyle cutting four sides for Signature Records, all oldies, "White Christmas," "Wonder Who's Kissing Her Now," "Silent Night," and "This is the Night"

N.Y. Hoteliers

Continued from page 1

during this boom period would be forced into bankruptcy.

Proof of the effectiveness of the hotelmen's adherence to the no-new-construction edict, is seen by the fact that there's no midtown hotel building in process now, although there was a period before the present priority system when it was possible to start a hotel. Several department stores are being built in New York, but no inns.

Meanwhile, hotel shortage is at its most acute point in history. Many switchboard operators notify callers asking for reservation desk that nothing's to be had for some time, some say nothing will be available until November.

Resumption of shipping out of New York, with settlement of the seamen's strike, was instrumental in ridding hotels of persons stranded here while waiting for the boats to get going, but steady influx of visitors, conventions and many buyers looking over winter stocks, is jamming the hostelries.

New Ballroom Planned

Fort Wayne, Oct. 1.

Mr. and Mrs. John Apat, Salina, Kans., have purchased a tract of land five miles northwest of here where a large, modern ballroom, to represent an investment of more than $60,000, is planned. Apat says a policy of name bands will prevail at the ballroom, which will have approximately 7,000 square feet of dance floor with accommodations for 2,500 dancers and 1,500 persons in the adjoining lounge.

Property is at the junction of Highways 30 and 33 with the California Road, and at present contains a dance hall building, 165x110 feet, and a 14-room house. No liquor will be served.

Peer Claims Priority To Disney's Next Score, Would Sue Santly-Joy

Suit against Walt Disney and Santly-Joy is scheduled to be filed in N. Y. federal court today (Wed.) by Southern Music (Ralph Peer) to prevent S-J from publishing Ray Gilbert's three tunes from the next Disney (RKO) release, "Song of the South." Alleged copyright infringement is basis for suit.

Disney, several weeks ago, assigned the entire score to Santly-Joy but Southern claims exclusive rights to all of Gilbert's works. Southern published most of the songs from past Disney films, including "Make Mine Music."

Gilbert wrote the lyrics, Allie Wrubel the score. Attorney Arthur Fishbein, for Southern, conferred with Disney attorney Gunther Lessing and S-J counsel Bernard Miller to remind them of a contract made in 1943 with Southern.

SPIVAK FINALLY GETS SET FOR N. Y. PENN

Charlie Spivak's orchestra definitely will play the Pennsylvania hotel, N. Y., opening Oct. 28 for five weeks. Band's run at the Paramount theatre, N. Y., with the film "Monsieur Beaucaire," will end at seven weeks Oct. 22 and he'll have a week to prepare for the Penn job.

Spivak originally was to have gone into the Penn Oct. 14, and it looked for a while like this might have to be passed up due to the Par run. Accordingly, William Morris agency had begun booking other theatres for him following the Par. However, the hotel-musicians strike in N. Y., plus the shorter-than-expected run at the Par, made the band available for the Penn. He'll follow the current Claude Thornhill.

$6,000,000 Suit vs. ASCAP, Southern Dismissed in N.Y

American Society of Composers, Authors and Publishers and Southern Music won dismissal of a $6,000,000 damage action instituted by Perry Bradford, for alleged conversion of 39 tunes. Supreme court Justice Edward Koch in New York, Monday (30) dismissed the complaint when the plaintiff's attorney was not ready to proceed with the trial that day.

Bradford, surviving director of Perry Bradford, Inc., and assignee and successor of Acme Music Co., Perry Bradford Music Co. and Blues Music Co., had filed suit in 1940 charging Southern Music had converted and appropriated 39 tunes for its own benefit, which he had pledged as collateral for a loan of $100. Bradford said he offered to repay the loan but the money was refused.

Bradford sought $1,000,000 against Southern, $2,000,000 from ASCAP and against both for another $3,000,000, for alleged conspiracy to convert and appropriate the plaintiff's tunes.

Herbert P. Jacoby, of the law firm of Schwartz and Frohlich, represented ASCAP. A. L. Fishbein represented Southern Music.

Songsmithing Wives

From the housewife to cleffing tunes is just a hop for Detroit matrons Marian Kay and Helene Roth, recently pacted by George Simon Music, which plans to publish six of the gals' first songs.

Tyros already have several waxings of their numbers including "Crying All the Way Home" on a Rego label cut by Peter Uryga, and Ray Herbeck did "Things Change" and "A Guy Names Moe" for Four Star Records.

Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Griff Williams	Waldorf (550; $2)	1	2,700	4,000
Henry King	Roosevelt (400; $1-$1.50)	1	2,525	2,625
Les Elgart	New Yorker (400; $1-$1.50)	1	1,425	2,425
Claude Thornhill	Pennsylvania (500; $1-$1.50)	1	2,550	2,550

Los Angeles

Leighton Noble (Ambassador; 900; $1-$1.50; 3d wk). Did okay at 3,700 covers.

Russ Morgan (Biltmore; 900; $1-$1.50; indef). Strike trimmed take here; 2,200.

Chicago

Clyde McCoy (Boulevard Room, Stevens hotel; 700; $3-$3.50 min.). Terrific 5,800.

Freddy Nagel (Empire Room, Palmer House; 650; $3-$3.50 min.). Off to 5,000.

Louis Prima (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). Little off, but still good 6,500.

Location Jobs, Not in Hotels

(Chicago)

Gay Claridge (Chez Paree; 650; $3-$3.50 min.). Gracie Fields in last week kept strong lead with 6,000.

Saxie Dowell (Blackhawk; 500; $2-$2.50 min.). Steady 4,600.

Dick Jurgens (Aragon; $0.90-$1.15). Jurgens, an old-time favorite here, piling up 19,000 admissions.

Art Kassel (Trianon; $0.90-$1.15). Steady 17,000.

Buddy Shaw (Latin Quarter; 700; $3-$3.50 min.). New show in with Henry Youngman replacing Jackie Coogan boosted figure to 3,500.

(Los Angeles)

Tex Beneke-Glenn Miller (Palladium, B, Hollywood, 4th wk). With strike's end swelled back to get 25,000 ducats. Last week lured 18,000, not the 10,000 reported.

Billy Butterfield (Avodon, B, Los Angeles, 7th wk). Dropped to almost 3,000.

Lionel Hampton (Trianon, B, South Gate, 3d wk). Returns neat this frame with 5,300.

Carmen Cavallaro (Ciro's, N, Hollywood, 2d wk). Around same 2,700 tabs.

Benny Goodman (Meadowbrook, B, Culver City, 3d wk). Sailing along niftily at 8,600 pasteboards.

Jimmy and Tommy Dorsey (Casino Gardens, B, Ocean Park, 6th and 3d wks). Jimmy ankled Friday, but boffo 12,500 on whole frame.

Jan Garber (Aragon, B, Ocean Park, 3d wk). Hot weather keeps this beach favorite almost to the 8,000 admish score.

'Loaded' Scripts

Continued from page 1

him to "interpret" a well known historical figure a la "private enterprise" principles.

"If we were simple enough to bring in the idea of labor unions, or a plug for Roosevelt's New Deal in such raw manner," said one scripter, "we'd deserve to have our heads chopped off. Yet these people, who supposedly understand radio, are doing that very thing, in reverse Americana. It makes for bad radio, and they'll learn that fact when the ratings come tumbling down."

The "get tough" policy is operating not only with dramat shows, but is extending now also to commercials on some top shows, and in at least one instance to the continuity for a top musical show.

It operates in another way too. In one recent show, a writer of a whodunit had both the murdered man and the hero of the piece members of the National Maritime Union. In that way, he thought, he was being fair. The sponsor wanted him to make only the murderer a member of the union. When the scripter pointed the possibility of libel in such a scene, he was told to change the whole show, leaving out all mention of the union.

Some writers are talking about taking the matter to the FCC, pointing out that in effect big bankrollers are using their shows for propaganda purposes and should be forced to label their stuff frankly as controversial.

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AFL Chi Convention Likely to Spell Fireworks for AFM, AGVA on Picketing

The forthcoming American Federation of Labor convention starting Monday (7) in Chicago, is expected to make some decisions that will have an important bearing on future activity of the American Federation of Musicians and the American Guild of Variety Artists.

AFL conclave is expected to take some action to avoid the increasing amount of jurisdictional squabbles that have been cropping up among AFL unions. It's also expected to formulate a line which would prevent one AFL union from passing the picket line of another.

Latter action is expected to have an important bearing on the talent and musician unions. It's an open secret that the AFM has it in for AGVA and the culinary unions which passed the AFM picket lines during the recent strike against hotels. AFM is reported to be especially bitter against AGVA which permitted its members to be booked into hotels on strike. It's pointed out that AGVA permitted acts which can get along without music to work. This was the case of Dunninger, who can work sans music, who was set for the Palmer house, Chicago, when AFM ordered the musicians to walk out.

One Local 802 spokesman declared that it would be its turn when AGVA might ask their aid in getting a six day week for its members, and it's conceivable that AFM musicians would pass the AGVA picket line at that time.

Some indication that a specific policy on passing of picket lines and jurisdictional squabbles will be promulgated, is seen by the fact that Paul Dulzell, president of the Associated Actors and Artistes of America, already left for the convention. It's said that he's trying to warm up various delegates to the idea of setting up a strict code of ethics on passing picket lines, and getting the AFL to formulate a rule declaring that all jurisdictional squabbles go before an AFL body, or to arbitration. Equity magazine recently carried an editorial to that effect.

Paul Small's 'Stork Club Revue' Headed by Slates

Paul Small is building a vaude unit around the Slate Bros. which calls for a lavish production and may include Betty Jane Smith and Lucienne & Ashour, besides a line. Due to open at the Adams, Newark, Dec. 26.

Understood Small is dickering to tag the unit the "Stork Club Revue" and negotiations for the title are now in progress with Sherman Billingsley. If the latter, owner of the Stork, permits use of the name it will be one of the few times he has done so.

Jan Murray signed for the Chanticleer, Baltimore, starting Oct. 10 and follows with the Latin Casino, Philadelphia, Oct. 28.

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Martin Stays With Perry Pending Guild Ruling

Pending arbitration as to whether American Guild of Variety Artists will permit Dean Martin, baritone, to ankle his exclusive pact with Lou Perry, agent, union has ruled that Martin is obligated to pay Perry commissions on his current Havana-Madrid, N. Y., date and on any other engagements until matter is threshed out.

Several weeks ago the singer notified Perry that he intended taking his business to the Abner J. Greshler agency on the usual stance that Perry had not worked exclusively in his best interests.

AGVA will set up arbitration of the matter when both sides agree upon arbitration board. Meanwhile union has directed Martin to pay the customary commissions due Perry to the union instead of direct as before, with latter turning coin over to the agent.

'Ice Revels' Strands in R. I.

Ray Schulte's new edition of "Ice Revels" melted in Providence last week without so much as scratching the surface of a rink. American Guild of Variety Artists pulled the cast and characterized it a stranding when Schulte, reportedly snarled on his opening date in Haverhill, Mass., the previous week failed to pay off. Mixup between Schulte, his backers and bookers did not spell "extenuating circumstances" to the talent union. Latter officially closed the show and should Schulte want to revive it at some future date he'll have to get fresh bond coin up at AGVA.

Upon distress signals from stranded troupe, which had obligated themselves for hotel bills and other sundry expenses and were without funds to return to New York, AGVA forwarded enough money to settle bills and provide transportation to New York, where troupe will be paid off from the $2,500 cash bond producer has up at AGVA.

Schulte had previously been on the carpet at AGVA on salary matters of his previous show last season. This, however, was straightened out by the producer before taking out current troupe.

LEONARD ROMM HEADS THEATRE DEPT. OF GAC

Leonard Romm was named head of the General Artists Corp. this week after being acting head for some time. Action, was no surprise to many especially since GAC deal with Harry Romm fell through and Leonard Romm continued to head the theatre operation. Thomas Rockwell, GAC head, made the appointment last week before leaving for the Coast. Post carries a veepee title.

Action is a culmination of one of the most mixed up affairs in recent agency history. Romm, who left GAC two years ago to join the William Morris agency, earlier this year quit the Morris post to rejoin GAC shortly before Harry Romm resigned to go into film production. Rockwell, however, refused to confirm that deal, and consequently Romm was out in the cold. He was later hired by GAC on a straight salary basis, and became acting theatre department head.

When Harry Romm came back to New York, his status again became doubtful, but when deal couldn't be made with GAC, Leonard Romm was upped to the spot.

New Nitery for Phoenix, Ariz.

Phoenix, Ariz., Oct. 1.

Sundown Club, newest of the local niteries, operated by Joe Gaddis and Morris Havens, set to open Oct. 4.

Spot will have capacity of 228, impressively big for these parts. Red Burns and band head opening bill.

Singer Gets Union Nod On Claim Vs. H'wood Nitery

American Guild of Variety Artists Hollywood branch last week collected an $800 salary claim from Starlit Run, Hollywood nitery, for George Beatty, singing emcee.

Amount involved coin due on a contract cancellation. Beatty had been booked into spot some weeks ago on a four-week contract and was cancelled out after the second week. Singer filed charges against spot at AGVA, and after an arbitration latter ruled nitery would have to pay off since Beatty held a play or pay contract. Operators complied pronto.

Meat Famine Nipping Biz In N. Y. Niteries

Meat shortage, operators claim, has brought about a considerable dent in nitery business. With viands virtually non-existant, dinner business has fallen off considerably, and many who would ordinarily visit a nightclub are dining at restaurants or filling up on fish and poultry at home.

Cafes which have been able to obtain meat say they can't always get a desirable grade, and frequently cuts are too fresh to be tender.

Situation is especially marked in east side cafes, where food is a more important item than in the Broadway spots, where dinner prices start at $2, and consequently customer doesn't expect to get too much at that tariff. But in the swankier sector, the cafe must justify higher priced bill of fare with many hard-to-obtain meat dishes. With the unavailability of meats, considerable trade is missing.

Business drop because of the meat item is causing bonifaces to wonder what's going to happen when apartments and household help again become available. It's admitted that niteries as well as straight restaurants get considerable trade from the hotel and apartment families who do not have the place nor help to do their own cooking. However, some feel that that situation won't be straightened out for several years, and refuse to start worrying about it now.

Weekend business, however, continues at ropes-up levels and consequently weekly gross is still above the pre-war average.

Sherman Awarded $1,950 Vs. Nitery On Contract Breach

American Guild of Variety Artists, via arbitration last week upheld claim of $1,950 of Noel Sherman, nitery producer, against Dinty's Terrace, Cohoes, N. Y. Nitery ops were directed to pay off claim pronto or else be declared unfair by the talent union.

Controversy stems back several weeks when Sherman had pacted a gal line into the nitery for a four week run at $650 per week, amount including salaries of gals and producer's coverage. After first week spot is reported to having decided to retrench on talent budget and cancelled line.

Upon subsequent arbitration AGVA ruled that since Sherman held the standard play or pay contract for four weeks spot would have to reimburse him for the three unplayed weeks.

Josh White Set for 40 Concerts in 9 Wks. by CC

Josh White, who's built up a rep as folk-singer through his nitery work (particularly at Cafe Society Uptown, N.Y.), has been booked for his first concert tour by Columbia Concerts, in the unusual amount of 40 dates in nine weeks. White will open tour at West Point Military Academy, N. Y., Oct. 13.

Tour will take him to Coast. White is accompanied by Josephine Premice, dancer, and Eusabio Pementel, drummer, with his brother driving the trio, by auto, for the tour.

Belvedere hotel, Baltimore, is the latest in that town to go in for names. Spot has booked Joy Hodges to open Oct. 10.

Convention Crowds Hypo 'Off Season' Biz in Atlantic City Niteries, Theatres

Atlantic City, Oct. 1.

While the regular season is over and the crowds have departed hotels are filled to capacity due to influx of conventions here. From all indications conventions will continue until next May, when new season bows in.

This is good news to two types of amusement business: the all year round niteries and film houses. Before the war stymied convention biz both depended on such visitors to keep going.

As a matter of fact the average nightclub owner here would rather deal with convention people. The only trouble is they come in crowds, and there is either a feast or a famine.

It was a good season as far as crowds were concerned and a poor one as far as spending went.

Thus, amusement spots which angled for small coin did okay. Others with higher tariffs, such as niteries, etc., didn't do as well as had been expected. Some dropped plenty dough.

Gambling Nix Hurt

Many night spots opened under impression they were in for a bonanza season, with wide open operations of casinos. This was quickly stymied by local authorities, who put the nix on gambling.

Season got underway first week in July. John Harris' "Ice-Capades" returned for first postwar year. It played 10-week season to good take in the big Auditorium.

Sam Grisman offered operetta revivals in ballroom of Auditorium with "Student Prince" first week in July. Venture folded in fourth week with $40,000 loss estimated.

"Maid of the Ozarks" tried the Chelsea hotel playhouse, which seats 800, but shuttered after three weeks.

Globe burlesque stuck it out all season, but didn't do as well as in pre-war years.

Steel pier did good business, with Hamid's Million Dollar pier not so good. Talk now indicated that some new setup is in store for Hamid's even if deal for World's Fair there doesn't go through.

Film house business was tops, with most houses playing extra late shows nightly to take care of the crowds.

Nitery Biz Offish

Nightclub business varied. Northside (sepia) spots did very well. Smaller places which offered small shows or just a band, did fairish biz.

Larger spots with costly entertainers took it on the chin. Indications are that owners will try new setup next year. They know now that without gambling casinos they can't plunge on expensive talent. Exception was Fred Orsatti, who had Gateway Casino in nearby Somers Point. Orsatti said he'll operate spot again next year. His policy was no admission or cover for week nights with a $1 or $1.50 admission on Saturday nights. He brought name bands in, had no restaurant, offering payees drinks and sandwiches.

Despite OPA and its price scale, and conditions in general, restaurants here were packed throughout the season, with lines during the supper hours.

After years of discussion, the resort's racetrack opened in mid-July and did far more business the first half of its split 42-day meet than its sponsors had expected. It is now in the second half of meet, and will close Oct. 5. Business is not up to that of the summer, according to betting and payee checks. Night spots which expected to greet more customers apparently have miscalculated. There just doesn't seem to be any, or too many, of these racetrack folk around.

Havana's Pitch For Tourist Trade

Chicago, Oct. 1.

Havana businessmen worried over the loss of tourist biz to Florida and lately to Mexico City have formed a syndicate to bring Americans to Cuba in large numbers, according to Jack Kearns, boxing promoter, who's going to Cuba soon to look the situation over.

Number one draw on the island is figured to be the new stadium-casino. Stadium will seat 40,000 and have facilities for all sporting events, which will enable Cuba to make a bid for the return of the big leagues, which formerly trained there, but which, due to lack of space, drifted to stateside locations. Addition to the stadium will be a deluxe hotel, which will harbor a gaming casino, and it's planned to bring name acts from the U. S. to bolster attendance at the latter. As many of the name acts as play Florida spots and care to make the hop will play the casino.

Ground has already been broken, and as no priority problems exist, the syndicate running it expect that the stadium and casino will be ready to start activity late this winter. Among those interested in the group are Kearns and Herman Taylor, Philadelphia sportsman.

Married Team Split So Hubby Can Take Legiter

Marty Barrett and Bunny Easton, who recently returned from overseas tour for USO-Camp Shows, will temporarily dissolve their vaude act. Barrett has been signed for a principal role in Herman Timberg's upcoming legit, "Knickerbocker's Children," shortly due in rehearsal.

Miss Easton, who in private life is Mrs. Barrett, will sit this one out to keep the home-fires burning.

N. O. Niteries Hit by Worst Slump; Need Plenty Tourist Trade to Survive

New Orleans, Oct. 1.

The night spots, long the hard core of the city's lush tourist trade, hit an all-time low this summer. Anxious proprietors say business was the worst in history, and are hoping for a new wind to fill its sagging sails this autumn and blow it out of the doldrums.

Although the operators expect the fall to bring a boost in trade, they see no prospects of a return of the golden, free-spending days any time in the foreseeable future.

Hardest hit have been the small spots on "off" streets. Big, well-publicized clubs on Bourbon street and the French Quarter's other principal thoroughfares have been holding up fairly well, though the packed houses and long, waiting lines of the bonanza war years have faded.

Smaller spots on dimly-lit streets present a lonesome spectacle. Clang of an off-key, tinny piano and the rasping warble of a shopworn baritone or soprano often bounce back from empty tables and stools.

Clubs among the favored few look busy enough. But their take, say owners, is just fraction of what it was two years back.

While other cities are reported as having a boom in nitery business, the slump here is puzzling to veteran operators.

Several reasons are offered.

The biggest cause is, of course, that the war is over. The number of servicemen in or passing through the city has dipped sharply, and happy-go-luck soldiers and sailors were always fast boys with a buck.

But their absence alone, say operators, would not cause the present drop.

They make a lot of other guesses. One heard frequently is that enforcement of the city's anti-gambling laws is driving the after-dark trade to neighboring Jefferson and St. Barnard parishes, where the gambling palaces are operating wide open and are heavily patronized.

The spots in the historic Vieux Carre are offering just about what they always did. There is a lot of variety. They run all the way from bars-in-the-wall, where the drinker who fancies quiet or a collection of odd characters can get both, to the night clubs that present full-scale gal shows.

Big night is still Saturday night, when business is generally good, but not enough to satisfy even the most optimistic operator From then on it's mostly offish biz in the owners' books.

Fall is going to sweeten the tourist trade and pull the industry out of the dumps, owners hope. "If it doesn't," one insisted somberly, "we'll be out of business."

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BROWN HOTEL, Louisville, Ky.

Maude Davis Teaming With Jay Brennan in Act

Maude Davis, who until recently teamed with the late Nan Rae, is resuming vaude work with a new partner. She's being teamed with Jay Brennan (ex Savoy &) and will continue as a comedy act.

Act is set to break-in in about two weeks.

Jane Frazee With Hal McIntyre

Jane Frazee, film player, is being packaged with Hal McIntyre's band on a vaude tour.

Miss Frazee, prior to going into pictures, was part of the Frazee Sisters, singing team.

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Panther Room, Chi, Resumes Shows Nov. 8

Chicago, Oct. 1.

Sherman hotel's Panther Room, on a straight band policy for past months, resume its show policy Nov. 8 with Alphonse Berge ("Great Drapo") and College Inn Models. Policy may be temporary, name bands remaining the main future. November date is still open for an orch, however.

Winter Rematch For Zale-Rocky

By JACK PULASKI

Tony Zale, the middleweight title-holder, and Rocky Graziano, whom he kayoed suddenly last week at New York's Yankee Stadium, have been rematched for Madison Square Garden next March.

The fistic action in the New York ball park last week indicates that top attention will be centered upon the 160 pounders. Zale may be another Stanley Ketchel, for he sure is a sweet mauler, a boy with so much courage and stamina that even fans who bet against him had to admire the guy from Gary, Ind.

Zale is expected to be ready for Graziano indoors this winter and, if so, the tough East Sider is likely to be eclipsed earlier, for Tony fought from the second round on with a damaged right mitt. Yet, he sunk it up to the wrist into Rocky's midriff (remember Bob Fitzsimmons and his solar plexus punch?) and lashed out a left hook that sent the kid down on his pants. There he sat, hearing himself being counted out, grabbing the ropes trying to get vertical while his arms were powerless, in the fateful sixth round.

The suddenness with which Zale delivered the lethal socks roused the crowd to a frenzy. He showed his stuff in the first round, when a left hook first sent down the contender. Fans didn't expect that at all, dope being that Rocky would kayo the champ within the first three rounds. That part of the chatter was nearly right, for more than once it looked like Zale was washed up, especially at the end of the second round, when the champ was down as the bell clanged at the count of three. Then again in the fifth when he looked so weary that it looked like curtains.

It was 2-1 against Zale when they entered the ring, one of the few instances where a champ was the underdog in the betting. The wise money figured that as Zale was in uniform for around four years, he'd be easy pickings for the younger mauler. But the guts and explosive fists of Zale were discounted. Up to the time of the sensational finish, the battle royal was about even up, though there may have been an edge for Rocky. The kid at "10" wanted to start fighting again, his head having cleared, but he didn't protest as he heard Referee Ruby Goldstein yell "10" in his ear.

There were nearly 40,000 in the Stadium, topping the attendance to the Louis-Mauriello fight. Latter event was exciting despite its brevity, but the Zale-Graziano thing had fans exhausted and involuntarily punching with the punchers. Again the top was $30, as in the Louis-Mauriello scrap. While the top shelf was only $3, it was not sold out.

Foster in On Talent Deals

Harry Foster, head of the Foster agency, London, William Morris agency representatives in England, arrived in N. Y. this week to conclude some talent deals.

He'll spend 10 days here, and will plane out to the Coast next week.

Former Club 18 Adding Acts

Former Club 18, N. Y., which has been operating as Dixon's steak house, a straight eatery since talent foldo of last spring, is set to resume talent Oct. 7 with booking of the Joe Mooney quartet. Freddie Lamb continues as operator.

Club 18 tag will not be resumed.

Luis del Campo into Mocambo, Philadelphia, Oct. 20, booked by American Artists Bureau.

Romany Room, Washington, D. C., resumes floorshows Oct. 8 with bill topped by Buddy Lester.

Lou Holtz has been set for the Mayfair, Boston, starting Oct. 23.

Big Void In Bermuda

Continued from page 1

romance give for free. There is no legitimate theatre. Nitery floor shows do not exist; though five hotels and three "clubs" overlooking the phosphorescent ocean offer star-lit dancing, on terraces bordered by hibiscus and cooled by trade winds. Local talent is nil or unawakened. Infrequent Negro singers are available for the frequent private patio or beach parties. The best are the five Talbot Bros. who, in painted strawhats, strum and sing Broadway hits and local classics like "Mr. Trimingham and Mr. Trott," a satire on merchant landowners.

The one radio station, ZBM, offers relentless commercials, recordings and BBC news only; and, incidentally, it charges for auditions.

Churches outnumber pubs three to one. Even the swank "21" on Hamilton's Front street battens down daily at 10 p.m. and all day Sunday. Bermuda is not the West Indies; the Sloppy Joes and Dirty Dicks are strictly Havana and Nassau. There is no waterfront cafe.

Of the 14 picture theatres scattered through Bermuda's nine violently prideful Parishes, the first to be air-conditioned—the Playhouse in Hamilton—opened a week ago. All films come from the States. Musicals pull biggest.

The amusements derived from shopping are limited, due to the fact that everything must be imported into this non-industrial, non-agrarian series of islands, even onions, avocados and horse-feed. But with persistence and luck, a traveler can find more than his $100 worth of duty-free English doeskins, woolens, Kent brushes, cashmeres, shoes. There is a dearth of French perfumes, and when they do arrive prices will be double pre-war. Tourists can also pack the products of two native arts and crafts: cedar carvings and perfumes. The cedar is aged in sunlight, and tooled into furniture, plates, bowls, boxes, handbag handles, et al, and sold in various shops, the best of which is Trimingham Bros. Perfumes are concocted from passion flowers and oleanders in the Lili factory, a pink and white stucco house set in a tropical garden. Scotch whiskey, except the Scotch-type blend, is scarce, again due to transportation difficulties. But Canadian Club is $2 a bottle, Martell's cognac around $3.80. (U. S. Customs allows five fifths duty-free.)

Legit Idea

One show business plan is in ferment. Margaret Hughes (Wharf theatre, Provincetown), now Mrs. Ambrose Gosling (a Bermuda first family), is organizing a stock company on the Provincetown Players formula. Cleon Throckmorton designed the theatre to spaciously seat 500. If building conditions improve, the Bermuda Wharf theatre will be active in middle 1947.

H. W. Pedrolini, who runs the Eagle's Nest hotel, is scouting in N. Y. C. for a miniature all-girl orchestra of four. When he finds them, they will be Bermuda's first spice of life since the USO headliners made a Bermuda stop.

The advent of the 8-and-10-horse-power motor car (British) made it possible for one vacationer to drive 11,000 miles in 14 days; equivalent to three times the length of Bermuda every day. He says he took it easy, merely sunning, spearfishing and swizzling in different parts of the islands. Cars cost $1,600; there are around 350, of which 100 are licensed taxis. Speed limit is 20 mph. Drive-yourselves are not available but bicycles now have putt-putts on their sterns. . . . The oldest Masonic Lodge in the Western Hemisphere, 1620, is in St. George's Parish. The annual rent of one peppercorn is ceremoniously placed in the Governor's hand . . . Bermuda's pop is 35,000, of whom two-thirds are Negroes. The most interesting live on St. David's Island; were once pure Pequot. Without folklore, they nevertheless have identity, legend and tradition, and sing a special song, the endless repetition of two words, of which are "Black stockings, black stockings . . ."

All new real-estate developments are planned on the cottage-colony idea; separate pastel houses, with lime-washed roofs (to catch rain-water), telephones and iceboxes, and a central eatery. Bermudians admit the era of the big hotel is kaput . . .

The international inflation is intensified here. Vacationers who rent houses seasonally, and transients avid for fun, gripe they are forced to spend twice their budget. This is an insoluble act of God, due to Bermuda's inorganic geography.

Though Bermuda, strategically, is one of the most important islands in the Atlantic, spiritually it is one of the most isolated in the world. President Truman's visit made little impression on Bermudians, who, far from being lotus-eaters, are colonial, starchy, and resent the "strangers" who supply their lifeblood. As one of them insists, "If the angel Gabriel dropped from Heaven and walked down Front street, we'd wonder why they hadn't sent us God." This chronic contradiction between an ivory-tower wishful think and the deadline of reality is, of course, Bermuda's charm.

Globe, Boston, Tosses Burley When Sapolioed Shows Fail to Pay Off

Boston, Oct. 1.

Globe theatre, Boston, long stronghold of burlesque, has switched to straight film policy.

Al Somerby, operator of the Old Howard, which used to switch bills with the Globe as part of the circuit, sez: "Patronage for clean burlesque in on the wane."

Main trouble is the Hub censors, smarting from frequent attacks on their policy of clipping the legit theaters, but letting burlesque run wild. Latter's sapolioing edicts on the bump and grinders lately has made such operations unprofitable.

Chico Marx has been signed for the Mayfair, Boston, starting Oct. 9.

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Capt. Matt Duffin With Paris Agcy. Working Out Interchange of Talent

Capt. Matt Duffin, formerly of the Duffins dance team, sailed for Paris last Friday (27) to set up bookings for American acts in Europe and to bring European acts here. Duffin is working as an associate of the Albert Travel Agency in Paris and as Continental rep for Moss Empire and General Theatres, British vaude circuits.

Problems of taxation, food, and transportation are stymieing the booking of American acts overseas and Duffin doesn't look for much action on this side of the talent interchange for at least six months. England, Belgium and the Scandinavian countries are the best bets for American acts currently, since it's possible to get exchange currency out of those territories. France, with a tremendous demand for American acts, is impossible at present because the French government won't permit payment in American dollars.

Duffin spent several weeks in Paris after being separated from the Army and during that time set Waro and Astri, European jugglers, for Ken Murray's "Blackouts" beginning in December. Agent also brought Marion Bedry, French musical comedy star, to the U. S. Latter is now taking screen tests on the Coast and both Warners and Universal-International are reportedly interested.

During the war, Duffin booked and produced shows for the U. S. Army, employing European civilians. He hired more than 2,500 European acts for the European version of the USO-Camp Shows circuit.

NVA TO FETE JOE VERDI FOR TOP WELFARE WORK

National Variety Artists will salute Joe Verdi, dialect comedian, at a special "Clown Night" shindy in its New York clubrooms Sunday evening, Oct. 20. It's in appreciation of his work as Chairman of Welfare for organization.

Verdi is a vet vauder who had been teamed for years in the Clark & Verdi Italian dialect vaude act. He was also in the legiter, "A Bell for Adano."

At recent meeting of NVA Lester Rose, of club's Entertainment Committee, was upped to first-veepee to serve out unexpired term of Tom Smith, recently resigned.

'McGivney for 'Blackouts'

Owen McGivney, American performer who's been working English vauders for many years, is returning to the U. S. to appear in Ken Murray's "Blackouts" starting Dec. 1.

McGivney is slated to sail on the Queen Elizabeth Nov. 6.

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Flippen's Coast Nitery

Jay C. Flippen, stage and radio comic, has joined the ranks of west coast bistro operators with opening of his Chez Cobar, Beverly Hills. Flippen signed pact and posted bond with AGVA last week.

Other spots pacting with talent union and laying cash bonds on the line are Andrea's, Syracuse, N. Y.; Quonset Club, Wickford, R. I.; 47th Street Follies (Somerset hotel, N.Y.); Club Fiesta, Jackson, Mich., and Pelham Inn, N. Y.

AGVA Will Arbitrate Trio of Beefs Vs. Nitery Ops, Line Prod.

Trio of controversies between performers and employers will be ironed out via arbitration at American Guild of Variety Artists today (Wed.). All involve premature cancellations of pacts, according to Dave Fox, head of N. Y. local of the talent union.

First on the agenda is claim of Muriel Jayne, songstress, against Babette, operator of Babette's nitery, Atlantic City. Singer claims she had been booked for week of Sept. 10 and cancelled after first show. Another is claim of Roy Carter vs. Walters' Cafe, Bridgeport, with similar cancellation beef by performer and likewise Sally Brown, dancer, who claims to have been nudged prematurely, despite contract, by Hal Sands, line producer.

Accordng to reports employers involved claim they were unsatisfactory as reason for cancellation, but this may not stand up in Carter's case, according to union, since it was a repeat date for him. All have been notified to be on hand for the hearing.

10%ERS GO 100% IN FETEING JESSE KAYE

Vaudeville can't be dead. Not as long as 150 agents plus a representation of bookers can afford to shell out $12.50 for a dinner. All told, about 175, including a dais of Loew executives, turned out Monday (30) at the N. Y. Astor hotel's North ballroom to pay tribute to Jesse Kaye, the Loew talent booker who leaves for the Coast Saturday (5) to head the Hollywood office of M-G-M Records.

Gathering was one of the largest farewell shindigs held in recent years, and general comment was that it wasn't the promise of roast beef, a considerable item these meatless days, that caused the percenters to shell out the commissions on a $125 date for a ducat to the affair.

As Joe Vogel, M-G-M veepee, put it, a more inarticulate bunch were never on a dais before, and consequently speeches ran less than an hour. Vogel pointed out that many of them had never made a dais before, but that was patently an error as C. C. Moskowitz, Oscar Doob, Gene Pickert, Sid Piermont (Kaye's successor) Carter Barron, Mike Rosen, Rabbi Joseph Burstyn, Sam Kaye (Jesse's father), and Sammy Rauch, are of the dais type and have been occupying No. 1 tables for years.

Happy Felton, toastmastering the shindig, admonished speakers to be brief, and general tone despite Joe Phillips' oft-told story was only a few grades away from quiet dignity. Phillips' yarn was needed to provide a change of pace, and the two femme Astor employees who sneaked in to watch the sessions probably were never so embarrassed before.

Kaye was gifted with several gift envelopes calling for luggage, a stop watch, and other items. He was the organization's vaude booker for five years, coming from Fanchon & Marco, where he booked the Roxy theatre.

Probstein's Added Chore

Norman Probstein, assistant to Sammy Rauch, Roxy theatre booker, has been named eastern talent representative for the Chase and Park Plaza hotels, St. Louis.

Chase hotel is a heavy name band user, while Park Plaza uses name shows when available.

Elswit Shifting to Coast Office of Morris Agcy.

Fred Elswit, who rejoined the William Morris agency after four years in the Army, is slated to go to the Coast office of that agency Jan. 1. He'll work with Benny Holzman on personal appearances of film players.

Elswit, now working in the Morris vaude department, was with Gen. MacArthur's intelligence staff in Tokyo.

O&J Carnival, N.Y. Deal Set at 10G

Deal for Ole Olsen and Chick Johnson to open at the Carnival, N. Y., early January is set for signature this week. Details have been worked out and pact now awaits signature by the comics. It's their first nitery date.

Negotiations between the comedians and Nicky Blair, Carnival operator, have been in the works for some time, but deal struck some snags because of the money angle. Blair, it's reported is shelling out $10,000 weekly for the duo.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Oct. 1.

Jerry LaRose Gardner, professionally known as Princess Natoma, dancer, is a new arrival at the Will Rogers.

Emerson Buckley, musical director, here for observation and checkup, before resuming with WOR, N. Y.

Sol Title mastered routine and operations and left for the Big Town.

Sam Lefko, former RKO staffer, handed 10-day furlough which he'll spend at home in Philadelphia.

Robert Goldstein, who recently underwent "Rib" operation, recuping at the Rogers.

Send birthday greetings to George Fee, Elda Benedict, Robert Goldstein and Dr. F. Montana, all at the Rogers.

Henry Hudson, former minstrel, who's had plenty setbacks, now permitted mild exercise and weekly downtown gander.

Frank Hoffman shot in from N. Y. to visit wife Betty, who is making nice progress via rest routine.

Victor Gamba penciled in for the Munaldi operation with Dr. W. Woodruff handling.

Inez Dolores Liverpool, dancer, who beat rap here, vacashing in New Hampshire.

Among the old timers who have seen over 25 years in show biz and doing nicely at the Rogers are Dick Moore, Moe Gould, Sig Mealy, Walter Hoban and your reporter.

(Write to those who are ill.)

Florida Bistros Shake Off the Blues To Plunge Heavier Than Ever on Talent

Silverstone, Rice Elected By Thea. Chapter of AVC

Jonas T. Silverstone, counsel for American Guild of Variety Artists, was reelected chairman of Theatre Chapter of the American Veterans Committee.

Vernon Rice, drama critic of the N. Y. Post was named secretary, while Allan Manson, of the "Call Me Mister" company; Hal Gerson, press agent, and William Woodhouse, actor, were named vice-chairmen. George Hall remains treasurer.

Contract Snarl Delays Settlement of Savo's 2G Claim Vs. E. M. Loew

American Guild of Variety Artists is putting on double pressure to collect $2,200 salary claim due Jimmy Savo, panto comedian from E. M. Loew, theatre operator who operated the Latin Quarter, Miami, last winter. Savo recently underwent amputation of an infected leg and has been recuperating nicely since.

Amount due Savo, according to AGVA, is for unplayed time due to Loew's sudden closing of the Latin Quarter last spring. Savo had reportedly been booked into spot for three weeks but nitery closed after his second week. Loew had bond up for other acts and line but had not posted for Savo, through comedian dealing direct with Loew and failing to submit contract to union for okay.

When AGVA stepped in some time ago to collect claim it was found that Savo had signed contract as Jimmy Savo, Inc., rather than an individual, with Loew's attorneys claiming the talent union had no cause for action since Jimmy Savo, individually and not as a corporation, was a member of the union and that the row was a private one between the comedian and themselves and should be settled between them without union interference. Loew is reported to have offered Savo $1,200 in settlement, which the comic refused and threatened to take the matter into court. He bad been ill since.

Just what AGVA can do, if anything, in aiding Savo to collect remains a moot question.

Florida nitery operators have abandoned all the resolutions made after last season when they swore they'd cut down on talent expenditures so that they could wind up the season on the black side of the ledger. Competition for talent is likely to reach its peak this year, with bonifaces getting two headliners for every bill, and paying super-salaries as well.

Indicative of the trend is seen by the fact that Murray Weinger is set to sign a deal with Milton Berle to open at the Copacabana, Miami Beach, at an arrangement that would call for a $12,500 guarantee—highest nitery salary ever to be paid a performer.

The Beachcomber which previously booked Jackie Miles for $4,000 is making the opening bill a double header. Spot inked Gypsy Rose Lee also at $4,000 for Dec. 19. Billing difficulty in a case of that kind was settled with a clause giving Gypola equal billing with Miles. Miles has also been set for the Latin Quarter, Palm Island, following this date.

The Copacabana, in addition to going the limit with headliners, is having a production show with Benny Davis tunes. Opening show will consist of Harvey Stone, Frances Faye and Paul Sydell. Spot also has booked the Ritz Bros. and Weinger, who has been in New York for sometime is still dickering for other top names.

Five O'Clock club has pacted Diosa Costello and Pupi Campo, with Joey Adams, Mark Plant and Tony Canzoneri set to follow.

Sole question mark on the Florida scene is the Colonial Inn, which so far has not announced talent plans. Spot is definitely set to open, but under whose management is not known. Sam Salvin, former Monte Carlo, N. Y., operator, has hired a headwaiter for the spot, but it's denied that he has any connection with the club.

That spot, located in nearby Broward county, is reported to have come out last season $2,000,000 ahead, mainly because of casino activities. Myrt Wertheimer, managed, but he's reported out this year.

Most other clubs, with the exception of the Copacabana, are reported to have dropped heavy dough, and were determined at the close of last season to "quit working for the talent," but keen race for names has caused them to drop previous resolutions.

Tommy
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IMAGINARY LITTLE GIRL
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Persian Room, N. Y.

The DeMarcos, Lillian Cornell, Joel Herron and Mark Monte Orchs; $1.50 couvert.

There's something the seasoned vets have which the upstarts in show business just ain't got—yet. Eventually they become warhorses and they look back at the new crop with the same askance. Take the DeMarcos—and very easy to take, too—frixample. Or Astaire. Or Ted Lewis. Or Berle. Not to mention Joe E. Lewis, Allen, Benny, et al. Each is possessed of a poise and positiveness that nothing but seasoned showmanship can achieve. In whatever they do they take command.

And it's never sc well demonstrated as with the suave DeMarcos, easy on the eye, ear and terps. You take the dancing for granted, and likewise Sally DeMarco's good looks and stunning wardrobe (couturier Nettie Rosenstein got ad lib billing at the preem) as you do Tony DeMarco's impeccable tails and terps. But the ear is something new. This routine is a conversational, music-less conceit, as they dance quarter-notes, half-notes and eighth-notes, each taking the opportunity to "shine," although he smartly throws it all to his femme vis-a-vis, conversationally, naturally and with consummate ease tell her how well she looks; that "the folks apparently like them tonight"; "we may as well permit Joel (Herron) to take it easy while we do a few steps without music," and the like.

The DeMarcos uncork a routine from their opening "Holiday for Strings" through the bolero ("Got You Under My Skin"), foxtrot ("S'Wonderful"), tango ("Nostalgias"), samba ("Tico Tico"), and the ensuing polka vs. rhumba, "challenge" (sans music) and "Merry Widow" waltz that's a treat for the auditor. In between, they use their trademarked chairs at the floor table for respites and conversational interludes. Neither is strained, damp or panting. Whatever it is, they look as composed and not overheated as if they were dancing for their own pleasure in privacy. That phase alone is refreshing. This is their nth return to the Persian Room, and they can continue coming back indef.

For the rest Joel Herron, who last season accomped Jan Froman, and who was bandleader at the Versailes, heads a dansapation compelling team of three strings, three reeds and four rhythm, with the maestro's entr'acte specialty, "Warsaw Concerto," registering. Lillian Cornell (New Acts) precedes the dancers.

Noticeable in this era of shortages that one thing not lacking is the Plaza courtesy and catering. Maitre d' Fred, at the door, somehow maintains a class crew—and this should be a cue for many spots which apparently don't know there's a peace going on—whose hospitality does much to offset the menu deficiencies. And they are deficient! Especially with hotels, which now, as in the war years must maintain meticulous integrity on ceilings abhorrence of blacketeering and the like. In many respects this has hurt the hotels hard where straight food is a factor; but in the entertainment rooms apparently, the attractions are a sufficient antidote. *Abel.*

Zanzibar, N. Y.

Ink Spots (4), Thelma Carpenter, Peg Leg Bates, Dusty Fletcher, Hot Shots (2), Princess Nyoka, Joyner & Hamid, Line (12), Eddie Vinson Orch, Claude Hopkins Orch; $2 min.

Luring them in with a snappy, full-bodied, top-budgeted sepia revue, the Zanzibar continues to offer one of the most attractive bargains in the Broadway sector. Besides getting a big vaude show and a palatable meal for their tabs, customers are furnished with a large square on which to dance to the continuous music of Eddie Vinson's and Claude Hopkins' orchestra. At the preem show, the payees were being stacked up in layers.

New layout is topped by the popular Ink Spots quartet with solid support lent by the warbling of Thelma Carpenter and extraordinary hoofing by Peg Leg Bates. Show is deficient somewhat in the comedy department and matters weren't much improved by the last-minute addition of Joyner & Hamid to supplement Dusty Fletcher's antics. Addition of a half-dozen show girls to the regular line hypos the general eye-appeal and their costuming and production numbers register okay.

Ink Spots run through their regular routine of emotive ballads including "Prisoner of Love," "To Each His Own," etc., and have trouble bowing off. Those tricky falsetto tremolos by Billy Kenny, quartet's pivot man are sure-fire selling points despite their frequent use, and even over-use. Smart showmanship by the group gives the crowd exactly what they want.

Introductory appearance of Miss Carpenter into cafe life via the Zanzibar was a dangerous route, considering the boite's size and hectic crowdedness. But the gal comes through solidly, completely dominating the scene with her looks and voice. Peg Leg Bates, who also emcees the program, delivers those incredible one-legged acrobatic terp steps that amaze the spectators.

Rest of the bill is comprised of the Hot Shots, a pair of fast-stepping tapsters; and Joyner and Hamid, who give out with stale comedy patter not up to standard of the rest of the show. Dusty Fletcher's drunk act is effectively tilted for laughs although his dance routine makes for a weak windup. Princess Nyoka, billed as an East Indian muscle control artist, gives out with some interesting torso and hand contortions but without any exotic fireworks.

Eddie Vinson and his orch background the show with a nice beat.

Panther Room, Chi

(SHERMAN HOTEL)

Chicago, Sept. 20.

Louis Prima Orch (17) with Judy Lynn, Jack Powers, Tune Timers; Carl Marx; $1.50-$2.50 *min.*

The gravel-voiced lad of swing opened in the Panther Room for a four-week stay. For the boys and girls that expected Prima to blast the roof there was a little surprise . . . the New Orleans maestro plays a nice brand of dance music. Of course, he doesn't neglect his novelty numbers such as, "Angelina" but, in main, Prima has a good commercial band.

Band carries 17 pieces—5 reed, 8 brass, 4 rhythm, plus two soloists and a new song quartet, the Tune Timers. Band is youthful and makes a nice appearance in cardinal colored jackets.

Prima opens show with "If You Were the Only Girl" and is joined in the chorus by shapely Judy Lynn. Pair swing into a nice bit of byplay, a la Arthur Murray. Band then jumps into its latest disking, "A Flea and a Fly Were Caught in a Flue." The Tune Timers, three chicks and a boy, really sell the number. Group then chants for an encore, "South America Take It Away," which is just so-so.

Charlie Leeds, tenor saxist with band, makes a production number of "Stormy Weather." The guy has good style with a gutter kick in some passages. Prima then rides into one of his best recordings, "Angelina." Even the customers that didn't understand Italian liked the swingy lyrics.

Jack Powers baritones "Prisoner of Love." He would do well to stop acting with a Sinatra stoop as he is over six feet tall and huskily built. Starts to sell when he lays off hugging the mike and socks over the ending.

Band boys get together on the finale and send "Brooklyn Boogie." Maestro takes a few licks to show the swingsters that he can still ride with the rest of the men.

Carl Marx, who enters his 10th year in the Panther Room, carries on with his genial clowning.

Zimmerman's, N. Y.

Olga Orlova, Helen Wenzel, Paul Arnold, Sinclair & Alda, Esiga Bela, Gene Kardos Orch (7), Jansci Makula Gypsy Orch (5); no minimum weekdays; $2 min. Saturdays.

Zimmerman's Hungaria, N. Y., continues to maintain its traditional lure of family trade and others who take their food seriously and entertainment homeopathically, which has long since paid off neat dividends and still does for that matter.

Zimmerman's stars the chef and his culinary achievements rather than entertainment. Its full course dinners from $1.25 up, and surprisingly palatable, have built the spot into a profitable operation. News of the bargain has mounted through the years and consequently this subterranean bistro continues to pack them in nightly.

There's also two bands for showcutting and customer dansapation and a modestly budgeted floorshow of four acts that suffices as entertainment. Also a homey atmosphere that immediately puts the customer at ease and the friendly spirit is contagious.

Paul Arnold, tall, dark and baritoney emcees floorshow and spots his own song sesh further down. He brings on Helen Wenzel, youthful and nifty-looking gal in abbreviated costume for a brace of tap-twirls neatly done and appetizing.

Olga Orlova, songstress, is a natural for the spot with her Russe, Spanish and English chanties. Garbed in attractive Russian costume which sets off her fine points, she tees off with "Sleighbells" in Russian, then "Play Gypsies" in English for change of pace to set her pretty with the payees. Comes back for "Lady of Spain" and "Russian Gypsy Song" for additional palm-whacking. Gal is a nifty looker and has acceptable pipes. Arnold takes over and does neatly with "Song of the Open Road" and "Beguine." Sinclair and Alda, ballroomologists, take it away for clever dansapation, with waltz and samba particularly effective. Between numbers Esiga Bela gives out nicely on the cymbalom on "Mexicali Rose" and Hungarian folksongs to merit appreciation.

Gene Kardos orch does okay on showcutting and customer dancing with Yansci Makula's Gypsy combo alternating on the bandstand for the terping. *Edba.*

Club Belvedere, Pitt.

Pittsburgh, Sept. 28.

Max Baer, Slapsie-Maxie Rosenbloom, Roy Sedley, Floria Vestoff, 3 Little Sisters, Helen Lynn, Fats Marko, Gordon Edwards, Tommy Reynolds Orch (13); $2 cover.

There are probably few clubs in the country that'll back the Belvedere into a corner. Estimates vary what it cost Henry Lewis to put this place up about 18 miles from heart of Golden Triangle; they slide between $200,000 to nearly 300 grand. Whatever the figure, spot looks it. Room's big, ample, niftily decorated, and all in good taste with a big circular bar at one end and the bandstand at the other.

Floor extends out from the stand, with the tables on three sides. Seats around 800. Lewis, who once owned a small drinkery in nearby McKeesport, has been working on the Belvedere for around two years now, and some of outside, marquee, etc., hasn't been completed yet. Opening night, in fact, there wasn't even a sign to show it was the Belvedere.

Entrepreneur's going to have his problems. The location, for one thing. McKeesport, only a short hop away, won't be able to support it, and Belvedere's a sleeper jump from downtown Pittsburgh. This needs transient trade, and where's it to come from? Although prices for food and drink are reasonable, spot has stiffest cover charge town's ever had. For the getaway show it's 2 bucks per person. Lewis says, however, it'll depend on cost of attraction, and some weeks it'll drop to $1.

Getaway show is a mistake. Pittsburgh's never been a fast, hep town from a cafe standpoint, and Max Baer and Maxie Rosenbloom are strictly for that type of audience. Opening night they were probably wondering time and again what hit them, when some of their stuff, generally sure-fire elsewhere, fell flatter than a steam-rollered pancake. By the second show they had caught on a little, dipped into the corn-and-blue barrel, and did a little better. But still not well enough. A place this size is hardly their forte anyway. Too much of their stuff went over the closely packed-together heads. The Maxies are for the gambling-racetrack-show-wise mob, and that lets Pittsburgh out.

Roy Sedley works hard, both on his own and with the two Maxies, and fares better than the stars themselves. Floria Vestoff has slowed down quite a bit since her last time around here, but manages to make a fair impression with her taps and spins. Three Little Sisters open with good, fast acrobatic turn, and singing single is on mostly for heckling purposes by the Maxies. Boys have Gordon Edwards at the piano for accompaniment and Fats Marko, a funny fellow, to help with the hellzapoppin stuff.

Tommy Reynolds' orch okay for both dansapation and the show, and Reynolds himself proves a whiz on the clarinet in a couple of numbers interwoven into the non-dancing entertainment. *Cohen.*

Blue Room, N. O.

(HOTEL ROOSEVELT)

New Orleans, Sept. 25.

"The Skyway Express," ice show produced by Don Arden, with Arnold Shoda, Terry Brent, Phil Romayne, Hertha Garon, Alice Farrar, Rae Hoyt, Mary MacInnes, Moris Sherwood Palmer, Patsy O'Day, Kay Guier, Dorothy Chandler; Dean Hudson Orch (18); $2.50 min. Sat. and Sun.; $1.50 other nights.

It was worth waiting for reopening of the new Blue Room. No expense has been spared to give cafe society a nocturnal rendezvous it can be proud of. The opening night capacity crowd had admiration written all over their faces for the spot's lavishness and taste, dreamed up by Jac Lessman and executed by John J. Bryner, chief engineer of the Roosevelt hotel.

The new room is cheerful, gay, smart, intimate, and oozes with ultra-sophistication and luxury, from its deep blue walls and ceiling to its rose-red upholstered chairs; from huge white simulated sea shell behind the band to its studded white leather alcoves; from the huge chandeliers, tall, white tapers on walls, to the chubby cupids dangling from the ceiling.

The new entertainment policy of the room, all on ice, is also very much in keeping with its other appointments. Billed as "The Skyway Express," the show is presented on a hydraulic, vanishing rink which comes from under the bandstand. It proves a fine display of vibrant showmanship and the huge crowd which packed the nitery was loud in its bravos and palm-pounding for the acts.

It was hard to pick the best act. But the brilliant ballet skating of Arnold Shoda to Gershwin's "An American In Paris" is outstanding and gets prolonged applause. And nifty is the word for the grace of Terry Brent and Phil Romayne in their dancing in "Land of the Pyramids," another ballet turn.

Tiny, delicate-featured Alice Farrar (she's a local kid whose real name is Barberito) is a featured member and her skating solo of "Warsaw Concerto" was a fine display of grace and finesse on the blades. Featured, too, is blonde, Viennese Hertha Garon, whose skating waltz to "Flamingo" is in the best tradition of her native land. And not the least of the revue's features are the kids of the chorus. Outstanding is their Haitian voodoo number.

All in all, the show is lavish, colorful, gay, fast-paced and thoroughly professional.

Backing up show and playing for dancing, too, is 18-man band of Dean Hudson, a burly, blond maestro, who is making first appearance here. Crew impresses as a hard working group which plays music with competence and confidence. The band can play it sweet or heat. It is pleasant at all times, not overarranged and with good respect for melody.

In addition to giving the show fine support, the band makes a distinct musical contribution of its own, and keeps the dance floor crowded. Band has talent of own, with Sonny Stockton and sultry-voiced Frances Colwell doing the vocals. Both have nice pipes and the gal is a blond looker with a nifty-chassis. Frank Castle, saxophonist with band, does an imitation of Phil Harris and "The Darktown Poker Club" for laughs and kudos. Hudson emcees show competently. *Liuz.*

Walnut Grove, Balto

Baltimore, Sept. 26.

Lou Holtz, Ray & Pedro, Jo Andrews, Nils & Nadynne, Tune Toppers (4), Vincent Lopez Orch (14) with Bruce Hayes & Patti Dugan; $2.50 *min.*

Most elaborate nitery setup in town opened by Frances McLane and budgeted for top entertainment got under way here Thursday (26) night with a seating capacity of 1,000 and said to cost well over two hundred grand to complete. Located considerable distance from center of city and essaying two frolics nightly at 9:30 and 12:30, spot is dependent upon drive-in trade with facilities to park 500 cars, an underlined feature. Same minimum charge ($2.50) prevails nightly including weekends and present nut will have to be met by early spill making late show seating available. Top-heavy advertising budget in line with dough laid on the line for decor and entertainment has them coming since opening with Lou Holtz and Vincent Lopez set for two weeks to be followed by new layout headed by Willie Howard and Johnny Long orch.

Lopez and combo of six brass, five sax and four rhythm seated in huge walnut which opens and closes on cue, play for dancing and show and are spelled in lulls by The Tune Toppers, singing instrumental quartet of accordion, trumpet, guitar and bass. Bruce Hayes and Patti Dugan, vocalists with Lopez, pitching in during dance sessions.

Holtz takes hold of emceeing and a fulsome spot of his own gagging in sure and familiar pattern and throwing in a brace of flip parodies including his trademarked "O Sol Mio." Starts matters swiftly with good hoofery by Jo Andrews followed by Ray & Pedro in comedy knockabout well-larded with legitimate tricks highlighted by headstands that earn a begoff. After some typical ivory tickling by Lopez, Nils and Nadynne punch out strong adagio and Holtz then winds up matters with bulk of his stint.

Opening night bugs via amplifying system; handling of tape and general service setup will no doubt be overcome and spot will settle down into smoother running gear and a practical policy. Maintaining present stratosphere nut to potential patronage after opening spurt against heavy in-town competition is going to be a test of showmanship subject to name availability and an every-night-in-the-week public response. May be a year or two late but it's a valiant effort and a fine display of heart that deserves a break. *Burm.*

Ciro's, H'wood

Hollywood, Sept. 19.

Carmen Cavallaro Orch (16) with Gloria Foster; cover $5 opening night; $2 regularly.

With return of Carmen Cavallaro to Ciro's, this bistro is assured of packed houses nightly. Maestro's appeal to all types of nitery trade drags out everything from sports coats to black ties, which were in preponderance for premiere night. Bow-in date had "Poet of the Piano" at the keyboard from 10 p.m. on, while band had played earlier sessions for dancing minus a front.

At show time, Cavallaro opens quietly with "Flamingo" and then runs wild on the ivories, displaying ace virtuosity in every department and type of cleffing from classical to boogie woogie with Latunes thrown in for heavy emphasis. Encore yelps and requests from the audience kept the 88'er on for over a half hour, while he tried to do all the songs asked of him. Following show and regular dance session, staylaters still demanded more, with Cavallaro winding nocturnally on the stand, minus his band. Gloria Foster handles thrush chores as usual . . . neatly attractive. *Huts.*

Riviera, Fort Lee, N. J.

Jackie Gleason, Edwards & Diane, Hal Winters, June Taylor Dancers (8), Bobby Ramos Orch, Ralph Font Rhumba-Band; $3.50 minimum weekdays, $4.50 weekends.

Jackie Gleason is doing a one-week fill-in currently at Bill Miller's Hudson River lighthouse, and it is certainly making for one of the happier seven-day periods of the season at the spot. Gleason seems to have hit the groove between sophistication and pure corn that the Riviera requires, and the customers are showing their appreciation with yaks and plenty of handpatter for the cherubic comic.

Unfortunately, Gleason's stay is limited to the one week, due to a picture commitment to 20th-Fox. It will be his first film, incidentally. He's apparently been boning up for it the past few weeks by doing a lot of cuffo stooging at the Copa, N. Y., for Phil Silvers, currently a refugee from Darryl Zanuck.

Rest of the Riviera layout is strictly fill-in material. Dance team of Edwards & Diane shows some tricky lifts and spins, but otherwise is on the awkward side, while Hal Winters gets by, and that's about all, with his hoarse vocalizing of pops. June Taylor Dancers (8) score rather nicely via better-than-average line routine and nifty costuming, although the femmes are below the average of top New York niteries in the looks department.

The two bands are holdovers and provide standard backgrounds for terping and the show. They are Bobby Ramos for the straight music and Ralph Font for the rhumbas. *Herb.*

La Conga, N. Y.

Miguelito Valdes, Estele & Dimas, Lynne Fader, Machito Orch (14), Pupi Campillo Orch (12); $2.50 min.

Miguelito Valdes, first headliner at this Latin terpery when it was unveiled earlier this year, can, according to the business he's bringing in, make several visits annually to this bistro and be certain of snagging his salary in customer checks.

The uninhibited Valdes hasn't brought in any new numbers on this trip, since there's heavy demand on his old items, such as "Babalu" and his Latin medley. Departure from his regular routine could conceivably bring protests from 110th street elements he attracts, who give him explosive response on all numbers. He's here for four weeks before going into the across-the-street Strand theatre, but it's evident he could remain here indefinitely.

There's also a secondary show draw in Estele and Dimas. Cuban terps who have been here for some time and whose options are being picked up continually. Femme in this team is with her third partner, having started out with the late Rene, continued with Papo and is currently displaying Dimas. But no matter who she works with, net effect is the same. Customer interest converges on her tricky hip-weaving, which takes such novel twists as gyrating with a belt of maraccas, and some alternately slow and frenzied torso-throwing She makes for excitement.

Layout is completed by Lynne Fader (New Acts), while Machito's crew does showbacking with Pupi Campillo's orch supplying relief. *Jose.*

Glass Hat, N. Y.

(HOTEL BELMONT PLAZA)

Russell Swann, (3), Dancing Duanos (2), Buddy Moreno, Mimi Walters, Eddie Stone Orch (12) with Lois Long; Noro's Rumba Band (8); $3.50 min.

Glass Hat has changed show format with departure of the Kathryn Duffy dancers, dispensing with gal line and projecting a more intime layout of four acts, which is perfect for this room.

Topping current layout is Russell Swann, comedy magico, whose hocus-pocus is interlarded with a rippling stream of comedy chatter and quips, which with his baffling trickstering makes things all the merrier. Assisted by a nifty looking femme and Chinese boy, Swann clowns his merry way through a neat routine comprising rope-cutting trick, disappearing rabbit and the guillotine stunt wherein payees are invited up to stick their necks under the blade. It's all in fun and pays off plenty in laughs. Swann's as sock as ever here and cops plenty salvos.

Other items include cute Mimi Walters, who contribs neat tapstering; Dancing Duanos, Ted and Rita, who are a sock as always in their ballroomology routines and Buddy Moreno, who holds the crooner spot. Lad displays good baritoning on "I've Got the Sun in the Morning," "Prisoner of Love," a Spanish chanty and "Memory Lane" medley that gets solid response.

Eddie Stone Orch holds over and does nice showcutting and equally well for customer dansapation. Lois Long does okay by the vocals with Noro's rumba band alternating for Latin tunes. *Edba.*

Variety Bills

WEEK OF OCTOBER 2

Numerals in connection with bills below indicate opening day of show whether full or split week

Letters in parenthesis indicate circuit. (I) Independent; (L) Loew; (P) Paramount; (R) RKO; (W) Warner

NEW YORK CITY
Capitol (L) 3
Paul Whiteman Orc
Martha Tilton
Roddy McDowall
Prof Backwards
Music Hall (I) 3
Rabana Hasburgh
Charles Laskey
Estelle Sloan
Joyce Renee
Brunhilda Roque
Bob Williams
Bill Judd
Lockettes
Corps de Ballet
Paramount (P) 2
Chas Spivak Orc
Bob Evans
Arnaut Bros
Peggy Lee
Roxy (I) 2
Beatrice Kay
Mershall Bros
Raye & Naldi
Maurice Rocco
State (L) 3
4 Elgins
Bob Graham
The Calstons
Canfield Smith
Cozy Cole
Strand (W) 4
Alvino Rey Orc
Sondra Barrett
Jean Carroll
Flatbush (I) 5-6
Dale Sisters
Jack DeLeon
A & B Richards
Helene & Howard
Gordon Gifford
Windsor (I) 5-6
Gray Family
Joan Barry
Sonny Sparks
M Barnett & Dad
Terri La Franconi
Jamaica (I) 2-5
The Los Aces
Elizabeth's Canines
Mimic Men
Joan Brandon
2-3
Laverne & Jon
Elsa Greenwell
Gilbert & Ausley
Betsy Gae
AKRON
Palace (I) 3-6
Henry Busse Orc
Cliff Nazarro
Lowery & Rae
Walter Nilsson
ATLANTIC CITY
Steel Pier (I) 5-6
Chaz Chase
Sparky Kaye
Don Dodson
Vanderbilt Boys
John Barry
Vince Tellegrini
Helaine Jarrow
COLUMBUS
Palace (R) 7-9
Sensationalists
Bunin Puppets
Hal Leroy
3 Stooges
Diosa Costello
HARTFORD
State (I) 4-6
Johnny Long Orc
Ben Beri
Don Cummings
Eileen O'Dare
HOLYOKE
Valley Arena (I) 6
Tony Pastor Orc
Nick Long Jr
Prince Hara
MIAMI
Olympia (P) 2
B Barn'd & D Love
Paul Duke
Yeary Bros
Milton Douglas
Whitson Bros
NEWARK
Adams (I) 3
Buddy Rich Orc
Slam Stewart 3
Jack Durant
Burns 2 & Evelyn
NEW BEDFORD
Bayliss Sq (I) 3-5
Herb Howard
Johnny Ladder Co
Dick Lane
Charles & Barbara
Toy Sis
PATERSON
Majestic (I) 3-6
Larry Weeks
Pat Hill Co
Grace Johnston
Fielder & Harriet
4 Del-airee
7-9
The Marcos
Yvonne Moray
Ballad & Rae
Jackie Jay
Robert Sis & White
PHILADELPHIA
Carman (I) 3
3 Corwins
Candy Stevens
Zelaine
Cook & Brown
Earle (W) 4
Lecuona Cuba Boys
Carlos Ramerlz

WHITSON BROS.
AND
YEARY BROS.
NOW AT OLYMPIA, MIAMI
Per. Mgt.: EDDIE SMITH
1501 Broadway, New York

F & M Shannon
Bob Sargent
Del Rios
BALTIMORE
Hippodrome (I) 3
Crosby Sis
Benny Meroff
3 Edwards Bros
Tunesmen
State (I) 3-5
Troy & Lynn
Yvonne Moray
Jackie Jay
2 Jades
6-9
Collins & Bailey
Bobby Brandt
Fisher & White
Marimba-sires
BOSTON
Boston (R) 3
Donald O'Connor
3 Swifts
BOUND BROOK
Brook (I) 5-6
Zelaine
Stormy Rogers
Stuart Sis
Laverne & Jon
Julie Oshins
CAMDEN
Towers (I) 4-6
The Karolis
Ted Lester
Gilbert & Ausley
Van Kirk
Robert Sis & White
CHICAGO
Chicago (P) 2
Larry Adler
Jim Herbert
Nicholas Bros
Oriental (I) 3
Del Courtney Orc
2 Barrets
Criss Cross
CLEVELAND
Palace (R) 3
Star & Garter
Herman Hyde
Betty Reilly
R & E Reyes
PROVIDENCE
Metropolitan (I) 4-6
Bob Crosby Orc
Riggs & Betty Lou
Lewis & Van
ROCHESTER
Palace (R) 3
Guy Lombardo Orc
The Pitchmen
Danny Drayson
The Marvelettes
ROCKFORD
Palace (I) 4
Lenny Gale
Ford & Harris
Tripoli 3
2 Johnstones
Maurine & Joe
SAN FRANCISCO
Golden Gate (R) 2
Mel Torme Meltones
Senor Wences
Morrell 3
Lamberti
Rick & Kay
SPRINGFIELD
Court Sq (I) 3-6
Bob Gentry
Smith Rogers & Ed
Whitey Carson
Dudleys Midgets
Olson & Joy
Wonder Horse
WASHINGTON
Capitol (L) 3
Ulaine Malloy
O'Donnell & Blair
Bill Johnson
B Wells & 4 Fays
Howard (I) 2
Cab Calloway Orc
Moke & Poke
WOONSOCKET
New Park (I) 6
Jimmy Leeds
Fayne & Foster
Johnny Ladder Co
Toy Sis

Cabaret Bills

NEW YORK CITY

Aquarium
George Paxton Orc
Andy Kirk Orc
Blue Angel
Monica Lewis
Richard D. Bennett
Irwin Corey
Stuart Ross
Ellis Larkin 3
Delta Rhythm Boys
Cafe Society (Downtown)
Timmie Rogers
Susan Reed
Cliff Jackson
Pete Johnson
J C Heard Orc
Cafe Society (Uptown)
Jack Gilford
Patricia Bright
Dorothy Jarnac
Hope Foye
Edmund Hall
Dave Martin 3
David Brooks
Carnival
Milton Berle
Elly Ardelty
Stan Fisher
Marion Colby
Ben Yost Singers
Miriam Gwinn
Miriam LaVelle
Copacabana
Joe E. Lewis
Ann Rooney
Eddie Fisher
Ronny & Ray
Olga Suarez
Michael Durso Orc
Frank Marti Orc
Diamond Horseshoe
Ross & La Pierre
Watson Sis
Fritzi Scheff
Ann Pennington
Willie Solar
Jacqueline Hurley
Michael Edward
Bill Acorn
Emma Francis
Patti Sheen
Margo Wade
F Shepard D'cers
Ziggy Lane
Art Waner Orc
Embassy
Cross & Dunn
D'Ivons
Noro Morales Orc
Irwin Kent Orc
400 Club
Louis Jordan Orc
Randy Brooks Orc
Monchito Bd
Havana-Madrid
Dean Martin
Jerry Lewis
Carmen & Rolando
Sergio Orta
Catalino Orc
Carlos Varela Orc
Hotel Commodore
Vaughn Monroe Or
Hotel Dixie
Larry Funk Orc
Kay Hammond
Lou Seller
Dean & Ray
Hotel New Yorker
Les Elgart Orc
Hotel Pennsylvania
Claude Thornhill O
Hotel Pierre
Irene Hilda
Hotel Plaza
De Marcos
Lillian Cornell
Hotel Taft
Enoch Light Orc
Waldorf-Astoria
Paul Draper
Emil Coleman Orc
Mischa Borr Orc
Iceland
Ice Revue
Kelly's Stables
Henry Red Allen O
Gloria Dale
S Churchill
Dottie Reid
Peta Terry
J C Higgenbottom
La Conga
Miguelito Valdes
Estelle & Dimas
Lynne Jader
Machito Orc
Pupi Campo Orc
La Martinique
Harvey Stone
The Vagabonds
Tex Kendrick
Val Olman Orc
Bob Mitchell
Latin Quarter
Ted Lewis Orc
Geraldine Du Bois
Mack Triplets
Elroy Peace
Gail Bennett
Sirkl De Vysenof
Paul White
Jean Francis
Jerry Grey
Leon & Eddie's
Louise Stewart
The Paysees
L & L Bernard
Monte Carlo
Dick Gasparre O
Roberto
Sibon...
Old Romanian
Lesl... Bros
Marcella & Nich'l's
Olga Orlova
Adrienne Parker
Joe La Porte Orc
Riviera
Hal Winters
June Taylor
Edwards & Diane
Ralph Funt Orc
Bobby Ramos Orc
Rogers' Corner
Korn Kobblers
Don Baker
Bananas' Orc
Frank Victor 4
Henry LaMarr
Ruban Bleu
Wally Blacker
Jane Dulo
Cedric Wallace 3
Paul Villard
Day Dawn Dusk
Versailles
Dwight Fiske
Village Barn
Billy Kelly
Garlands
Alicia Wallace
Bert Stone
Patsy Lane
Jimmy Nola
Tex Fletcher
Village Vanguard
Chic Chocs
Phil Leeds
Eleanor Bowers
Don Fry
Stanley Sacey 3
Wivel
Bob Lee
Gertrude Hild
Jean Ainslie
Francisco
Bruce Norman
Vivien Nickolson
D'Rivero & Belm'te
Zanzibar
Ink Spots
T Carpenter
Peg Leg Bates
Hot Shots
Nyoka
Eddie Vinson Orc
Pee Wee Marquette
Claude Hopkins Or
Zimmerman's
Gene Kardos
Janczi Makula
Zsiga Bela
Paul Arnold
Sinclair & Alda
Helen Wenzel
Olga Orlova

CHICAGO

Blackhawk
Saxie Dowell Orc
Rossi Sis (2)
Al Roberts
Chez Paree
Gracie Fields
Grace & Nicco
Jack Williams
Bill Blair
Adorables (12)
Gay Claridge Orc
Lucio Garcia Orc
Colosimo's
Jackie Heller
Slate Bros (3)
Fay Carroll
Athena
Colosimo Models
Sol Fenia
Hotel Bismarck
Sherman Hayes Orc
Nelson Puppets
Shirley Dickinson
Betty Hill
The Martinis
Eddie Fens Orc
Hotel Congress
Milt Herth Trio
Kiki Ochart Orc
Letty Barbour
Hotel Blackstone
Phil Regan
Mel Cooper Orc
Hotel Continental
James Sykes
Joe Vera Orc
Karen Ford
H Edgewater Be'ch
Henry Brandon Orc
Song Stylists (4)
Paul & Paulette
Rollet & Dorothea
Arnaut (3)
D Hild Dancers
Latin Quarter
A L Simpkins
Latin Lovelies
Henny Youngman
Paul Carleton
Buddy Shaw Orc
Palmer House
Evelyn Knight
Freddie Nagel Orc
Rolly Rolls
Blackburn (2)
Abbott D'ncers (12)
Rio Cabana
Jackie Miles
Clark Bros.
Rita Oehman
Nancy Doran
Don Bradfield
The Lovelies (10)
Cee Davidson Orc
Hotel Stevens
Clyde McCoy Orc
Calgary Bros
Nelson Sis
The Aherns
Camryn & Reilly
Dennis Kelly
Vine Gardens
Jessie Rosella
Larry Ross
Regan Callais
Anita Jakobi
Phil DeRey
Mel Cole Orc
Joe Kish Orc

House Reviews

Continued from page 20

RKO, Boston

others; Chuck Peterson in character stuff on "My Sugar Is So Refined" and Jo Ann Ryan, nifty warbler wowing with "To Each His Own," etc. Band also does "Bumble Boogie," "Be Happy" and other tunes to make this layout strictly musical since there are only two other specialties; the familiar Jansleys routine and a comedy dance and patter session by Danny Drayson, both well liked, too.

Biz had perked up considerably and good at opener. *Elie.*

Gayety, Mont'l

Dick Bernie, Eddie Lane & Co. (3), *Evelyn Paul, The Oakies* (2), *The Marcos* (2), *Jenita, Edna Kenyon, Lili St. Cyr, Line* (12), *Len Howard Orch* (9).

Strong layout and holdover of Lili St. Cyr should guarantee another sock take for the Gayety. Pacing the parlay are Dick Bernie, Eddie Lane & Co., whose comediantics show plenty of promise. Lane and Bernie work with a gal, who's the foil for the gags, and Lane does most of the straighting. Trio get hefty yocks with lots of new stuff. Delivery is smooth, and knockabout stuff is kept to a minimum. Evelyn Paul's tapstering needs a little perking up in routining by way of adding something that's not too frequently seen before, but gal has lots of personality that sells her.

The Marcos, balancing and acro stint is smooth and registers. The Oakies do a hillbilly musical stint with the pumps and saws and all the machinery. It's one of those corny acts that always gets a nice reception.

Jenita's warbling of pop tunes is helped plenty by super-selling of s.a., but gal still has pleasant pipes to get by.

Edna Kenyon's xylophoning also gets warm palm-whacking as does Bernie George in a solid stint of impressions. Line shows improvement. Lili St. Cyr clicks as usual in her striptease. Len Howard's orch okay on the show cutting. Biz very good. *Laza.*

Hippodrome, Balto

Baltimore, Sept. 28.

Benny Meroff, Crosby Sisters (2), *The Tunesmen* (3), *Edwards Bros.* (3), *Bennie Klassmer House Orch* (12); *"Notorious"* (RKO) (2nd wk.).

Short but punchy layout is obviously aimed at accommodating multiple showing of film portion ("Notorious"). House orch has been brought on stage for fronting by Benny Meroff who cuts the show in addition to contributing his own stint in the deuce slot. Fast and flashy opening is provided by Edwards Bros., trio of youths who essay strong hand to hand and tumbling. Balancing bit on multiple chairs is a highlight.

Meroff tosses in a potpourri of okay gagging, juggling and general fooling-around. Employs a femme looker to foil for some crossfire and gets best results with balls and Indian clubs. Knows his way around and kept customers satisfied when caught. Crosby Sisters follow with two-way singing interrupted by socko impressions and good clowning by the comedy member of the duo. Whacking a guitar in self-accompaniment to the vocalizing she tosses in very funny mimicry of Donald Duck, Joan Davis, Jerry Colonna and the Ink Spots. Has a good flair for comedy and lifts this turn into a promising possibility for more ambitious doings.

The Tunesmen (New Acts) close. Trio of local lads who have built a following in the nitery field here had no trouble bridging the gap to stage stint with punchy instrumentation (piano, drums and clarinet) and scat vocalizing made to order for a solid clincher.

Biz very strong. *Burm.*

Chicago Theatre, Chi

Chicago, Sept. 27.

Larry Adler, Nicholas Bros. (2), *Tim Herbert, Lou Breese Orch* (17); *"Strange Love of Martha Ivers"* (*Par*).

Slight mixup in billing due to Nicholas brothers being late for first show; however, show went off well, with the Nicholas boys appearing in the middle of the show instead of opening.

Lou Breese's orchestra opens bill with a fine arrangement of "To Each His Own," getting nice effect with oboe background.

Tim Herbert, originally set for the second spot, holds down the first break in fine fashion. Starts with a couple of prop jokes and then swings into a special material song, "Russian Delegate to the UNO." Bit panics the payees. Follows with Mexican patter and closes with an interpretation of Lil Abner dancing.

Nicholas brothers open with one of their original numbers, and Harold Nicholas sings two songs from "St. Louis Woman"—"Come Rain, Come Shine" and "Augie Is a Natural Man." Second song is a scorcher, but is sung straight and fast with innuendo going over the seat-holders' heads. Brothers go back into a knee-bending-and-splits whiz finale.

Larry Adler, harmonica headliner, starts his act without a buildup with a Hungarian folk tune with a staccato beat, but it's too involved and more for the concert stage. Adler then plays "Meadowland" (Russian army marching song) which is well-known and has all the trills the audience wants. Crowd sits on the edge of their seats for the next piece, Ravel's "Bolero," one of Adler's best. Ends with "St. Louis Blues."

Figure B'way Ban

Continued from page 1

venturing to town in the family car because of the dim prospects of finding a spot for the auto, and then shelling out $1, usual price in the parking lots and garages.

Consequently, they expect to lose considerable revenue to neighborhood theatres.

Even during the times when parking is allowed, the one-hour limit will discourage theatre attendance. Until ban went into effect, it was possible to leave the car on many streets for long periods of time. But since tickets are being distributed for overtime lingering at $15 per, the carriage trade is set to diminish considerably.

Cafe managements, however, deny that any serious effects will be felt inasmuch as the nitery patron is prepared to spend a considerable amount on an evening out, and another buck won't matter.

New Acts

IRENE HILDA
Songs
15 Mins.
Hotel Pierre, N. Y.

Irene Hilda is a French chanteuse who, if she stayed in the Gallic idiom completely, perhaps might do better than when she essays Americanisms, as occurred at the Hotel Pierre's Cotillion Room. Result is a curious hybrid which is neither Montmartre nor 52d street. The idea of keynoting her stuff with a Franco-American "Viva la France, Vive l'Amour, Vive la Swing" doesn't pan out, although a cute conception.

Fundamentally, her personality and the idea of essaying swingeroo against a Gallic background make for a strange medley. When she calls on Los Panchos, Latin trio, for the south-of-the-border business, including a not too effective version of "South America Take It Away," the intended sparkling finale likewise doesn't come off.

Miss Hilda has been in America pre- and postwar, working in Montreal and kindred spots, but she's out of her element in a wholly class room like the Pierre's nitery. Despite her U. S. seasoning the aura of 100% Parisian is frustrated by her jive predilections, a good command of English, and an uncertainty whether to stay Yank or French. The No. 2 song, a current French ballad, is in better idiom for her style. Her parade of Gallic faves (Trenet, Boyer, Chevalier) is likewise fair. In between is the calypso and other Latin stuff.

Ex-table tennister Ruth Hughes Aarons is supposedly helping her on material. She should also assist Miss Hilda in softening that coiffure. It's so startlingly rich a hirsute adornment, so elaborate and verdant, that it reminds of a Louis XV wig rather than modern hair-dress. Otherwise she is nicely accoutred. It's chiefly a matter of pacing, editing and re-routining.

Miss Hilda is solo artist in the Cotillion's new policy, but Los Panchos rhumbas have been added as relief band to Stanley Melba's standard tiptop dansapation. Melba, after five years as maestro and talent head of the Pierre's entertainment, is heading to California for his health and a radio commercial, with Charles Reader's band succeeding in three weeks. *Abel.*

LILLIAN CORNELL
Songs
12 Mins.
Hotel Plaza, N. Y.

Heralded as from Hollywood, Lillian Cornell is a nice vocal interlude for a boite like the Persian Room where the DeMarcos are the headliners. Not sufficiently strong to hold the spot alone she's a class interlude, possessed of a personable front and fortified by a nice voice. She does well with "Each His Own," "Man That I Marry" (good paraphrase on the "Annie Get Your Gun" excerpt) although that Brooklyn chorus (Dem Bums, etc.) means so little it may as well be forgotten. Letdown is "Last Rose of Summer," appropriately introduced and well done as it was, but a quiet exit tune. The Jenny Lind ballad is obviously a slow song although an accidental plus factor is that it doesn't detract from the ensuing DeMarcos.

On her own Miss Cornell has a voice, class and cafe floor presence which augur well for her professional horizons whether in niteries, radio or rostrum. *Abel.*

MARSHALL BROS. (2)
Impressions
9 Mins.
Roxy, N. Y.

The Roxy theatre, which nearly six years ago introduced the Wesson Bros. to Broadway, looks like it's repeating with the Marshall Bros., another pair of mimics, who on their first New York run look like a pair of strong potentials. They're personable and talented and show a good deal of vocal fidelity to their subjects.

However, they're in need of material to set them off from the usual run of impressionists. Most of their work is done singly and they fail to make maximum use of the fact that, as a team, they can attempt stuff not being done by the hordes of single operators of this craft. Their best numbers, Sinatra and Crosby, are given to the customers at the start and after this strong start, act tapers off, but make a recovery at the end to warrant an encore. *Jose.*

LYNNE FADER
Songs
8 Mins.
La Conga, N. Y.

This titian-topped looker, making her Broadway bow, still needs considerable experience before she can stack up under bigtime scrutiny. Voice and stage presence still show rough edges, but she has a good savvy in delivery and shows a flair for Latin numbers.

Withal, she has the elements of a good performer, and further development in off-Broadway spots would aid her cause considerably. *Jose.*

THE TUNESMITHS (3)
Instrumental and Songs
14 Mins.
Hippodrome, Baltimore

Trio of nice-appearing lads have built a big following on the local nitery scene and fit quite easily into current stage stint. Employing three-way instrumentation of piano, clarinet and drums as well as smartly devised parodies and scat-singing, lads have an easy presence and considerable style.

Open with a swingy sesh featuring a torrid interlude on the skins by the drummer, after which they give out wit' a funny working out of the Does singing commercial as delivered by Waring, Lombardo, Duchin and Jolson. Clarinet solo of Gershwin's "Summertime," by Herb Zampini, next, is virtuoso stuff right off the top shelf and a resounding handgetter. Close with swingy "Running Wild" to big returns and a strong getaway.

With added material and general sharpening, this trio should find ample employment anywhere. *Burm.*

MARTHA TILTON
Songs
10 Mins.
Capitol, N. Y.

This is Martha Tilton's most important theatre date since becoming a single, and the ex-Benny Goodman vocalist proves herself a capable performer. She's working here with the Paul Whiteman orchestra, with which she was coupled all last season on the Philco radio show.

A cute trick, becomingly gowned in white, diminutive Miss Tilton shows a vocal ability that has taken long strides since her B.G. days. Add to that a blonde s.a. that isn't lost upon the trousered population, plus good mike poise.

Miss Tilton opens with "Five Minutes More," slows down a bit with "And the Angels Sing," which is neither strong enough nor punched up sufficiently by Whiteman's rhythmen, hits a solid stride again with "I'll Walk Alone" and cleans up with Jerome Kern's "Can't Help Lovin' That Man."

This audience went for her solidly. *Wood.*

RODDY McDOWALL
Talk
15 Mins.
Capitol, N. Y.

Hollywood rarely ships a film star east for personals prepared with an acceptable act. And 18-year-old Roddy McDowall is no different. But he gets away with it nicely.

Youth, impeccable speech and a rather ingratiating manner of handling himself, all of which pushed him to the fore in films, hold him up here. He hasn't much of an act beyond a bit built around Irving Berlin's "They Say It's Wonderful," which he does as an English counterpart of Frank Sinatra might do it.

It's only occasionally, if you look closely, that he's in danger of losing his poise. One of the times is during the delivery of his finale, a prayer for servicemen, done with appropriate background music. He delivers it like a high school valedictorian. Too, the piece seems too heavy coming from one so young. But the crowd reaction is good. And who can argue with that? *Wood.*

DON and PHIL KING
Acrobats
10 Mins.
State, N. Y.

Don and Phil King are a well-built and youthful hand-balancing team with a catalog of tricks that calls for frequent between-the-act mitting. Routine builds all the way so that team maintains interest and excites a hearty exit.

They have some outstanding tricks such as understander's lifts from a horizontal position and an exhibit of one hand horizontal stands while rebuilding a set of perch blocks. Team has also taken care of musical cues so that orchestral background helps to point up their varied tricks.

Because of the fact that they don't need too much floor space, act can work in any vaudery or nitery. *Jose.*

PAT MORGAN
Songs
11 Mins.
Esquire, Montreal

Lad should do well once he gets more stage presence and selling technique. It's Morgan's first cafe job, and he does okay with what he's got.

Assets are a nice appearance, good set of baritone pipes, and promises of a clicko floor personality. Goes in quite a bit for schmaltzy but commercial items like "Sunny Side of the Street," "Stout Hearted Men," "Little Bit of Heaven" which sell nicely but repertory will have to be broadened once he hits the better spots. He also requires coaching on the technical things like mike handling, makeup, etc. *Laza.*

Connie Haines and Leonard Sues have been signed for the Mickey Rooney unit starting a theatre tour at the RKO, Boston, Oct. 24. Other talent still to be set.

Broadway Dips, Still Awaits First New Hit; Parking Ban May Hurt; 'Flag Born' SRO 32G, 'Annie' 45½G

Broadway attendance dipped last week, especially last Wednesday (25) evening, start of the Jewish New Year, and on Thursday Broadway was duller than the average Sunday. The strike of truckmen was a factor. New parking restrictions, stricter than ever attempted, may or may not affect theatres but there's nothing the managers can do about it.

Broadway is still waiting for the first new hit. Better reports from out of town indicate that as many as four new shows will turn the trick during October. Last week's casualty was "Hidden Horizon," permitting "Obsession" to come in for a limited engagement starting this week.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"A Flag Is Born," Adelphi (4th week) (D-1,434; $4.80). Moved here from Alvin for two or more weeks; drama supporting the Palestine appeal again sold out; over $32,000 quoted.

"Anna Lucasta," Mansfield (110th week) (D-1,041; $3.60). Has been underestimated and management insists takings last week bettered $12,000.

"Annie Get Your Gun," Imperial (20th week) (M-1,427; $6.60). Orders in the agencies are dated months in advance for last season's top musical comedy; approaches $45,500.

"Bees and the Flowers," Cort (1st week) (CD-1,064; $4.20). Neither critics nor first-nighters liked this entrant, rated a mild edition of "Junior Miss"; around $5,500 in six times; "Lady Windermere's Fan" due here Oct. 13

"Born Yesterday," Lyceum (35th week) (C-993; $4.80). Another smash that requires tickets be obtained long in advance; $21,000, capacity.

"Call Me Mister," National (24th week) (R-1,142; $6). One of the big four leading in ticket demand, with takings approximating $33,000 weekly.

"Carousel," Majestic (76th week) (M-1,667; $6). New musicals are tardy in arrival but it's doubtful that this one will be much affected when they do come; but eased off to $41,500 last week.

although a bit off last week; $44,000.

"Deep Are the Roots," Fulton (43d week) (D-968; $3.60). "Another Part of the Forest" due here next month; "Roots" may stay until then; off to $8,500 last week.

"Dream Girl," Coronet (32d week) (D-1,037; $4.20). Only played one performance (Sat., 28) following the layoff, when June Havoc replaced Betty Field, who was forced out with illness.

"Gypsy Lady," Century (2d week) (D-1,670; $4.80). Long list of parties should keep gross up in the money but business dived to $23,500.

"Hidden Horizon," Plymouth. Withdrawn after week and a half.

"Harvey," 48th Street (100th week) (C-925; $4.20). Nearing the two-year mark and attendance remains capacity, takings bettering $19,000.

"Icetime," Center (15th week) (R-2,994; $2.40). Boxoffice for skating revue one of the busiest in town, as Radio City crowds come close to curtain time: $44,000.

"Life With Father," Bijou (356th week) (C-613; $3.60). Eased off with field, but takings not much under $9,500 for run leader.

"O Mistress Mine," Empire (27th week) (CD-1,082; $4.80). Still one of the hardest tickets to capture, and there are standees all times; over $24,000.

"Obsession," Plymouth (D-1,063; $3.60). Two-person drama originally presented as "Jealousy" by A. H. Woods; revived on Coast; came in Tuesday (1), replacing "Hidden Horizon"; "Present Laughter" booked here late this month; Homer Curran offers Basil Rathbone and Eugenie Leontovich in virtual revival.

"Oklahoma!" St. James (188th week) (M-1,509; $4.80). Box office line absent only occasionally during the day; drawing many repeaters; over $30,000.

"State of the Union," Hudson (46th week) (CD-1,057; $4.80). One of the most consistent capacity attractions is aimed through second season; nearly $25,000.

"The Voice of the Turtle," Morosco (130th week) (C-939; $3.60). Went off last week, like other stayers, but registered very profitable week at $13,000.

"Three to Make Ready," Broadhust (30th week) (R-1,160; $4.80). Hard to figure how they can move a revue close to capacity; last week around $28,500.

"Yours Is My Heart," Shubert. Taken off Saturday after playing three and one-half weeks; fairly good start, but with star, Richard Tauber, out, business dived; $11,500; tenor now back, but "Park Avenue" due here Oct. 23.

REVIVALS

"Show Boat," Ziegfeld (38th week) (M-1,623; $6). When this musical opened, a year's stay was predicted; attendance indicates run will extend that long; $37,000.

"The Front Page," Royale (4th week) (C-1,084; $4.20). So far business has been excellent for oldie but takings last week eased under $14,000.

"The Red Mill," 46th Street (48th week) (M-1,319; $4.80). Holding up well, count approximating $28,500.

NEIGHBORHOOD

"Maid in the Ozarks," Academy of Music. Playing four-day date in 2,200-seater after spanning summer at Belasco; Anne Corio now starred in hillbilly freak.

American Rep Gets Raves But $19,000 Disappoints, Philly

Philadelphia, Oct. 1.

Three of Philly's four legiters did well last week; the others trailed the field by a long margin. Easily the outstander was "The Student Prince," back for its umpteenth local visit here and not protected by any too big an advance. The Romberg operetta showed, however, very shortly after opening its three weeks' stand at the Forrest, that local playgoers still want it. Attendance kept gaining all week, with the advance gathering strength daily although there was a particularly big window sale for some performances. When the final checkup was made there was a resounding gross of between $24,000 and $25,000 with every indication the "Prince" would beat that figure this week and next. And there isn't a really big name for the marquee!

The American Repertory Theatre outfit turned in $19,000 for the first week of two at the Shubert which looked very fine considering two-thirds of the week was devoted to a Shakespearean revival and rest to one by J. M. Barrie. Reported, however, management was a little disappointed as combo of two shows could have done nearer $30,000 at $3.90 top, and at least $23,000 had been expected. Critics' notices all glowing and sale building steadily; also "What Every Woman Knows" opening Friday, got even better notices than "Henry VIII" and should really go to town first half of this week, with Bard's piece, also well liked here, being aided by normal end-of-the-week increase. At any rate, an up of five grand or more is definitely indicated.

"Voice of the Turtle" had a very nice $16,500 in its fourth week at the Locust, off a couple of grand from previous gait, but still very hot considering competish and length of stay. Comedy definitely leaves after four more weeks (ending Oct. 26) but is reported as coming back for a return later in season. Booking jam, especially of tryouts, this month and next given as reason. However, that will give "Turtle" eight weeks and plenty of gravy.

Weak sister last week was "Mr. Peebles and Mr. Hooker," dramatic fantasy tryout at the Walnut, which got tepid to adverse notices, half by second-stringers. It got $5,000 in the first of two weeks and there was some talk of yanking it last Saturday. Unusual theme won some praise but lack of marquee names hurt b.o.

There's nothing new on tap this week but all October dates are pretty well filled. Next Monday, Max Gordon's musical, "Park Avenue," comes to the Shubert and Mae West's "Come On Up" to the Walnut, both for two weeks. On the 14th the musical tryout, "Sweet Bye and Bye," is skedded for the Forrest (two weeks), with "Blossom Time" listed for the Shubert, with a possibility of a cancellation later in season.

'Mary' Smash $18,000 In Milwaukee Week

Milwaukee, Oct. 1.

"Mary Had a Little——," although generally rated as one of the most vulgar plays ever to show here about, did a near-capacity week of $18,000 at the Davidson.

'Father' 11½G, Indpls.

Indianapolis, Oct. 1.

"Life With Father" drew a fairish $11,500 at the English theatre for nine performances (23-29) at $3 top, its sixth time here.

Fred Waring's one-nighter at Butler University's field house (28) took $19,500 with seats scaled to a $3.60 top. Attendance estimated around 10,000.

Blackstone's Magic 24G In Two Weeks, Toronto

Toronto, Oct. 1.

On the second week Blackstone, the magician, did an even repeat of $12,200 of his opening stanza with Royal Alexandra theatre rescaling its 1,525 seats at a light $2 top and doing capacity business second week.

On fortnight's engagement Blackstone drew a tidy $24,400 here.

'GIRLS' GETS 26½G IN STRIKE-BOUND PITT

Pittsburgh, Oct. 1.

Nixon theatre still doesn't know where they came from last week, or how they got there. All management knows is that in doing sizzling $26,500 on second and final week of "Follow the Girls," while a crippling power strike was in progress, it did just about 10 grand more than even the most optimistic looked for. As a matter of fact, just about the biggest night of the stanza, over $4,500, came Thursday (26) when (1) street car service was completely shut off and (2) the Jewish New Year was in progress.

Big Masonic convention, which bought out big blocks of tickets for practically every performance, helped. Masons had several big concerts booked for them in the evenings at Syria Mosque, and when they were called off on account of the power shortage, conventioneers rushed to see the Gertrude Niesen show. That naturally pulled up a great deal of the slack but it doesn't account for everything. "Girls" as a result wound up fortnight engagement here to total gross of $56,000.

Nixon currently has "I Remember Mama" for two weeks, then in succession gets, for week each, "Anna Lucasta," "Magnificent Yankee," under subscription auspices, "Apple of His Eye," ditto, and week of musical repertory of "Countess Maritza," "Merry Widow," "Firefly" and "Gypsy Lady."

'Menagerie' Smash $24,500 in St. Louis

St. Louis, Oct. 1.

Near-capacity mobs turned out for eight performances at the American of "The Glass Menagerie," which left town Saturday (28) with a neat profit. The 1,700-seat house was scaled to $3.66 and grossed an approximate $24,500. Crix boqueted Pauline Lord and the piece.

"Voice of the Turtle," with Boyd Crawford, Phyllis Ryder and Marcia Walter in the lead roles, opened a four-week stand at the American Sunday (29). Originally skedded for two weeks, this was doubled after a sock advance.

'Park' Finales in H'wood With Nifty 284G Gross

Los Angeles, Oct. 1.

Once more the hot September weather gave the duke to the outdoor attractions and hampered the inside legits. "Up in Central Park" did a repeat for $90,000 on its third and final frame at Hollywood Bowl. Total take for the 22-night run was $284,000. In the Greek theatre, "Rosalie" finaled with close to $33,000, which gave the two-week stand $64,000.

"Blackouts of 1946" did a standard $17,000 for the 223rd frame at El Capitan. "Lady Windermere's Fan" opened to cool press at the Biltmore and was accorded so-so $22,000 for its initial stanza. "The Merry Widow" bowed into the Philharmonic and got only a sad $12,000 for seven performances. Musart's sepia version of "The Bat" folded with $1,500 and $4,000 for the two weeks.

'Jones' Boff 24G, Mont'l

Montreal, Oct. 1.

"Carmen Jones" rang up a sock $24,000 for week ending Saturday (28) at His Majesty's (1,850-seater). Show played two matinees to strong biz.

Shows in Rehearsal

"And Make Your Bed" ("It's a Man's World")—John Golden.

"Joan of Lorraine"—Playwrights Co.

"Toplitsky of Notre Dame"—William Cahn.

"Playboy of the Western World" (revival)—Theatre, Inc.

"The Iceman Cometh" — Theatre Guild.

"If the Shoe Fits"—Leonard Sillman.

"The Fatal Weakness" — Theatre Guild.

"Sweet Bye and Bye" — Nat Karson.

"Lysistrata" (colored, revival) — Max J. Jelin and James Light.

"Naughty Naught' 00" — Paul Killian.

"Blossom Time" (revival, road)—Shuberts.

'Bloomer' $38,000 Paces Blooming Chi, 'Okla.' SRO $32,000, 'Girl' $19,000

Chicago, Oct. 1.

With bankers convention in town, biz was on the upswing last week. "Bloomer Girl" did near capacity $38,000, "Oklahoma," also going for a full house with $32,000, while "Dream Girl" came up with solid $19,000. "Lute Song" showed heavy improvement with $19,000.

New shows on way include "I Remember Mama," which follows "Lute" into the Studebaker Oct. 14; "Follow The Girls," replacing "Bloomer Girl" at Shubert Oct. 21; "Hamlet" and "Sweethearts," due in November.

Estimates for Last Week

"Bloomer Girl," Shubert (5th week) (2,163; $4.80). Capacity $38,000.

"Dream Girl," Selwyn (4th week) (1,000; $4.20). Strong $19,000.

"Harvey," Harris (7th week) (1,000; 4.20). Remains same, with tickets going fast for $24,200.

"Lute Song," Studebaker (2nd week) (1,246; $4.80). Doing pretty good biz now at $19,000.

"Oklahoma!", Erlanger (2d week) (1,400; $4.20). Continues at capacity $32,000.

"State of the Union," Blackstone (22nd week) (1,360; $4.20). Steady showing with $20,000.

MAE WEST UP FOR WASH. AT $27,000

Washington, Oct. 1.

Mae West in "Come On Up" hit the jack pot at the National last week, with $27,000 capacity. La West broke down the usually staid first-nighters here to the tune of 20 curtain calls.

Clifton Webb in Noel Coward's "Present Laughter" opened last night, after a brisk advance sale. Show stays a fortnight, to be followed by that hardy perennial, "Student Prince."

'Park Ave.' 26G, 'Malfi' 17G, Hub; 'Norway' $38,000

Boston, Oct. 1.

"Duchess of Malfi" and "Park Avenue" bowed into the Hub last week, neither achieving much critical acclaim and neither doing much business, though enough to indicate they've got some hold on the public. Both got hurt a little by the Jewish holidays, as did the other shows in town. "Song of Norway" remained top grosser, dropping a little on its third week, and "Dear Ruth" gained on announcing its last three weeks in town.

"Happy Birthday" opens at the Shubert on Thurs. (3) with more than $30,000 advance in the coffers for what looks like an SRO before the curtain. "Born Yesterday," back for an indefinite visit, opened at the Wilbur last night (30).

Advance bookings continue to hold up, with activity scheduled ahead into November. Audiences, however, seem more choosey this season than last, and it's plain that the easy gravy train for any legit show that comes to town has passed by. They're being a lot more cautious in their choice so far than they have in many recent seasons.

Estimates for Last Week

"Dear Ruth," Plymouth (1,300; $3)—Announced final three weeks and picked up to an estimated $12,000 on the latecomers with its sixth week despite holidays and continued unseasonable warm weather. Seventh week current.

"Duchess of Malfi," Shubert (1,500; $3.60)—Opened here without Canada Lee, which seemed to hold business back until he went in Wednesday matinee. Didn't get too enthusiastic notices through respectable ones, and appeal is limited to audiences with leanings toward this type of thing, but estimated $17,000 is good. "Happy Birthday" comes in Thursday with wow advance.

"Park Avenue," Colonial (1,500; $4.20)—Got divided notices ranging from raves to sharp pans. In any case it got an estimated $26,000, only $5,000 or so below SRO. Final week current.

"Song of Norway," Opera House (3,200; $3.60)—Third week off a little on account of holidays but still very big estimated $38,000 with another month to go. Figured profitable until it drops below $35,000.

DUNHAM REVUE FAIR $4,800 IN NEW HAVEN

New Haven, Oct. 1.

Katherine Dunham's "Bal Negre" and the Boston company of "Born Yesterday" split last week profitably at the Shubert, although former was nicked somewhat by a storm and the Jewish holiday combo. At $3.60 (tax incl.) top, "Negre" pulled an estimated fair $4,800 on four shows (23-25). "Yesterday" built to SRO to clinch an approximate $6,800 on four $3 (tax incl.) top performances (26-28). Both shows drew enthusiastic comment. Eleanor Lynn's brief illness gave understudy Yolande Donlan a whack at "Yesterday" lead for Saturday matinee.

Current week has "Duchess of Malfi" for four days (2-5), and next week gets preem of "Sweet Bye and Bye" (10-12). Another breakin follows, with Theatre Guild's "Fatal Weakness" (Ina Claire) set for Oct. 17-19. Mae West's "Come On Up" hits town for three days (24-26). "Student Prince" takes post-graduate course here Oct. 31-Nov. 2.

'MAMA' 10G, BUFFALO

Buffalo, Oct. 1.

Though "I Remember Mama," at the Erlanger last week, was clipped by record September heat wave and union requirements of 29-man crew backstage, four performances at $3.60 attracted over bright $10,000.

Current Road Shows

(Period Covering Sept. 30-Oct. 12)

Amer. Rep. Co.—Shubert, Philly (30-5); Colonial, Bost. (7-12).

"Anna Lucasta" — Lyric, Bridgeport (30-1); Aud., Worcester (2); Aud., Hartford (3-5).

"Apple of His Eye" — Erlanger, Buff. (10-12).

"Bal Negre"—Hartman, Col. (30-2); English, Ind'pls. (3-5); Shubert Lafayette, Det. (7-12).

"Blackouts of 1946"—El Capitan, Hollywood (30-12).

Blackstone—His Majesty's, Mont'l, (30-5); Grand, London, Ont. (7-8); Aud., Roch. (9-11).

"Bloomer Girl" — Shubert, Chi. (30-12).

"Blossom Time" — Aud., Hartford (10-12).

"Born Yesterday" — Wilbur, Bost. (30-12).

"Carmen Jones"—Shea's, Erie (2); Stanley, Utica (3); Aud., Roch. (4-5); Hanna, Cleve. (6-12).

"Come On Up"—Ford's, Balto. (30-5); Walnut, Philly (7-12).

"Cyrano de Bergerac" — Royal Alex., Toronto (30-5).

"Dear Ruth" — Plymouth, (30-12).

"Dream Girl" — Selwyn, Chi (30-12).

"Follow the Girls" — Cass, Det. (30-12).

"Happy Birthday"—Shubert, Bost. (30-12).

"Harvey"—Harris, Chi. (30-12).

"Hasty Heart"—Met., Seattle (30-5); Strand, Vancouver (7-9); Temple, Tacoma (10); Aud., Oakland (12).

"Hear That Trumpet" — Erlanger, Buffalo (30-5).

"I Remember Mama"—Nixon, Pitt. (30-12).

"Lady Windermere's Fan"—Biltmore, L. A. (30-7).

"Life With Father" — Palace, So. Bend (1); La Porte, La Porte (2); Davidson, Mil. (3-5); Orpheum, Galesburg (7); Aud., Des Moines (8); Aud., St. Joseph (9); Music Hall, K. C. (10-12).

"Loco" — Playhouse, Wilmington (4-5); Ford's, Balto. (6-12).

"Lute Song" — Studebaker, Chi. (20-12).

"Mary Had a Little"—Town Hall, Toledo (30-5); Cox, Cinc. (6-12).

"Mr. Peebles and Mr. Hooker"—Walnut St., Philly (30-5).

"Oklahoma!"—Erlanger, Chi (30-12).

"Park Avenue" — Colonial, Bost. (30-5); Shubert, Philly (7-12).

"Present Laughter" — Nat'l, Wash. (30-12).

"Song of Norway"—Opera House, Bost. (30-12).

"State of the Union" — Curran, Frisco (30-12).

"State of the Union"—Blackstone, Chi. (30-12).

"Student Prince"—Forrest, Philly (30-12).

"Sweet Bye and Bye" — Shubert, New Haven (10-12).

"The Duchess of Malfi" — Aud., Hartford (30-2); Shubert, New Haven (3-5).

"The Glass Menagerie" — Music Hall, K. C. (30-2); Capitol, Salt Lake City (4); Geary, Frisco (7-12).

"Tobacco Road" — Shubert-Lafayette, Det. (23-5); Royal Alex., Toronto (7-12).

"Unborn Child" — Davidson, Mil. (7-12).

"Up in Central Park"—Aud., Oakland (30-5); Aud., Frisco (7-12).

"Voice of the Turtle" — Locust, Philly (30-12).

ATAM, Treasurers Union Releases Personnel List of '46-47 Season

The Assn. of Theatrical Agents and Managers has r eleased exclusively to VARIETY its currently active list of members now employed. The list, compiled by Milt on Weintraub, ATAM sec.-treasurer, includes personnel in all Broadway and out-of-town theatres, plus their at tractions (if any).

Included in the lists also are the boxoffice staffs of Broadway theatres, as released by the treasurers and ticket sellers' union, Jimmy Murphy and Morrie Seamon.

BROADWAY

Theatre	Attraction	Co. Mgr.	Press Agt.	House Mgr.
Adelphi	"A Flag Is Born"	Ed. A. Relkin	Henry Senber	Geo. Oshrin
Alvin				Lou Cline
Biltmore				B. Klawans
Broadway	Ballet Theatre	Allan Atwater	Walter Alforo	Frank Smith
Broadhurst	"Three to Make Ready"	W. Munsell, Jr.	Sol Jacobson	B. Clancy
Booth				E. Weinstock
Barrymore				H. Sorenson
Belasco				Rex Connor
Beck				L. Lotito
Bijou	"Life With Father"	Harry Kline	Harry Forwood	Ray Broeder
Cort	"Bees & the Flowers"	A. Singer	C. Greneker	Gerson Werner
Century	"Gypsy Lady"	Geo. Leffier	C. Greneker	J.M.Johnstone
Coronet	"Dream Girl"	Victor Samrock	Wm. Fields	Mac Hilliard
City Center	Opera	Ed. Haas	G. Goode	B. Ketcham
International				Sam Brin
Center	"Icetime"	J. P. Berger	Joe Roberts	Sid. Goldman
Empire	"O Mistress Mine"	L. Farrell	Joe Heidt	Lester Meyer
46th St.	"The Red Mill"	John Tuerk	Dick Weaver	E. McAuley
Fulton	"Deep Are the Roots"	M. Allentuck	Jim Proctor	A. Lighton
48th St.	"Harvey"	Cl. Taylor	T. Kilpatrick	Saul Lancourt
Golden	"Henry V" (film)	Paul Vroom	Al Tamarin	Dave Rosen
Hudson	"State of the Union"	H. Bernstein	Leo Freedman	Carl Fisher
Imperial	"Annie Get Your Gun"	M. Winters	Mike Mok	N. Light
Lyceum	"Born Yesterday"	B. Boyar	Nat Dorfman	A. Schnebbe
Majestic	"Carousel"	Peter Davis	Joe Heidt	F. O'Connor
Music Box				M. Jacobs
Morosco	"Voice of the Turtle"	S. Schwartz	J. Dalrymple	Geo. Kent
Mansfield	"Anna Lucasta"	Harry Lee	Ivan Black	J. Anhalt
Miller				H. Fleischman
Metropolitan	"Ballet Russe"	Leon Spachner	Barry Hyams	H. Brown
National	"Call Me Mister"	Phil Adler	Dorothy Ross	L.S. Lawrence, Jr.
Plymouth	"Obsession"	Chas. Williams	Bert Stern	R. Ronchetti
Playhouse				S. Tauber
Royale	"Front Page"	R. Kravette	Bernard Simon	L. Hardy
Shubert	"Yours Is My Heart"	Ch. Stewart	K. Bernstein	J. Garrity
St. James	"Oklahoma!"	Max Meyer	Joe Heidt	S. Horworth
Ziegfeld	"Showboat"	R. Milford	Mike Mok	A. Enklewitz

Associate press agents: Ben Kornzweig, Martha Dreiblatt, Phil Stevens on, David Tebet, Marian Byram, Phil Bloom, Peggy Phillips, Marian Graham.

PRE-BROADWAY

Show	Co. Mgr.	Press Agent
American Repertory	John Yorke	Wolfe Kaufman
"Cyrano de Bergerac"	Charles Mulligan	David Lipsky
"Duchess of Malfi"	Lester Al Smith	Jean Dalrymple
"Happy Birthday"	Harry Essex	Michael Mok
"If the Shoe Fits"	Harry Benson	Dorothy Ross
"Loco"	Ben Stein	Dick Weaver
"Park Avenue"	Michael Goldreyer	Nat Dorfman
"Present Laughter"	Edwin Knill	Willard Keefe
"Hear That Trumpet"	*Tom Powers	Richard Maney

* To be replaced.

OUT-OF-TOWN

City	Theatre	Mgr.
Philadelphia	Forrest	L. S. Lawrence, Sr.
Philadelphia	Locust	Mark Wilson
Philadelphia	Shubert	George Sharpe
Philadelphia	Walnut	Leon Leopold
Pittsburgh	Nixon	Ed. Wappler
Washington, D. C.	National	Ed. Plohn
Minneapolis	Lyceum	Leo Murray
Baltimore	Ford	John Little
Los Angeles	Biltmore	Peter Ermatinger
San Francisco	Curran	William Zwissig
San Francisco	Geary	M. O'Hern
St. Louis	American	Paul Beisman
Boston	Colonial	Saul Kaplan
Boston	Plymouth	H. Coote
Boston	Shubert	M. Kavanagh
Boston	Wilbur	Alice McCarty
Chicago	Blackstone	John McManus
Chicago	Civic	John Manley
Chicago	Civic Opera House	Herb Carlin
Chicago	Erlanger	Fred Crow
Chicago	Great Northern	Not assigned
Chicago	Harris	L. Sang
Chicago	Selwyn	Andrew Little
Chicago	Shubert-Majestic	Sam Gerson
Chicago	Studebaker	Herbert Reiss
Toronto	Royal Alexandra	Ernest Rawley
Detroit	Cass	Harry McKee
Detroit	Lafayette	James Nederlander
Cincinnati	Cox	Leo McDonald
Cleveland	Hanna	Milton Krantz
Buffalo	Erlanger	Andrew Gibson

ON TOUR

Show	Co. Mgr.	Press Agent
"Apple of His Eye"	James S. Miller	Forrest Crosman
"Born Yesterday"	John Henry Mears	Al Spink
"Bal Negre"	Rube Bernstein	Hal Olver
"Bachelor Women"	George Hunt	Henry Levy
"Bloomer Girl"	James Troup	Carlton Miles
"Ballet for America"	Harry Rankin	George Atkinson
Blackstone	Lon Ramsdell	Geo. Alabama Florida
"Blackouts of 1946"	Matthew Allen	Dick Hunt
"Blossom Time"	Ira Douglas	Edgar Wallach
"Come On Up"	Ed Lewis	John J. Hill
"Carmen Jones"	Harold Goldberg	Ned Alvord
"Dream Girl"	Jos. Roth	John Latham Toohey
"Dear Ruth"	Al Cohen	Nat Schenker
"Follow the Girls"	Tom Bodkin	Jos. Flynn
"Hamlet"	Bob Rapport	Tom Barrows
"Her Unborn Child"	Ray Payton	Matt Meeker
"Harvey"	Chas. Strakosch	Jos. Shea
"Hasty Heart"	Louis Lissner	Dorothy Johnson
"I Remember Mama"	Manning Gurian	Fred Schader
"Lift With Father" No. 2	Louis Kaliski	Allan Dalzell
"Life With Father" No. 3	George Zorn	Victor Kiraly
"Lute Song"	John C. Gilbert	Wm. Burlock
"Lady Windermere's Fan"	Emmett Callahan	Helen Hoerle
"Magnificent Yankee"	Tom Powers	Ted Goldsmith
"Mary Had a Little"	Jos. Grossman	Byron Bentley
"Merry Widow"	Les. Thomas	Bradford Mills
"Mr. Peebles & Mr. Hooker"	Al Goldin	Max Gendel
"Oklahoma!"	Herb Farrar	Sam Weller
"State of Union" No. 3	H. Shapiro	G. Bromberg
"Song of Norway"	Vic Leighton	Ch. Washburn
"State of Union" No. 2	Warren O'Hara	John Montague
"Student Prince"	Harry Mirsky	Bert Lang
"The Glass Menagerie"	Ed O'Keefe	Mary March
"Tobacco Road"	Irving Becker	Garrett Cupp
"Turquoise Matrix"	John Garrity, Jr.	Wm. Tostevin
"Voice of Turtle" No. 2	Abe Cohen	Reuben Rabinovitch
"Voice of Turtle" No. 3	Joe Moss	Richard Lambert
"Up in Contral Park"	Wm. Norton	Wm. Doll

PLAYS—IN PREPARATION

Show	Co. Mgr.	Press Agent
"Lysistrata"	Eleanor Fitzgerald	Marjorie Barkentin
"The Iceman Cometh"	John Tuerk	Joseph Heidt
"Finian's Rainbow"		Sam Friedman
"4th Little Show"		Tom Weatherly
"In the Sweet Bye & Bye"	Hughie Schaaf	Ivan Black
"Pygmalion"		Howard Newman
"Street Scene"		William Fields
"The Playboy of the Western World"		Francis Robinson
"Toplitzky of Notre Dame"		Ivan Black
"Anna Lucasta" (road co.)	Clarence Jacobson	Maurice Turet
"Call Me Mister" (road co.)		
"A Question of Time"		Fred Spooner
"Boys in Front Room"		Charles Washburn
"Beatiful Bums"		Ivan Black
"Blueprint for Happiness"		Sam Freedman
"Be Good Sweet Maid"		Max Karper
"In Gay New Orleans"		Leo Freedman
"Liza Lambeth"		Willard Keefe
"My Lord and Master"		Phyllis Perlman
"On Our Way"		David Lipsky
"Shuffle Along"		Lorella Val-Mera
"The Innocent Bystander"		Willard Keefe
"Three in Love"		Harry Davis
"Yes Is for a Very Young Man"		Dorothy Ross
Sigmund Romberg Concert Tour	Ed Rowland	

BROADWAY BOXOFFICE STAFFS

Adelphi, Al Hildreth, Frank Youngs.
Alvin, Irving Keyser, Gordon Cramer.
Barrymore, Lillian Peabody, Mildred Anker.
Beck, Dora Chamberlain, Ethel Archer.
Belasco, Herman Leins, Marie Dickson.
Bijou, Marvin Roth Williams (Miss), Walter Campbell.
Biltmore, Lewis Harris, Arthur Wright.
Booth, Margaret O'Rourke, Betty Barker, Jack Melnick.
Broadhurst, Max Sager, Helen Glenmore.
Broadway, Murray Helwitz, Harry Snowden.
Radio City Center, Paul Dauer, Louis Berge Gerard Connell, William Kirby, Thomas Haynes.
Century, Irving Engel, Harry Steinberg.
Coronet, Arthur Low, John Olt.
Cort, Genevieve Stewart, Georgia Fursman.
Empire, Lee Arnold, Arthur Clarke, Cora Gibbs.
46th St., Charles Bowman, Paul Meyers, George Handy.
48th St., Julius Specter, Harry Goldhardt, Camille Jacovine.
Fulton, Thomas Clarke, George Cohan.
Golden, Norman Stein, James Vincent, Leo Miller.
Hudson, William Harris, Walter O'Connor, Rod McMahon.
Imperial, William Goldhardt, Helen Monroe, Arthur Feine.
Lyceum, Irving Morrison, Hugh McGauley, Patrick Liddy.
Majestic, Jack Pearl, Maurice DeVries, Ellen Beamish.
Mansfield, Thomas Burke, William McKenna.
Metropolitan, Thurber Wilkins, Arthur Weidhaas, Thomas Hillary, Al Allegrett.
Miller, Frank Frayer, John Bowman.
Morosco, Abe Baranoff, Jerry Sheehan.
Music Box, Charles Thomas, Murray Lang, Edwin McPartland.
National, Lep Solomon, Anna Hirsh, Robert McCall.
Playhouse, Michael Onorato, Thomas Brotherton.
Plymouth, Constance Coble, Philip Kenny.
Royale, Aaron Helwitz, Essie Friedman.
St. James, Robert Howard, Mary Ackley, Anna Yurdin.
Shubert, Elsie Nichols, Josephine O'Brien.
Ziegfeld, Dan Melnick, Jack Wolff, Clifford Whiteman.

$30,000 INCREASES IN MET OPERA SOLUTION

Metropolitan Opera Assn. settled its long-standing wage dispute with American Guild of Musical Artists Monday (30), chorus, dancers and singers getting blanket pay rise of 7 to 8%. This represents total of $30,000 increase.

Met season opens in six weeks, settlement warding off danger of season being called off, but giving Met shortest time to get underway they've ever had. Met won decision over AGMA to have management instead of union decide on number of choristers to employ. Met cutting group down this year from 94 to 78.

Laughton's Filming Precludes 'Galileo' In N. Y. This Season

Charles Laughton has been standing by for two months waiting for a manager to produce "Galileo", but it's unlikely that the costume drama will reach the boards this season. Play is highly regarded, and several managements have considered takink it over, but hesitated because of problems attendant to the if-and-when presentation. It will cost about $125,000 to produce, an exceptionally high figure for a straight play, and as Laughton is not willing to appear in the show after June 1, when he is due back in Hollywood, there would be sparse chance of recapturing the investment.

Mike Todd had "Galileo" scheduled for this fall but dropped it. The Theatre Guild wants to do the play but its schedule would not permit production until after the first of the year, which would mean much too little playing time in light of Laughton's June deadline. Actor adapted the play and wants to appear in it, so there is doubt if he would agree to another star replacing him. If a producer is found it will be a sort of package deal for William Liebling and his wife, Audrey Wood, who control the script and are representing Laughton.

'MAID' IN SYRACUSE

Syracuse, Oct. 1.

"Maid of the Ozarks," Broadway hillbilly comedy, opens a three-day run here Saturday (5) at the Civic.

It's the first legit show to play Syracuse in more than a year.

Bergman Easts

Hollywood, Oct. 1.

Ingrid Bergman is slated to train east Saturday (5) to begin rehearsals for "Joan of Lorraine," for Broadway. Actress winds chores today (Tuesday) in "Arch of Triumph" at Enterprise.

Overflow Attendance Forces Switch Of Equity Membership Meet to Oct. 11

One hour after Equity's first membership meeting of the season started last Friday (27) in New York it was abruptly adjourned for two weeks, after nearly 300 players failed to gain admission to the session. The north ballroom of the Hotel Astor had been engaged, as Equity officials did not anticipate an exceptional number of members would attend. Most of those on hand came to voice protests, although the topics in question are in the hands of the council.

Executive secretary Paul Dullzell had no sooner finished reading his reports, when Jack Arnold, currently in "The Front Page," objected to a continuance of the meeting on the grounds that many members could not get into the hall. At that time 200 players were in the hotel lobby unable to get into elevators, while another 100 milled around outside the ballroom entrance. Clarence Derwent, conducting his first meeting since being elected president, had no recourse but to order the adjournment.

The turnaway turnout was mostly comprised of junior members, and while they are not elegible to vote they are qualified to attend meetings. During the summer a petition was filed with Equity objecting to Frank Fay being on a committee assigned to consider the moderation of rules concerning juniors. Latter aim to attain senior rating more quickly than the rules stipulate but why there is objection to Fay as a committeeman was not clarified.

Another issue that appears to be agitating the membership is the alleged formation of an Equity anti-communist group. That idea sprouted after a Michigan legislator, described as a stooge for Father Coughlin, filed charges in the Congressional Record to the effect that a group of radicals attempting to dominate Equity. The same sort of supposed political activity dates back to a couple of years ago, when similar charges were made in the Record. Bert Lytell, then the Equity prexy, insisted that former Congressman Dies' committee on anti-Americanism make an investigation. Lytell conferred with Dies in New York but thereafter the situation supposedly cleared. It's hinted that Fay is among those activating the new anti-Red group although others are named as proselyting for members.

The cancelled meeting has been dated for Oct. 11.

'Iceman Cometh' Sells Tickets on Broadway For New Year's Eve

There is pyramiding interest in the Theatre Guild's "The Iceman Cometh" as the date of the premiere, next Wednesday (9) at the Beck, N. Y., approaches. Theatregoers are buying tickets for the New Year's eve performance though the Eugene O'Neill work is known to be grim drama.

Play has a moderate-sized cast but it will be expensive to operate, Dudley Digges and James Barton getting top salaries, with the former understood to be on percentage. Pete Davis, general manager of the Guild, huddled with Louise Lotito, who operates the house for Louise Beck, in order to increase the stop limit, which is $14,000, after it was figured that "Iceman" could not profitably play at that level. Lotito assured Davis that he would not keep the drama in the Beck any longer than the Guild wanted.

Attraction's share of $16.000 would just about be an even break for "Iceman" on a six-times-per-week basis. There will be additional operating costs, too, as indicated by backstage overtime because of the 5:30 p.m. daily start. Heads of departments have a minimum of $112 weekly, and during the O'Neill play's engagement they will be paid almost double that. House, with a $5.40 top ($4.50 plus 20% admission tax), can gross around $25,000 weekly.

First performance will ring up at 4:30 p.m. as an accommodation to reviewers, giving them an additional hour in which to write their notices. "Iceman" will play Sundays immediately after the Guild subscription period is over in mid-November, it was announced in Sunday's extra-space ads.

Inside Stuff—Legit

Katherine Dunham takes exception to the recent "Inside Legit" statement that Dale Wasserman "relighted and redirected the ("Bal Negre") dance revue." She feels that the item is a reflection on her own staging abilities and she claims that the facts are: Shortly before opening, stage manager Myles Putnam suffered a heart attack and she sent an SOS to Wasserman to replace Putnam. This he did, remaining with the show about a week, during which time he brought in new lights previously unavailable but he had nothing to do with redirecting the show.

Re the statement that "Negre" came near folding before opening, Miss Dunham states that is erroneous, inasmuch as she had already signed her troupe up for a two-year stretch to include a world tour of the revue. She thinks the misinformation may have come from an overenthusiastic publicity source trying to give Wasserman a buildup for his own forthcoming show. Hal Olver, the show's agent, listed as one of the investors in "Negre," sends word that he is just a hired hand with no financial interest other than salary.

The Hollywood Bowl has had capacity-plus audiences for pro engagements on 17 instances during the past 10 years, according to the management. When "Up In Central Park" opened at the Bowl recently it was claimed the capacity was 22,000, which is 2,000 more than the total number of seats. Lily Pons proved the record draw at the Bowl, in 1936, when it's stated that 26,410 paid admission tickets were counted at the gate. Star warbler drew standees at the Bowl on three succeeding engagements. Standee audiences were also drawn for the Gershwin concert and the Jerome Kern nights this year, also Paul Robeson several years ago, while the operas "Carmen," "Butterfly" and "Barber of Seville" drew standees at five performances. The 17-over-capacity evenings drew a total of 369,929 patrons, an average of 21,760—or 1,760 more than the place seats.

Betty Field's ailments, which forced the suspension of "Dream Girl" last week until Saturday (28) night, when June Havoc took over, are explainable by the fact that she is subject to several allergies which keep her at home. Comeback in business of "Girl" when it resumed after a summer layoff was surprising, takings of around $19,500 more than doubling the pace of the show at the time it laid off. "Girl," wholly backed by Paramount, cost $73,000 to produce and turned a goodly profit. However, the Playwrights Co.-presented attraction has a Chicago company which called for a further investment of $40,000.

Players in the show did not get salary last week, except for one performance, under Equity's illness-of-a-star rule, but those getting $100 or less received $5 per day for expenses during the shutdown.

The jinx that beset the new legit season in Baltimore with the miserable getaway of "Barnaby and Mr. O'Malley" at Ford's two weeks ago, followed by a week of darkness in advance of last week's advent of "The Temporary Mrs. Smith," took an even deeper bite with meager action at the b.o. for this Vinton Freedley opus, which was announced in the N. Y. Times as closing after the Baltimore run even before the curtain went up on its showing there Monday (23) night.

Local crix jumped on this obvious pushing around of the local ticket-buyers, plus the inadequacies of the Francine Larrimore starrer, with the returns after the week's try less than $4,000. Some improvement looked for in current dating of Mae West in "Come On Up," but there's a sour taste.

Oriana Atkinson, wife of Brooks Atkinson, critic of the N. Y. Times, wrote the feature story in the current Woman's Home Companion, detailing her impressions of Russia under the title "My Life Behind The Iron Curtain." She resided in Moscow during the 10 months her husband represented the daily there last season. The magazine splurged with full page ads on the story, giving a condensed version of the article. She didn't like it over there any more than the critic, whose terse comments received wide attention some weeks ago, including White House interest.

One of Mrs. Atkinson's observations: "One of the chief mottoes of the government is 'overtake and surpass,' meaning overtake and surpass America, since no other country has so high a living standard."

Max Gordon's musical, "Park Avenue," drew a fair break in the Boston notices last week, reviews being 50-50, pro and con. It is in two parts, and the manager told friends that he had "an act and a half of a show." Authors swiftly rewrote the latter portion of the book and the new version is being tested. "Avenue" is dated to arrive on Broadway Oct. 23 at the Shubert, which currently has "Yours Is My Heart." As "Happy Holiday" is slated for the Broadhurst, "Three to Make Ready" is likely to move back to the Adelphi. Other "Avenue" changes include the reassignment of several numbers originally handled by Leonora Corbett. And Ralph Riggs has replaced Jed Prouty.

Arthur Spitz, who presented "Yours Is My Heart" on Broadway, sought additional coin from the horde of backers, when business dived following Richard Tauber being forced out with windpipe irritation. They told the new manager that if he could guarantee Tauber's appearance they'd put it on the line, which he couldn't do, so Equity paid off the company from money on deposit there for that purpose last Saturday (28).

Tauber went on for several performances last week, then withdrew again, but his condition improved and he was slated to definitely reappear Tuesday (1). In the meantime Spitz had acquired a new angel with plenty of fresh coin.

Homer Curran's revival of "Lady Windermere's Fan," due into the Cort, N. Y., soon, is an exceptionally costly production for a straight play. Total for settings built in his own Los Angeles shop amounted to $72,000, but there are no regular royalties, play having been in the public domain for more than 50 years. Russell Lewis and Howard Young, who are associate presenters, were accountants in Curran's office, they also being in on "Obsession," which replaced "Hidden Horizon" at the Plymouth, N. Y., last night (1). Curran, though known as a San Francisco showman, actually lives in Beverly Hills and Palm Springs.

When the non-commercial, "A Flag Is Born," moves from the Alvin to the Adelphi over the weekend, pay for the cast will be increased somewhat, but not to the extent of the players' regular salaries. For the first four weeks all hands got the Equity minimum of $60 but the matter of remuneration did not figure importantly, Paul Muni withdrawing and Luther Adler taking over the lead. Adelphi date is for two weeks, with a possibility of extending the capacity-draw propaganda play's Broadway date. Whether "Flag" will tour for a limited period has not been definitely agreed upon.

There was some question on the gross of the Ballet Russe de Monte Carlo at the City Center, N. Y., recently, the quoted figure having been reduced when the 20% federal tax was included. Stated takings over an 11-day engagement totaled $57,594 and, on a weekly basis, the gross approximated $37,000, indicating capacity all times at $2.40 top. "Carmen Jones," when playing the city-owned theatre, also drew capacity, gross of both attractions being virtually the same.

Russell Janney, showman who turned novelist at the age of 64, is making a country-wide tour of churches in the interest of goodwill among races and faiths, under the auspices of the National Conference of Christians and Jews. His novel, "The Miracle of The Bells," has attracted strong attention in New York and Hollywood.

Reynolds Stays in 'Flag'

Originally scheduled to quit the show when it moves to the Adelphi, N. Y., Oct. 5, from the Alvin, Quentin Reynolds, narrator of "Flag is Born" will remain with the cast for duration of the run. Palestine propaganda play is scheduled to close Oct. 20.

Under original plans, Reynolds' place as narrator was to be taken by Paul Baragrey when the commentator left the show, together with Paul Muni.

Costumers' Pay Dispute On Again

A wage dispute is again on in the costume industry, but it may be settled Friday (4) when the problem goes to arbitration.

Last March employees received a 10% tilt but the union reserved the right to apply for a further increase should the cost of living go up between the settlement date and Aug. 1. Owners of costume plants say that living costs went up 7.8%, according to offical data, while the union is seeking a boost of $10 per week per person, figured to be a 25% boost. The average employee earns $40 weekly. When the subject was opened the demand was for $20 per person.

Costume plant owners figure that the annual increase would be $300,000 annually, most of which would be saddled upon the producers of musical shows. It's claimed that showmen are already reducing the number of ensemble people because of bloated production costs. There are 12 costume shops involved, with 600 employees on the payrolls.

Jules Freund, former executive secretary of the N. Y. State Mediation Board, will be the arbitrator.

Indpls. Civic Resumes Oct. 11

Indianapolis, Oct. 1.

The Indianapolis Civic theatre will open its 33rd season with "Three Men On a Horse" the week of Oct. 11.

Play on Broadway

The Bees and Flowers

Mort H. Singer, Jr. production of comedy in two acts (six scenes) by Frederick Kohner and Albert Mannheimer. Staged by Mannheimer. Set and lighting by Edward Gilbert; costumes, Enid Gilbert. At Cort, N. Y., Sept. 26, '46; $4.20 top.

Louise Morgan	Barbara Robbins
Nancy	Jean Frey
Alix Morgan	Sybil Stocking
Tess Morgan	Rosemary Rice
Ilka Morgan	Joyce Van Patten
Winston Atchison	Michael Dreyfuss
Tack Cooper	Russell Hardie
Dippy Marshall	Sylvia Lane
Drayman	Maurice Brenner
Tom	Leonard Bell
Jerry	Peggy Romano

"Bees and the Flowers" proves to be as elementary an exposition of marriage and family life as the title would indicate. Some of the lines are amusing, but more of them are flat and plain tiresome. The comedy is too flimsy to last.

Show is the work of two Coast scripters, Frederick Kohner and Albert Mannheimer, who, with producer Mort H. Singer, Jr., are making their Broadway bow with it. Mannheimer directed. Metro already owns the screen rights (for $50,000), bought before Singer acquired the script. Show can make a passable film.

Metro bought the play, under its original title of "The Birds and the Bees," for tile value primarily, and contemplates using it with Jeanette MacDonald vis-a-vis Jose Iturbi. Company will likely change the title anyway, as the legit producers did.

Situation is very simple. A divorcee with three daughters has remarried on a holiday and brought her new husband home, but wants to break the news gradually to her kids, who still adore their father and want him back. Hiding the marriage causes complications, the kids trying to get rid of the "visitor," who's apparently horning in on the family. New father's attempt to win the kids under these conditions makes for what comedy there is, as well as for an occasionally amusing quip. But for the most part, the writing is glib and contrived in a pat Hollywood way.

Performances are of little help. Barbara Robbins and Russell Hardie just seem to go through the motions as the marital team. Rosemary Rice, Joyce Van Patten and Sybill Stocking, as the sisters three, prance through their lines with varied degrees of precocity, only Miss Stocking, as the youngest, winning any ribbons for her portrayal. Sylvia Lane, as her pre-teen-age buddy, has a good bit. Michael Dreyfuss, as the adolescent boyfriend, handles himself and lines well. Direction is a little stilted. Edward Gilbert's set of a New York apartment terrace is attractive. *Bron.*

OBITUARIES

CHARLES BRUCE WINSTON

Charles Bruce Winston, 67, English stage and screen actor, died Sept. 27 at sea while enroute to New York, according to wireless report received by U. S. Line in New York, which said he succumbed to a heart attack. He had appeared in many stage and film productions in London and Hollywood.

Starting in silent films in 1919, he went to Hollywood in 1929 to appear in "Children of Dreams." English films in which he appeared included "Private Life of Henry VIII" and "The Man Who Worked Miracles."

A native of Liverpool, Winston made his first stage appearances in music halls in 1912. Following that, he appeared in stage productions, including "Cyrano de Bergerac" and "Saint Joan." In 1924, he produced his own play, "Angel Grayce," and in 1926 made a brief venture into management with "The Unseemly Adventure."

He came to New York in 1926 and appeared in "Katja" at the 44th St. Theatre. Following year he appeared in "Pickwick" at the Empire theatre, N. Y. He toured Egypt and Palestine in 1932 with Sybil Thorndike and Lewis Casson's repertory company, and later accompanied them to Australia.

His last stage appearance was in 1945 in "The Three Waltzes," at the Prince's theatre, London.

> **IN MEMORIAM**
> **EDGAR ALLEN**
> Died October 7, 1945
> *"IN OUR HEARTS ALWAYS"*
> **His Loving Wife, Valerie and Children.**

DR. WILLIAM STRUNK

Dr. William Strunk, 77, professor emeritus of English at Cornell University, who had been technical adviser on film version of "Romeo and Juliet," died Sept. 26 at Ithaca, N. Y.

In addition to teaching, he had also authored or edited many books with such works, including "The Elements of Style" (1918), and "English Metres" (1923). He edited Macaulay's and Carlyle's Essays on Boswell's Johnson in 1935, Dryden's Essays on the Drama in 1898, Fenimore Cooper's "Last of the Mohicans" in 1900, and Juliana" of the old English vernacular poet Cynewulf, in 1904. Others of his more notable works of editing were "All for Love" and "The Spanish Friar" of Dryden (1911) and several of Shakespeare's plays.

After serving as a mathematics instructor at Rose Polytechnical, Terre Haute, Ind., he came to Cornell the following year. He was an officer of the Academie Francaise.

His attempt to adapt "Antony and Cleopatra" as a two-act play for the Broadway stage was less successful, due to the extensive trimming required.

Survived by widow, daughter and two sons.

THOMAS J. BRAGG

Thomas J. Bragg, widely known figure in exhibition and theatre field in Canada for many years, died Sept. 29 in Toronto.

Bragg was prexy of General Theatre Investments of Canada, Ltd., veepee and director of Odeon Theatres of Canada, sec-treas. of General Theatres and treasurer of Empire-Universal Films, all of Toronto, and a director of Theatre Properties, Ltd., of Hamilton, Ont.

He was associated with the late N. L. Nathanson in 1921 in the development of Famous Players Canadian Corp., with which he served as sec.-treas. until he resigned five years ago to form a new theatre chain across Canada.

MAUD JEFFRIES

Mrs. James B. N. Osborne, 76, former legit actress known professionally as Maud Jeffries, died in Sydney, Australia, Sept. 27. She had gone to Australia several years after a long career on the European stage.

She had begun her stage career in New York in the company of Augustin Daly at the turn of the century, making her debut with John Drew and Ada Rehan. A few years later in London she appeared in "The Sign of the Cross."

After a continental tour she returned to London to appear opposite Sir Herbert Beerbohm Tree in "Herod." She later headed her own company in Australia and retired after her marriage.

Survived by a son and a brother.

ERNEST PECHIN

Ernest Pechin, 54, cornetist, died in Orlando, Florida, last week. Pechin, for five years first cornetist with WGN in Chicago, was for a time director of the orchestra.

Beginning with John Philip Sousa, Pechin played in the Chicago theatre pit, under Phil Spitalny and later directed the Anglo-Canadian concert band in Huntsville, Ont.

Survived by widow, son and daughter.

GEORGE FLEISCHMAN

George Fleischman, 84, retired theatre operator, died Sept. 22 in Toledo, O.

He was vice-president of the Fleischman-Kroetz theatre enterprises, and was instrumental in building the Atlas theatre there in 1908, and also held interests in the State and World theatres until his retirement.

Two sons and a daughter survive him.

LOUIS BEN KLENETT

Louis Ben Klenett, 65, comedian in the Yiddish theatre of a previous decade, died Sept. 25 after a heart attack at St. Albans, N. Y.

Born in Russia, he came to this country in 1905 and appeared in many productions at the Second avenue and Grand St. theatres and National Winter Garden.

Survived by two daughters.

TOTOH TRINIDAD

Totoh Trinidad, expert on Oriental music and leader of orchestra which accompanied the Bali-Java

(Continued on page 62)

MARRIAGES

Ednamarie Patella to Stirling Silliphant, in Baltimore, Sept. 28. Groom is exec assistant to Charles Schlaifer, 20th-Fox ad-publicity director.

Jean Moorhead to Robert C. Donavin, New York, Sept. 20. Bride's been featured in several Olsen and Johnson shows.

Margaret Prioletti to Anthony Castle, Pittsburgh, Sept. 15. Bride was with Par exchange in Pitt.

Dorothy Kempe to Lloyd Shaffer, New York, Sept. 20. Bride is radio program manager; groom is NBC bandleader.

Polly Rose to Alex Gottlieb, Hollywood, Sept. 29. Bride is sister of Billy Rose, Broadway producer; groom is Warner Bros. producer.

Virginia Crowe to Dick Brown, Jr., Pittsburgh, Sept. 26. Groom's the son of Pitt theatre owner.

Jan Kalionzes to Alan Manson, New York, Sept. 30. Bride is radio actress; groom is legit player now appearing in "Call Me Mister."

Ruby Rubenstein to Bob Axelrod, Sept. 22, Brooklyn, N. Y. Groom formerly treasurer of the N.Y. Paramount, now manager of the Palms theatre, Phoenix, Ariz.

Frances Chaney Lardner to Ring Lardner, Jr., Las Vegas, Sept. 28. Bride was widow of groom's brother, David, killed in service; groom is screen writer.

Patricia Gillespie to Harry Corrin, Atlanta, Ga., Oct. 1. Bride is daughter of Jimmie Gillespie, 20th-Fox exploitation rep in Atlanta.

BIRTHS

Mr. and Mrs. Don Hyndman, son, New York, Aug. 23. Father is president, Society of Motion Picture Engineers.

Mr. and Mrs. Sam Donohue, son, New York, last week. Father is the bandleader.

Mr. and Mrs. J. Protech, son, Youngstown, O., Sept. 10. Mother's the former Hannah Braff, who was with Metro exchange in Pittsburgh.

Mr. and Mrs. Frank Oglietti, son, Pittsburgh, Sept. 11. Father owns the Leechburg, Pa., theatre.

Mr. and Mrs. Toots Shor, daughter, New York, Sept. 25. Father is N. Y. restaurateur.

Mr. and Mrs. Daniel Grayson, daughter, Hollywood, Sept. 23. Father is purchasing agent for General Service.

Mr. and Mrs. John Adams, daughter, Washington, D. C., Sept. 14. Father is CBS White House correspondent.

Mr. and Mrs. Ben Kernan, daughter, San Antonio, Sept. 27. Father is merchandising director for station WOAI there.

Plays Out of Town

Present Laughter

Wilmington, Sept. 26.

John C. Wilson production of comedy in three acts by Noel Coward. Stars Clifton Webb. Staged by producer; setting by Donald Oenslager. At the Playhouse, Wilmington, Sept. 26-28, '46; $3 top.

Daphne Stillington............Jan Sterling
Miss Erikson....................Grace Mills
Fred...............................Aidan Turner
Monica Reed...................Evelyn Varden
Garry Essendine...............Clifton Webb
Liz Essendine...................Doris Dalton
Roland Maule..................Cris Alexander
Morris Dixon....................Gordon Mills
Hugo Lypplatt...................Robin Craven
Joanna Lypplatt.................Marta Linden
Lady Saltburn...................Lenore Harris

Chalk up another Noel Coward hit. Built strictly for laughs, it follows the tried and true Coward formula of sophisticated people elegantly tossing around sparkling dialog and witty epigrams. It's light, fluffy, and artificial—but good entertainment. The plot is just one of those things, but it's what the characters say, rather than what they do, that keeps the stubholders amused.

Clifton Webb has as choice an acting plum as ever dropped into a thespian's lap. Playing an egotistical London stage idol whose love life keeps him in hot water, the star again proves he has no peer at portraying the slightly bored sophisticate with the rapier wit and hothouse charm. The role is practically a one-man marathon as Webb is on-stage almost throughout.

The curtain rises on Garry Essendine, the stage idol, putting his affairs in order preparatory to an African tour. However, the three women in his life manage to complicate things no end. Daphne is a stage-struck gal dazzled by the star's fame; Liz is his wife and, although they are living apart, she has his interests at heart. Also, there's Joanna as the female menace, determined to add Garry to her collection of males.

The duel of wits provides the background for much smart talk and for several scenes as funny as anything Coward has written. The stage idol finally tells everybody off with a "sex lecture" in act three and the curtain comes down with he and his wife reunited.

Acting honors are about evenly divided. Webb sets a fast pace but there are no laggards in the cast. Evelyn Varden, as the star's understanding secretary, makes every scene count and is a good foil for Webb. Jan Sterling makes a fine impression as Daphne; Doris Dalton wins sympathy as well as laughs as the wife, while Marta Linden, as the menace, makes the most of it, her scenes with Webb being among the play's highlights. The daffy would-be playwright who pursues the star is given excellent treatment by Cris Alexander. Grace Mills' comedy Swedish housekeeper, and Aldan Turner's valet role both have their share of laugh lines.

The play starts off rather slowly but picks up momentum in act two, and by the time the final curtain falls things are moving at breakneck speed. The producer has done a good staging job, giving movement to a play which primarily is a conversation piece.

Donald Oenslager's setting is an excellent reproduction of a London studio. And of more than passing interest in a play of this type are the clothes. Costillo designed stunning costumes for Misses Dalton and Linden, and the remainder of the female wardrobe is eye-catching. Webb, of course, appears in what the welldressed man should wear, his changes running principally to dressing gowns. *Klep.*

What Every Woman Knows

Philadelphia, Sept. 27.

American Repertory Theatre production of comedy by James M. Barrie. Stars June Duprez, Richard Waring, Ernest Truex, Eva Le Gallienne and Walter Hampden. Staged by Margaret Webster. Settings, Paul Morrison; costumes, David Ffolkes, Jr. At Shubert, Philadelphia, Sept. 27, '46; $3.90.

Alick Wylie.......................Ernest Truex
James Wylie, son..............Arthur Keegan
David Wylie son ....Philip Bourneuf
Maggie Wylie, his daughter..June Duprez
John Shand.....................Richard Waring
Comtesse De La Briere...Eva Le Gallienne
Lady Sybil Tenterden....Mary Alice Moore
A Maid..........................Cavada Humphrey
Charles Venables..........Walter Hampden
A Butler...................Efrem Zimbalist, Jr.

American Repertory Theatre outfit, switching from all the pomp and panoply of Shakespeare's "Henry VIII" to the quiet charm of the late James M. Barrie, does the hurdle with facility and distinction. Margaret Webster has done another crackerjack job of staging although one might not have originally supposed this sort of thing was exactly up her alley. She proves it is.

There have been quite a few cuts in the Barrie text—all for the better—and the play is now presented in two acts instead of the four that the Maude Adams original and the Helen Hayes-William Brady revival had. This, too, is all for the better. David Ffolkes' costumes fit the period, circa 1900, and Paul Morrison's four sets are tops, two of them drawing applause opening night.

Naturally, however, main interest first night centered around young June Duprez, essaying a difficult role formerly played by two stellar lights of the theatre. Her brief appearance as Anne Boleyn in "Henry" earlier in the week didn't give much of an indication. The answer, however, is that Miss Duprez does a skillful, workmanlike job, making the famous Barrie heroine, Maggie Wylie, warmly sympathetic, sometimes a little pathetic, often shyly humorous and always human. She doesn't dominate the action the way Miss Hayes (or Adams) did but this, after all, is a repertory company, and emphasis is not laid on any one or two players. Miss Duprez does not, as a matter of fact, get some of the laughs Miss Hayes was accorded, but she does put over some of the play's more famous speeches (notably the one about charm being a sort of bloom on a woman) as well as Miss Hayes. All in all, it's a very praiseworthy characterization.

So is that of young Richard Waring, who switches from the sonorous Duke of Buckingham in "Henry" (and a fine job that was, too) to humorless, plodding, matter-of-fact John Shand, one of the most interesting characters Barrie ever created. All in all, Waring seems better in the part than was Kenneth McKenna, Miss Hayes' vis-a-vis, although his accent is not always as good (nor is Miss Duprez's), and he permits himself to smile and relax more often than he should.

Where this revival really goes to town, however, is in the supporting cast. That has it all over the Brady production. Miss Le Gallienne is the Comtesse, and although this is far from her usual metier, she does a rousing job and, in some scenes, steals honors from Miss Duprez. One or two first-nighters objected to the strong French accent, but it seemed from this vantage point to fit okay, and she collected plenty of laughs and put across certain points and certain scenes with showmanlike gusto. And she gave the impression she was having the time of her life. Walter Hampden is a perfect choice for Mr. Venables: he doesn't miss a trick. Ernest Truex is fine as Maggie's father, and Philip Bourneuf scores as one of her brothers.

With this generally skillful playing and Miss Webster's sensitive and understanding direction it's little wonder that "What Every Woman Knows" hides its age (nearly half a century), and it might be wise for the company to tee off with this one on Broadway instead of "Henry" unless, of course, their next offerings, Ibsen's "John Gabriel Borkman," which is to be opened in Boston, and Shaw's "Androcles and the Lion," now in rehearsal, prove even better yet. "What Every Woman Knows" is not likely to be inundated with charges of being too much whimsy, as would be the case with most Barrie revivals nowadays. *Waters.*

Born Yesterday

(FOLLOWUP)

New Haven, Sept. 28.

With a few breakin performances under its belt, road company of "Born Yesterday" left here for Boston where, on the basis of its local exhibit, it should enjoy a healthy stay, prior to other road stands.

Original show preemed here last season with Jean Arthur in the lead. That setup left something to be desired, partially due to Miss Arthur's impaired physical condition at that time. The subsequent Broadway click makes it obvious that original casting problems were eventually solved and same goes for the troupe that has taken on the road assignment. Company got a fine reception here.

In the femme lead, Eleanor Lynn has given the Billie Dawn role a vivid interpretation it did not possess as of its original opening. She makes of the character a definite entity rather than a supporting peg as previously done. She has endowed the part with an ingratiating naturalness that puts her across substantially.

Richard Rober makes a good choice as Harry Brock, the blatant junk-dealer. His all-around performance is grade-A. Carroll Ashburn steps from a minor role in the Broadway cast to important support as the crooked lawyer. The transition is a wise move. Laurence Hugo registers as the young newsman; William Foran fits as Brock's stooge; Hans Robert makes an okay senator.

Others in support are Welba Lestina, Aaron Frankel, William Monsees, Russell Morrison, Paul Giles, Grant Timmons, Genevieve Frizzell, James Coyle, Yolande Donlan. (Miss Donlan stepped into the lead for one show when Miss Lynn was ill and gave a creditable performance.)

Production is a replica of the lush Broadway scenic display. Author Garson Kanin has staged effectively, making every line and movement count. *Bone.*

Philly Record Blasts Shuberts on 'Park Ave.' Ducats Going to Specs

Philadelphia, Oct. 1.

Row between the Philly Record and the Shuberts over the matter of "freezout" of the public from good seats has broken out anew.

Today, in a front page story, the Record asserted that Shuberts were again playing favorites by handing choice ducats to "Park Avenue" to ticket agencies and speculators. With boxoffices opening yesterday (Monday) for the first at the Shubert theatre, customers were told that first 19 rows had already been sold.

Other irate patrons told the Record that they were told that good seats for all performances for the two-week engagement were gone. A check of ticket agencies the Record said, showed an abundance of good seats.

Last April, when a similar situation cropped up for ducats to "Annie Get Your Gun," Lee Shubert promised that the public would come first. Today neither Shubert nor Lawrence Shubert could be reached for comment. Shubert publicity man, Mark Wilson, said "scarcity" was due to heavy advance money order sale by mail. He said about $20,000 in money orders were received before the boxoffice opened. "Park Avenue" opens next Monday (7) for a two-week run.

20% Boosts to Musicians, Same For B.O. Staffs Okayed by Mgrs.

Broadway managers have about completed negotiating contracts calling for increased pay with the stage unions, having agreed to a 20% boost for pit musicians and about the same percentage of upped pay to boxoffice staffs. Both treasurers and assistants are now getting $20 over the old scale, rate now being $110 and $90, respectively. The increase is retroactive to Sept. 1. Previously agents and company (also house) managers were accorded a healthy increase, and now an accord with only the porters and cleaners union is to be reached.

Agreement with the musicians union calls for two more men in the pit, or an orchestra minimum of 22 in theatres with capacities of 1,100 or more. In houses of less than 1,000 there must be 16 men in the pit, while the number in houses of capacities between 1,000 and 1,100 is to be settled by the managers and union, if and when.

It's figured that the orchestral cost will be $588 weekly over the old scale for musicals. There are other increased scales for straight-show theatres, especially "penalty" houses (those not seasonally having orchestras), but some classifications have not been disturbed. Union originally demanded exceptionally high percentages of increases but moderated its proposals after huddles with the managers.

VETS MEET IN N. Y. IN REHABILITATION MOVE

Veterans Memorial Stage will hold a general meeting at Labor Stage Theatre, N. Y., Friday (4) afternoon, session being open to veterans who were of the theatre. Purpose of the huddle is to adopt ways and means whereby vet players may be aided in rejoining the profession. At its initial meeting in June more than 400 players formerly in uniform registered with VMS, according to Leon Askin, chairman of the board. Clarence Derwent, Equity's prez, is due to address the gathering.

VMS has scheduled a revival of "Valley Forge" for Broadway this season. The Maxwell Anderson historical drama was originally produced by the Theatre Guild.

A letter from Billy Rose...

ZIEGFELD THEATRE
1347 SIXTH AVENUE, NEW YORK 19, N. Y. • Circle 5-5200

September 27, 1946

TO WHOM IT MAY CONCERN:

Sam Friedman is a superb press agent - and I'm sorry to lose him.

He has been handling publicity for the Diamond Horseshoe for almost a year. When he took on this chore, I handed him an old show - no more newsworthy than a one-alarm fire. It had received the customary reviews and featured pieces. As an old space stealer, I didn't expect much - I didn't think there was much left to publicize.

Within the first month, by a series of ingenious and inventive stunts, spun out of thin air, he filched more publicity than the Horseshoe had ever received in a like period. And it's been that way ever since.

In what I laughingly call "my time," I think I've had some of the top word merchants in my employ. Sam rates with the best of them.

I found him easy to get along with. I think he's a nice fellow. He's leaving because of a bad case of ambition. He wants a bigger canvas to paint on. I agree with his decision. Whether you're selling moonshine, mouth wash or hog wash - he's your man.

Sincerely,
Billy Rose
BILLY ROSE

BR:S

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Literati

Printing, Publishing Biz Up 60%

Gross dollar volume of biz in the printing and publishing trade jumped about 60% between 1939 and 1945, Bureau of Census reports, although paper consumption in 1945 was 10% under the high levels of 1941-42.

Census Bureau found that paper consumption among newspaper publishers fell 11% from 1942 to 1945 but that gross receipts jumped 47% from 1939. In the magazine field, there was a 13% drop in use of paper and a sock 99% increase in gross receipts. Book publishers used 5% less paper in 1945 than in 1942 but receipts were up 28% from 1943 to 1945.

Earl Wilson's Newest

"Pikes Peek or Bust" (Doubleday) is a breezy collection of N. Y. Post columnist Earl Wilson's writings, embellished by quite a bit additional stuff, withal making for a fetching $2 worth of easy reading. Not as ribald as "I Am Gazing Into My 8-Ball" it is as appealing, although its toning-down is more the result of a judicious editing job, because it's still plenty frank from the perspective of boy meets girle. In toto, the Post's Saloon editor has whipped up a good variety of gags, quips, interviews and shrewd observations on contemporary screwballiana which merits wide reading. *Abel.*

Flagg's Memoirs

Show biz should have more than a merely academic interest in the just issued "Roses & Buckshot" (Putnam, $3.75), authored by the artist, James Montgomery Flagg, for names of stage and Hollywood crowd the volume, with literary lights and august statesmen, as targets for the bouquets and iron-tipped barbs the author lets loose.

In these memoirs of 50 lush years as artist (he peddled his first pen-and-ink to St. Nicholas Magazine in 1890), Flagg frankly "tosses brush, palette and caution to the winds."

London's Extra Space Race

First day (Sept. 23) of larger newspapers and free-for-all circulation fight brought little kudos to London's popular press. Having clamored for more paper to give readers more news, most of the papers devoted extra space to stunts, strips and unoriginal features. Daily Express began a mystery picture-serial by Dennis Wheatley depicting the adventures of Paula, a film-continuity girl. First installment certainly mystified the readers.

Daily Mail claims fastest moving detective strip ever created, "Rip Kirby" by Alex Raymond, while tabloid Daily Mirror, in addition to a page of strips, presents Patsy, the girl who can't cook. Labor's Daily Herald follows general trend with a little more space for entertainments —Hannen Swaffer kicking off with story on potential British comics. All the papers are devoting more attention to feminine topics trying to woo women readers.

Only paper to retain complete dignity is The Times, which has devoted its extra pages to news.

Circulation of London morning papers, before restrictions were removed were: Daily Express, 3,463,-630; Daily Mirror, 2,400,000; Daily Herald, 2,150,000; Daily Mail, 1,927,073. News Chronicle, 1,595,488; Daily Graphic, 882,000; Daily Telegraph, 832,878; The Times, 229,694; and Daily Worker, 106,646.

Increased circulation is expected for Daily Express, Daily Mirror, Daily Telegraph and The Times.

O'Donnell's Blast at ANG

John O'Donnell Washington specialist for the N. Y. Daily News devoted his column last Thursday (26) to pasting the American Newspaper Guild. Letter from Martha Strayer, chairman of the Guild-Political Action Liaison Committee, asking him to send a dollar for the cause, provoked him into sounding off: "No—flat, brutal and final," then gave his reason. O'Donnell declared that the Guild has been "kidnapped by un-American goons" and he "cannot stomach PAC . . . I think that the Guild that I knew and worked for has been perverted and debased, intellectually corrupted and sucked dry of ordinary, decent, run-of-the-mill love of country by a mob of foreign thinkers who have snaked their way into posts of power. I don't like them. They don't get a buck of mine—not when I can say no without going to jail . . . but believe me I'm for the Guild—the old Guild, not the stooge Guild run by the Commies, the PAC, the phony pinks and soap box Demosthenesses."

He then told of the time when he aided the late Heywood Broun in organizing the Guild, with the idea that all the charter members should be making way above the minimum dough that should be set for editorial workers: "Heywood was certainly in those upper brackets. The rest of us slid in by the skin of your teeth. Then, over lukewarm gin that Heywood served as the drink of the house, we went to work. There was one direct, and only one, target—the organization we are creating had as its sole objective the determination to get more money and better working conditions for the men and women who write news . . . not one of us would have hesitated to destroy this organization we were creating if we thought that its creation would mean the high pressuring or distortion of news directly or indirectly. But that, Miss Strayer, is just what the Fascist-Communist philosophy of the PAC is leading you to."

Springfield, Mass., Strike

The "no contract, no work" ultimatum of the three craft unions, and the unwillingness of the Springfield (Mass.) newspapers to sign with the International Typographical Union, left that city without a daily for the first time since the 1880's. The papers, the Republican, Daily News, Morning and Evening Unions, and Sunday Union-Republican, suspended publication Thursday (26) and a conference with the State Conciliation Board Monday brought no immediate prospect of settlement.

More than 500 editorial and mechanical department employees were put out of work. Theatres rushed to buy extra radio time, and both WSPR and WMAS scheduled extra news periods.

Sherman Bowles, generally considered a publisher, but in his own testimony before the NLRB "just a fellow who walks around," said management declined to sign with the ITU because the union could not provide enough competent help and objected to his plan to set up a GI training program.

Solid front of the AFL unions was surprising, since Bowles licked the ITU in 1935 and has operated his composing room as an open shop since. Though the ITU has been busy signing up veterans and former strike breakers, other two unions have operated under verbal agreements in the past.

Ironically, the Newspaper Guild, climaxing a two-year fight to find out with whom to bargain, found out from the NLRB the afternoon before the papers folded.

Books, Mags Tied Up

New York's truck strike, now in progress for more than a month, has taken a serious swipe at book sales throughout the east and turned best seller lists into mere speculation. With parcel post and air shipments overburdened by other manufacturers, shipments of books have been slowed to less than a trickle as far west as Ohio, with N. Y. retail stores cut off almost completely.

N. Y. publishers, forced to use whatever method of transportation they can devise to get their books out to the stores, have called on the office help to carry 15 or 20 copies at a time from shipping room stocks to the stores. Unable to use even private cars through fear of trouble from the strikers, publishers have taken to cabs, subways and any other way possible. Emergency air shipments have been helpful in getting several copies of a book out of the city for special events, such as an author's autograph party.

Strike has also hit magazine publishers, with many October editions not yet having reached the newsstands. This Month mag's entire N. Y. shipment, consisting of more than 15,000 copies, was lost sometime during the strike somewhere in the city. Frantic tracers sent out to the congested freight depots haven't turned up the shipment yet.

Robnett's $1 Award vs. Dutton

George W. Robnett, exec secretary of the Church League of America, was awarded $1 in damages against E. P. Dutton, publishers, in the Chicago Federal district court, Thursday (25).

Suit was an aftermath of alleged libelous statements made by John R. Carlson in his book, "Under Cover," published by Dutton. Robnett has another suit pending against Carlson and also one against ABC, Jergen's Lotion, and Walter Winchell based on alleged libelous statements. Suit against ABC is set for Jan. 13 in Chicago.

Kent Cooper's Book With Songs

AP general manager Kent Cooper has five songs, all taken from his new book, "Anna Zenger: Mother of Freedom," preeming Oct. 18 on Paul Lavalle's NBC "Highways in Melody" show. Cooper, making his song-writing debut, has been news service exec for several years, after a long career in the newspaper business.

Lyrics are all taken directly from the text of the book published by Farrar & Straus, which is biographical in nature and covers the life of the first woman reporter. Titles are "Freedom's Cause," "You'll Know It's Love," "There Was a King," "Magic of a Violin" and "To You, Fair Ladies, Now on Land." Music was written by Cooper after the book and is not being published except in conjunction with the text.

Philly Record's Brownie Edition

Newsprint situation at the Philly Record has reached the critical stage with Sunday's (29) edition being printed on brown "Kraft" paper such as stores and butcher shops use for wrapping packages.

The Record has been running all the past week sans all advertising except death notices and amusement ads. Just when the paper famine will break isn't known, although officials of the paper are hopeful that they'll be able to run normal edition before the end of the coming week.

CHATTER

Joan Kahn new editor for Harper Bros. of a mystery line of novels.

Frederick Lansdale will shortly hop from London to Coast for chore for RKO.

True mag looking for $25-a-crack original anecdota for This Funny Life dept.

Salute is turning from being an ex-serviceman mag into a general mag for men.

Ralph Pearl passing up his This Month mag chore in Hollywood and moving to Las Vegas for the N. Y. Journal-American.

Arnold Cohan, prexy of ad agency bearing his name, to lecture on public relations at the N. Y. University School of Commerce this fall.

George Shaffer sold his interests in the Santa Ana Independent, after six months as an editor, and returned to Hollywood flackery.

Milwaukee has banned current (October) issue of True magazine from the stands because of George Frazier's profile on Errol Flynn. Authorities claim article contains some purple passages.

Robert J. Misch, v.p. of Al Paul Lefton ad agency, has authored a children's book, "At Daddy's Office" (illustrated by Roger Duvoisin) which Knopf has just brought out. A "literary cocoa," being tendered at which Miss Mary Misch, child-heroine of the book, will pour.

Obituaries

Continued from page 60

dancers on a world tour, died in Chicago Sept. 26.

Trinidad, who is known also as Mindoro, is survived by widow and son.

MAY WHEELER

Mrs. Mary Wheeler Brooke, retired actress, died at her home in Mamaroneck, N. Y., Sept. 30. She entered theatrical work as a young girl and was known as May Wheeler. She was the widow of H. Percy Brooke, an actor in many Broadway productions.

JAMES E. CROUCHLEY

James Edward Crouchley, 49, operations executive at Paramount, died Sept. 24 in Hollywood.

He had been with the studio 25 years, once serving as head of the budget bureau.

Andrew E. Graver, 61, property man for "Oklahoma!", at the St. James theatre, N.Y., until stricken ill several weeks ago, died at Yonkers, N. Y., Sept. 29. Prior to this he had handled many touring legits. Survived by widow and a brother.

Brother, 47, of Jerry Colonna, comedian with Bob Hope's airer, died as result of an auto accident at Phillipsburg, N. J., Sept. 27.

Wife of Jack Block, of Block and Hyman, talent agency, died in Chicago, Sept. 26. Survived by husband and daughter.

SCULLY'S SCRAPBOOK

By Frank Scully

Noah's Ark, Sept. 27.

In all the sound and fury signifying Warners, the celebration of the 50th anniversary of newsreels seems to have been lost in applause-machines. Considering how firmly newsreels have managed to stand still, perhaps this is just as well. They still think that conferences, wars, parades and cheesecake make all the news that's fit to print.

Viewing even such an awesome thing as the Bikini bombings, I couldn't see where in its essentials it differed from, say, Smith and Blackton's montage of the Spanish-American war, shot by their Dunderberger armored with kodak film at $2.50 a reel.

In those days the late Commodore J. Stuart Blackton was known as "Jim," a graduate of cartooning on the old World and vaude, and Albert Smith, a sleight-of-hand magician, still around, by the way, as "Al." In vaudeville they pooled together to buy one of the first Edison projectors, Blackton having an inside on the possibilities of the invention because he interviewed and sketched the Wizard for the World.

But when the pair moved into the synthetic and actual manufacture, sale and distribution of newsreel, I believe they really started the thing. Recently in the Paris Figaro I read of a gent claiming priority for M. Ducos, who was no pioneer, save in his own country where he took out the patents for the Sellers kinematoscope for France four years after Sellers had patented his process in this country.

In all fairness "The Spanish Flag Torn Down" or "Remember the Maine" deserves the newsreel priority and strictly as an "inside job."

"Get It First, Get It Right!"

In 1896 American Vitagraph Co. consisted solely of Smith and Blackton. They had an 8x10 office in the Morse building in downtown Manhattan, and when newsboys shouting "Extra! War With Spain" reached their ears they wondered (1) how they could get from New York to Cuba with their Dunderberger and (2) how they could fake the adventure, thereby avoiding the risk of being blown up. A synthetic remake would save hundreds of dollars, and weeks in getting to theatre screens.

So they nailed a broom handle to a kitchen table, took one of Smith's sleight-of-hand Spanish silk flags, nailed it to the broom handle and shot a picture of a big hand coming into the scene and tearing down the Spanish flag. This was an awakened America removing the Spanish menace. Then on a string a small American flag was moved up from the bottom of the scene to replace the Spanish flag. At the top of the broom handle it fluttered in the breeze and a puff of cigar smoke went between the flag and the camera for a fadeout. They had the world's first war film.

Fired with their lab success, the pair went out to get some stuff first-hand. They learned the World was sending the Dauntless to Key West and Cuba as a press tug. They crashed aboard. Their first stop was Tampa where they photographed a long line of flag-draped coffins of sailors who lost their lives aboard the Maine. Okay, but is that so far behind photographing flag-draped coffins of fliers killed over Jugoslavia?

From there the boy wonders of newsreels repaired to the lab again to cook up Dewey's sinking of the Spanish fleet in Manila Bay. I have recently seen a complete reenactment of this newsreel, with Commodore Blackton showing exactly how it was done.

He had a tank about the size of a day bed, with a painted backdrop representing the hills above Manila Bay. The tank held perhaps enough water to cover your hand. The battleships were actual photographs of the warships, cut and fastened on blocks of wood. Punks and pinches of gunpowder were used to stimulate the smoke and belch of battle. An eggbeater stirred up the water. Cigar and cigaret smoke blown from opposite ends of the tank gave the effects of strong attacks and feeble counter-attack. Their office boy got sicker smoking bad cigars than the Spaniards did from the actual blast of the American fleet.

The newsreel was released as "The Battle of Manila Bay." Derived from photographs of the actual warships, people were really taken in. They accepted the faked naval victory as if it had been an authentic photograph of Harry Truman swimming off Bermuda. The whole production cost Messrs. Smith and Blackton $3.50. The photographs cost 50c apiece, the gunpowder 60c, the bundle of punks 10c, the cigars 30c. Raw stock maybe 10 bucks.

"Today's News Today"

The next morning they boarded a tug steaming down the bay to where the USS Olympia, Dewey's flagship, was anchored off Staten Island. The bay was full of launches, yachts, excursion boats, all streaming pennants, their bands playing, whistles blowing. Dunder got all that without sound effects.

Then they came upon a barge unloading vegetables into the hold of the Olympia. With the instinct of born gate-crashers, they told the skipper of the tug to head for the barge. Aboard the barge, each took a sack of potatoes and joined the longshoremen's line into the hold of the warship. They dropped their potatoes and then climbed endless ladders and dark companionways with tripod and camera, finally arriving topside where gobs were busy swabbng down decks.

They headed toward the quarter deck, came on a polished mahogany door, put down their tripod and set up their cameras. They had cork on the tripod's spikes and wisely left them on.

No crew member paid them the slightest attention. The door opened. Out stepped Dewey from his cabin.

"Welcome home, Admiral!" said Blackton, and Smith began grinding. In spotless white, gold braid gleaming, tanned by the sun, snowy white mustache, the blue sea below and a red dawn beyond, he certainly cried for Technicolor.

Again they shouted, "Welcome home, Admiral Dewey!"

"Hello," he said, "what have we here?"

The Corks Did It

They explained it was a moving picture camera, and put in a pitch for the fact that it would be seen by millions of people who couldn't be privileged to welcome him personally. He, too, fell for the "millions" tag. They all did. They still do. They asked him to smile and salute. He did. They asked for a second take. They got it.

Then he saw the tripod and said, "Thank you for the corks. Some photographers are not so considerate of our decks. By the way, how did you get aboard?"

They told him the truth. "Well, you're here, so you might as well get Mayor Van Wyck and all the rest," he told them.

Brady had the house plastered with banners, snipes, throwaways, "The Return of Dewey. Hero of Manila Bay. Tonight."

Blackton and Smith made it, though drying film in those days was the hardest part of shooting and releasing a picture the same day. They followed in Lois Fuller's serpentine dance and, in vaude houses, that was the beginning of hot newsreels and the end of serpentine dancing.

No Change Daily

In those days newsreel cameramen often worked in frock coats and silk hats and habitually had to gate-crash, as there was no provision made for them by people who handled press relations. These same guys in Washington, for instance, worked to within 100 feet of where Admiral Dewey was to receive a jeweled gold sword from President McKinley, and that was 150 nearer than the official press stand opposite the Capitol steps. The magic name of Edison, whom they claimed to be representing, the claim that their partners must have their press passes, all sorts of subterfuges, kept the military and naval arms from throwing the adventurers right into the Potomac, camera and all.

By edging up his camera as the speeches proceeded, Blackton was no further than 60 feet from Dewey when McKinley handed him the sword. Guys with permits were photographing the thing with telescope lenses from a block away.

They had that stuff in New York from Washington and on the screen of Koster & Bial's by 10:15 p.m. of the same day. Do they do much better today? Or have I vindicated my premise that nothing changes so little as a newsreel?

Broadway

Phyllis Perlman recuperating after siege of pleurisy.

John Yorke general manager for American Repertory Theatre.

Alicia Markova and Anton Dolin to open ballet school in N. Y.

Philip A. Waxman to Hollywood seeking talent for "A Family Affair."

Honey, in lieu of sugar, being served in many hotels and eateries.

Marietta Elliott, former Earl Carroll girl, one of the lookers in "Gypsy Lady."

W. A. Timm has resigned as recording manager for Continental Records.

Earl Blackwell to Hollywood on checkup of Coast branch of Celebrity Service.

Sam Friedman has left Billy Rose to handle "Finian's Rainbow," Gene Krupa and other accounts.

Surprisingly large shares in some of the top hotels from coast-to coast said to be owned by the "mobs."

Actor Beaumont Bruestle's musical, "When the Cat's Away," to open the new theatre at Tulsa Univ. Oct. 18.

Barry Kelly in "Loco," Paul Sweet having replaced him as understudy to Paul Douglas in "Born Yesterday."

Jerry Horwin found he needed a contact to block his hat in less than the three weeks he's here from the Coast.

Dan O'Shea, Vanguard Films' prez, in town to visit the Brooklyn relatives and start his son in a Worcester, Mass., school.

Nina Siegelaub has just penned a three-act comedy tabbed "Out Of This World," which is making the Broadway rounds.

Mary Hall, of the Motion Picture Association staff, goes to Paramount next week as aide to public relations director Claude Lee.

Peggy Phillips' adaptation of A. Afinogenov's "Listen, Professor," to be done by Christian Endeavors, St. Albans, L. I., this and next week.

Charley Burke is back with Fortune Gallo on lend-lease from Charlie Green of Consolidate Radio Artists, to agent opening dates of San Carlo Opera Co.

Theron Bamberger and Richard Skinner back from summer theatre at New Hope, Pa., resuming offices in Empire Bldg. for "Heaven Can Wait."

Mildred Natwick back from her Coast pix duties in "Late George Apley" and into rehearsals for Theatre, Inc.'s "Playboy of Western World."

Lester Scott engaged by Madison Square Garden to handle the press for hockey, pinch-hitting for the recuperating Lillian Jenkins, with the aid of Tom Killilea.

Max Meth signed as musical director for swing version of "The Beggar's Opera," by Duke Ellington and John Latouche, which Dale Wasserman and Perry Watkins are producing.

Joe E. Lewis (agented by Monte Proser) "pours" tomorrow (Thurs.) at a literati TNT for Earl Wilson at the Copa, on occasion of the Post columnist's latest book, "Pikes Peek or Bust."

Herman Robbins, prez of National Screen Service, hosted at 21 last Friday for Arthur Krim, ex-NSS treasurer and general counsel, on occasion of Krim's ascendancy to presidency of Eagle-Lion Films.

Patricia, daughter of Jimmie Gillespie, 20th-Fox exploitation rep in Atlanta, married Harry Corrin, formerly of U. S. Army Counter-Intelligence Corps yesterday (Tues.) in Atlanta. They'll live in Hollywood.

Estate of Frank Case, owner of the Algonquin hotel, reported to have sold the hostelry through Chemical Bank & Trust Co. to an unidentified buyer for $1,000,000. Title is slated to be transferred late this month.

Jack Irving, head of Chi branch of American Guild of Variety Artists, planed back to Chi yesterday (Tues.) after spending holidays with relatives and huddling with Matt Shelvey, head of union, regarding forthcoming convention plans of AGVA.

Earl Carroll hopped into town last week to select costume designs for the next edition of his Hollywood restaurant-theatre revue. Bill Burke in from Chicago similarly in connection with this season's Sonja Henie ice revue.

Louis Sobol and Winchell have rhumbas named after them and now the N. Y. Post's nitery columnist has a Latin tune giving him billing, "Thanks Mucho Much, Earl Wilson," rhumba by Gladys Shelley and Hal Kanner which Bourne is publishing.

American League for Free Palestine, producers of "Flag Is Born," kudosed star Paul Muni at dinner Monday (30) night, and various theatrical union leaders at lunch same day, including Solly Pernick, Paul Dullzell, Sam Suber, Martin Lacey, Oliver Sayler, George Heller, Ruth Richman.

Chicago

Spencer Tracy visited his friends, Dr. and Mrs. Loyal Davis.

Lawrence Tibbett sang at the Bankers' annual convention.

Fred Astaire and spouse in town on way to N. Y. and a vacation.

Frank Smith, district RKO Theatres manager, out of the hospital.

"Follow the Girls" replaces "Bloomer Girl" at the Shubert Oct. 21.

Judy Garland and Vincente Minnelli stopped over enroute to the Coast.

Former opera star Edith Mason, now Mrs. William Ragland, in Wesley hospital.

Edvard Persson, Swedish comie, appeared in concert at Orchestra Hall Sunday (29).

The Harry Richmans stopped over, enroute to Harry's date at the Bradford Roof, Boston.

Robert Siodmak in, rubbing his hands over the business "Killers" is doing at the Palace.

Bob and Dolores Hope and Vic Hunter came in for a benefit for the Cradle, Evanston orphanage.

Danny Kaye and Sylvia Fine stopped over at Municipal Airport enroute from Denver to N. Y.

John Van Druten, Richard Rodgers and Oscar Hammerstein II due in for opening of "I Remember Mama."

Sam Katz visiting mother's home, where his brother Harry, of Monarch Theatres, Indiana, suffered a heart attack.

Fae and Gordon into Schroeder hotel, Milwaukee. It's Henry Gordon's first dance date since his release from the Army.

Harry Stockwell visiting the "Oklahoma!" company here while his wife, Margit Dekova, takes over a dance role in "Bloomer Girl."

Cyrena Van Gordon, formerly leading mezzo-soprano with Chicago Opera Co., signed for lead role in operetta, "In Gay New Orleans."

Pat and Eloise O'Brien stopped over a few days, enroute to England to join other film star in a command performance for King George and Queen Elizabeth.

Miami Beach

By Larry Solloway

Nick Long, Jr., into Clover Club.

Freddie D'Alonso's orch set for Lord Tarleton hotel.

Hollywood Beach hotel bidding for top names to head shows at the huge hostelry.

Bob Rosenbloom, former Clover Club partner, opened swank cocktailery in Albion hotel.

Jackie Maye will return to Club HaHa, in Broward county, when it reopens Thanksgiving day.

Dwight Fiske and Spivy receiving bids from Don Richards' Famous Door for season engagements.

Jane Froman here for a rest. Will probably work at Colonial Inn this season if the big casino opens.

Looked like mid-season when Charlie Farrell (Endor &) returned to Park Avenue Club Friday (27).

Five O'Clock may open earlier than planned, with Arthur Blake heading up tentative show for Nov. 15.

Despite rumors that gambling will be nixed, the sporting fraternity are hitting the town in increasing numbers.

Nillson Twins, who closed at Famous Door yesterday (1), head for New York engagement at Cotillion Room of Hotel Pierre.

Clover Club's Henry Neyle planed to Chicago for combined business and pleasure trip. Will gander talent there for seasonal bookings.

Lots of bids for shuttered Terrace Club, but no deals yet. Max Caldwell, former operator, will install rhumba outfit in his new Shanghai eatery.

Sophie Tucker and Joe E. Lewis practically set for La Boheme up in Broward county, though Miami spots are frantically bidding for their services.

New Mardi Gras, on site of old Pago Pago room in Vanderbilt hotel, bidding for intime acts. Rhumba band already installed, with Bartolo's outfit ticketed for season.

Copacabana will open early in December with show consisting of Jan Murray, Everett Marshall, Paul Sydell's dogs and gal line. Harvey Stone will head followup show.

Sam Taustin and Curt Dose, Club Bali ops, planed into town. Treasury dept. assessed club with $50,000 tax lien, then found debt was that of old owners, the Baker brothers. Club will undergo extensive refurbishing.

Washington, D. C.

By Florence S. Lowe

Jerry Murphy, 20th salesman, successfully hurdled serious operation.

Carl Burkland, WTOP-CBS general manager, back from a research trip to the Coast.

Salesmen's Club of D.C. area film exchanges has voted to unionize. Will become part of the newly organized Coliseum, national salesmen's union.

Barter Theatre, famed Virginia State troupe, here on tour from home town of Abingdon. Made headlines with first of five shows at nearby Alexandria, Va. Group prefers cash to barter items while on tour.

Paul and Dave Young's Romany Room reopens Oct. 8 after a four year wartime shut down, with bill headed by Buddy Lester and including Steve Condos, Billy Sherman, and Felix Zimmer orch.

Eric Johnston, MPA prexy, worked overtime at the White House before planing for Europe yesterday (1), as member of the OWMR advisory board. Committee is surveying buisness prior to drafting a new stabilization program.

London

Harry Foster planing to America, and will be away five weeks on biz.

Walter Goehr replaced Stanford Robinson as conductor of the BBC theatre orchestra.

Mervyn McPherson, publicity chief for Metro last 20 years, is out, replaced by Leslie Williams.

For the first time since 1939, when the Derby was televised, racing will be covered by television at Ascot, Oct. 12.

Kieron O'Hanrahan, who has just landed big film contract, is changing his name to Moore, to make it easier for patrons.

The Great Dante, opening at Nottingham, has lined up biggest tour here ever given an American act. Booked for 40 weeks.

Warren Chetham Strode, author of "The Guinea Pig," already has a new play, "The Gleam," to replace current attraction at Criterion.

Frank Phillips, BBC news announcers to marry Barbara Holmes, who is on the reference staff. She is a daughter of Sir Maurice Holmes.

"The Shop at Sly Corner" now has its third male leading man, Arthur Young, who took over from Henry Oscar for play's 600th performance.

Vivien Leigh, suffering from a sore throat, had to miss a performance in the resuscitated "Skin of Our Teeth," during its first week at the Piccadilly.

Leda Bauer, of RKO's story department, here to create a similar department for the company, with RKO's production chief, Col. Jack Votion, to be in charge.

Joyce Redman only will appear in "King Lear" for the Old Vic, when season opens at the New theatre because due to appear on Broadway in a new play. Then she goes to Hollywood for a film.

Leonide Massine intends to form his own ballet company here, with Baronova his leading ballerina. English Robert Helpmann also figuring on opening his own theatre next year to produce ballets mostly.

Katina Paxinou is expected here in November to star in Sheridan Le Fanu's "Uncle Silas," which Josef Somlo and Laurence Irving are producing for Two-Cities Films this year.

Mr. and Mrs. Roy Rich (Brenda Bruce) to Berlin to compare vaudeville shows in British Occupied Zone. Miss Bruce returns later to star in "Caste," at Lyric theatre, Hammersmith.

Hermione Baddeley's activities are not only acting. She has interest in fish shop in Victoria and also share in toy factory in Saffron Walden, where she is now building another factory.

Celia Johnson has taken over Judy Campbell's role in Clemence Dane's play, "Call Home the Heart" now on pre-London tour. "Domestic reasons" is explanation of Miss Campbell's departure.

The new operetta commissioned by C. B. Cochran from the "Big Ben" collaborators, A. P. Herbert and Vivian Ellis, was completed within three weeks. Titled "Seventy Summers," it is due for production in the Spring.

St. Louis

By Sam X. Hurst

Alphonse Berg headlining floor show at Chase Club.

Roy Rogers of the films making p.a. at the rodeo sponsored by the St. Louis Firemen's Pension Fund.

Jacob M. Lashley, attorney, reelected prez of the Municipal Theatre Assn. for fifth consecutive year.

Ballet Russe will present four programs in the Henry W. Kiel (Municipal) auditorium Oct. 4-6. House scaled to $3.05.

Jack Balch, drama and film critic for the Post-Dispatch (Pulitzer), replaced by Myles Standish, recently returned from military service.

Fred Wehrenberg, prez of MPTOA, presented with two watches and other presents at a testimonial dinner given him by 300 exhibs.

Sigmund Romberg will donate his fee to the St. Louis symph orch's pension fund when he batons the orch in a special concert Thursday (4).

Pittsburgh

By Hal Cohen

Maurice Turet in town beating the drums for "Anna Lucasta."

Dick Hoover will double this year as Playhouse's biz manager and p.a.

Jules Green, WB theatre booker, back from a look-see at Hollywood.

Booker Joe Hiller and missus celebrated their 20th wedding anni last week.

Georgia Sothern, stripper, making her first appearance in years at the Casino.

Rudy Kahn, manager of Casino theatre last season, now with Star and Garter, Chi.

Mrs. Allan Trench, wife of radio salesman, in Mercy hospital recuping from major surgery.

Ralph Harrisons have pulled out for two-week vacation at their cottage in Conneaut, O.

Burton Holmes' annual series of five weekly Travelogues will be launched here Nov. 6.

Bob McKee, out of Army, back in Chi doing free-lance announcing and already on Jack Armstrong show.

Dave Broudy hospitalized for nervous ailment and on leave of absence from Shadyside theatre, which he manages.

Couple of local radio players, Florence Sando and Frank Hipps, cast in Playhouse opener, "Both Your Houses."

Capt. Buddy Mayhall, son of Jerry Mayhall, musical director for "Ice-capades," home from Philippines on terminal leave.

Gino Conte, who graduated from Carnegie Tech drama school in 1939, named technical director of Playhouse this year.

Helen Donnelly, longtime local legit p.a. in days when town had more than one playhouse, has returned to show biz again, after a long career as state government worker, to become private secretary to Edwin Wappler, manager of the Nixon.

UNESCO Hits

Continued from page 1

themselves and establish their own industries if they are interested."

Despite Miller's opposition, the world-wide radio web idea was adopted by the meeting last week, particularly since it won the blessing of David Sarnoff, who teamed with Benton to put over the idea.

The RCA president said that no existing shortwave stations reached all parts of the world and that UN would never get enough time on existing stations to do its job of spreading information and culture. He figured the cost of a worldwide web at no more than "one or two battleships" and lauded its function for winning peace. Sarnoff told the same thing to President Truman when the delegates were received at the White House. Sarnoff said that as the result of his recent trip to Europe he was convinced UN had to do the international radio job on its own because of the inadequacy of commercial facilities.

UN Pix, Radio Highlights

Other developments of the sessions:

1. The group also favored an international exchange of radio commentators and personalities.

2. The mass media round table approved Benton's suggestion that UNESCO set standards of quality for radio, press and film material used but steer clear of censorship. Such financial aid as UNESCO gave abroad, it was urged, should lead not to control but to extension of "freedom of operation" in mass media.

3. In a report on the meetings to the Secretary of State, Benton pointed out that a worldwide radio network would cost about $250,000,000. The recommendations to the Secretary from the UNESCO committee also included the following: "The American delegation should advance and support proposals that the Organization should concern itself with the press, radio and motion pictures, and all other means of publication."

4. In an NBC broadcast by participants in the conference, Eric Johnston told of motion pictures' ability to create better world understanding. "We could call the motion picture just an instrument of entertainment," he said, "but that simple definition isn't enough. The motion picture is a mighty growing power which transcends the limitations of language, of race and of national boundaries. It speaks a universal language. And it is a medium of education as well as entertainment."

Possibility of UNESCO going into the commercial field of radio and films grows out of the recommendations of an earlier session in London last August. At that international the specialists in mass media declared in their report:

"In the cinema, UNESCO will be concerned, not merely with the encouragement of films produced for instructional and documentary purposes, and distributed to specialized audiences seeking for information and education. It will also seek to implant and foster new ideas and new treatments in the entertainment film. It will aim at popularizing all types of worthwhile films that have currency beyond the bounds of national frontiers and so may be influential in affecting the attitudes of one people toward other peoples.

"In the radio field, UNESCO's task will be rather different. Here again its influence will not be confined to instructional broadcasts, or to 'talks' and discussions of an informational character.

"All the main elements of broadcast entertainment, especially music and drama, will be open to the ideas and material for programs that UNESCO can conceive."

Hollywood

Al Jennings bedded with bronchitis.

Don MacAfee to Canada on vacation.

Sam Arnow laid up with heart trouble.

Jean Hersholt hospitalized for surgery.

Patsy Ruth Miller divorced John Lee Mahin.

Col. Jason Joy to San Francisco on business.

Stanley Cortez back in town after touring Mexico.

Bernie Grossman recovering from major operation.

Cal Smith returned from an eastern business trip.

Lew Kerner returned from an eastern talent hunt.

Peg Leg Bates inked by Ken Murray for "Blackouts."

Niven Busch called off his writing chores to go fishing.

Dale Evans to St. Louis to join the Roy Rogers rodeo.

Spencer Tracy in town after vacationing in New York.

Mike Watson joined Steve Hannegan's Hollywood office.

Mary Pickford returned from business confabs in New York.

Al Rogell added two Montana horses to his racing stable.

Madge Meredith visiting the home folks back in Iowa Falls, Ia.

Paul Weston back in town after radio business in New York.

Samuel Goldwyn returned from a month's vacation in Honolulu.

George J. Schaefer returned from business huddles in New York.

Robert Ryan back on the job after vacationing on a Montana ranch.

John Hodiak out of the hospital after treatment for spinal injuries.

Elena Warren to Mexico City following her chore in "Banjo" at RKO.

Joel McCrea in from his cattle ranch to confab with Harry Sherman.

Walter Hoffman in from Minneapolis for studio huddles at 20th-Fox.

Ginger Rogers returned from her Oregon ranch and checked into Enterprise.

Ethel Barrymore in from Manhattan to play in Selznick's "The Paradine Case."

Harold Melniker, recently out of the Army, was appointed censorship chief at RKO.

Alexander Korda due in Hollywood early this month for huddles with Samuel Goldwyn.

Jay Frank checked out as midwest publicity chief for 20th-Fox to join the McConkey agency.

Louise Albritton checked in at Universal-International for the first film chore since her marriage.

Gordon Hollingshead out of the hospital, recovering from burns sustained when his house took fire.

Sax X. Abarbanel heading for London and Paris on an exploitation deal for Seymour Nebenzal.

Herb Grove, Tri-State Circuit manager, guesting at Paramount as winner of a showmanship contest.

Pat O'Brien named chairman of the Hollywood division of the Sister Kenny Foundation's 1946 fund drive.

Paul McNamara returned from New York after winding up exploitation chores on "Duel in the Sun."

Buster Keaton returned from Mexico City, where he made a bilingual picture for Mexican producers.

Atlantic City

By Joseph W. Walker

Harlem club closes Saturday (5).

Amusement men here glad to hear from Al Skean, head of the resort's Convention bureau, that the resort is booked solid in conventions from now until July 4, 1947, and during August and September.

Steel Pier continues weekend vaude with Dudley's midgets, Grace Johnston, The Colstons, Ed and Terry Wilser. Summery weather last week helped biz plenty.

World's Fair, Inc., has announced its permanent exhibit of industrial products on the Boardwalk would be known as the World's Industrial Fair. The exhibit is scheduled to open about June 1, on one of the piers, perhaps Hamid's, and other Boardwalk locations.

Business better at Atlantic City Race track. Attendance for six days ending Saturday (28) totaled 71,315, a jump of 13,250 over the preceding week. Pari-mutuels likewise clicked faster, passing out $6,767,553 in tickets as against $5,883,986 in the first six days—a rise of $883,986.

San Francisco

By Ted Friend

Art Linkletter and frau back from Tahoe vacation.

Walton Goldeman agency opening branch in Reno.

Alice Faye and Phil Harris doing the Seven Hills.

Franklin Evans and Tol Avery new KSFO announcers.

KYA broadcasting 10 operas from War Memorial Opera House.

All hotel lobbies stripped in anticipation of American Legion Convention.

Bill Doll, Dick Williams and Don Cloud, readying town for Mike Todd's "Up In Central Park."

Mark Hellinger, producer of "The Killers," garnered gobs of space while in for press conferences.

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the R. J. REYNOLDS TOBACCO COMPANY,
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TOM LUCKENBILL for having chosen us
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BIG-4 'PRODUCING' WAR-CRIME PIC

Modernized Carnivals Biggest Show Biz Next to Pix; 25G Daily Grosses

Carnivals are winding up the biggest year in their history. Next only to motion pictures, carnys have shown a remarkable holding power in popularity and profitability in the past two decades while practically all other forms of amusement (vaude, legit, roadshows, burlesque, minstrels, tabloid, tent drama, and even the circus) have suffered a steep decline.

And the outlook for carnys is even brighter since most of the big state and country fairs won't get back into full swing until next year or the year after, following their wartime closing or curtailment. All fairs depend heavily on the carny attractions to draw the crowds.

Among attractions currently cleaning up are musical shows, with the rides also getting a big play. But concessions, despite the common belief that they provide the main revenue for the carnys, are fading in importance. Folks are going more for the shows, rides, and novelty attractions.

For big outfits like Royal American Shows, Hennies Bros., Johnny J. Jones Exposition, Cavalcade of Amusements and a few others, daily grosses over weekends and holidays of $25,000 to $30,000 have become ordinary. Prices along carny by-

(Continued on page 72)

Nocturnal 'Audition' Lands Fannie Hurst WJZ Drama Crick Job

In a Tinker-to-Evers-to-Chance play, that was pitched by Fannie Hurst, sacrificed by Barry Gray and scored by Walter Winchell, Miss Hurst has landed the job as dramatic critic for WJZ (ABC net flagship), N. Y. Beginning probably next week, the femme author will do a midnight legit review show over WJZ following each Broadway premiere.

It all happened because Miss Hurst, an early riser who likes to take a walk in Central Park at about 6:30 ayem, called Barry Gray one morning and told him she heard his WOR all-night show and liked it. She said also that she'd like to "bang down the closed door of radio," and Gray invited her to appear as a guest on his show—which she did. Winchell, who heard her on the Gray show and had meanwhile plugged WJZ's look-out for a dramat critic, recommended Miss Hurst for the job, Radio's door caved in, and she's ready to start.

That gives Miss Hurst the N. Y. legit-review-via-radio field to herself this season.

Kid Pianist's 135G

Detroit, Oct. 8.

Probate Judge Thomas C. Murphy said last week that Frankie "Sugar Chile" Robinson, seven-year-old Negro who has been such a sensational boogie-woogie pianist, had earned $135,000 his first year as a professional.

Under Michigan law, all of the kid's earnings are recorded with the probate court, which must also pass on his expenditures. His net for the year was $40,000.

T. Dorsey Says He'll Drop Band In MCA Discord

Tommy Dorsey's wrangling with Music Corp. of America has reached the stage where the maestro might toss his band by the wayside following his current tour in the southwest. Whether that actually will happen is problematical considering T. D.'s contrary nature, but at least that's what he has been saying he intended to do before leaving the New York area last week

(Continued on page 68)

CLIPPER CRASH WIDOW BACK WITH NEW PARD

Lorraine Rognan, survivor of the Lisbon Clipper crash which killed Roy Rognan, her husband and vaude act partner, is reviving her former act with a partner she 'cased while on a USO-Camp Shows tour in the Pacific. Act is slated to come into the Strand theatre, N. Y., Nov. 22.

While touring Hawaii, Miss Rognan caught a Navy show featuring Pat McCaffrey, whose style was reminiscent of that of her late husband. She subsequently asked McCaffrey to get in touch with her when he got out of the service. He was recently discharged and came into New York to keep the appointment.

Before acquisition of her partner, Miss Rognan worked solo, using bandleaders to feed her lines, but act failed to have the crispness of her old turn. Pre-war, McCaffrey was starting in showbusiness with dates in small midwest cafes.

TRIAL TO BE BASIS OF FEATURE FILM

The four-power Allied Council, sitting in Berlin this week, will jointly produce a feature length film of the Nuremberg trial and the background leading up to it for compulsory wide distribution in occupied countries and elsewhere throughout the world. To compile the film and a considerably longer one intended for government archives, the U. S., Britain, Russia and France will pool all films relating both to the trial and sequence of events leading up to it.

Feature-length film intended for public consumption will be in four versions to conform with the requirements of the four powers' audiences. U. S. Government, it is said, will consult with the entire film industry to secure major company distribution in this country. Pare Lorentz's Civil Affairs Division of the War Dept. will sit in with the management board in an advisory capacity in behalf of the U. S.

Record of Atrocities

Intention is to compile a permanent record of German atrocities for libraries in all countries before the evidence, gathered at great ex-

(Continued on page 72)

Film 'Author's Market' Looms

Hollywood, Oct. 8.

Likelihood of an "authors' market" is seen as scarcity of story material available for film production becomes more acute, studio story departments are reporting here. Price hike in novels and plays is more than probable, with tomes being snapped up on publication or in galley proofs by producers.

Dave Robison, United States Picture story department chief, said that his organization had read over 200 novels, treatments and originals in the past four weeks and only six were screen possibilities. One studio which is deep in story material is 20th-Fox, which has bought several in pre-publication and post-publication deals, in addition to buying a proposed novel by Kenneth Roberts.

Marian Avery Doran, Enterprise story head, reports publishers' lists lack material that can be used for screening this season. Result is seen in hunt for public domain properties and deals on rights to remake oldies.

Groucho's Legiter

Groucho Marx has scripted a legit comedy titled "Garden of Eden" in collaboration with Norman Krasna, author of last year's hit, "Dear Ruth."

Marx plans to play the lead on Broadway after Jan. 1.

Film Divvies On Way to Doubling 1945's $23,665,000

Washington, Oct. 8.

Film industry dividends in 1946 will come close to doubling the lush take of the stockholders in 1945, on the basis of monthly melons already cut by the industry.

Figures for the first eight months of 1946 show that the stockholders received an unprecedented $20,955,000 take for that period. Huge size of this may be measured by the fact that the first eight months of 1945 saw $11,225,000 paid out—and that was considered pretty terrific at the time. For all of 1945, the dividend payments totaled a record

(Continued on page 2)

SEEKS SPA REDRESS IN $500 SALE OF HIT

Dick Rogers, co-writer with Hughie Prince of the current hit song, "I Guess I'll Get the Papers and Go Home," has taken his case, involving his sale of his rights in the tune, to the Songwriters Protective Assn. Exactly what Rogers can do, or what the SPA can do about his disposal of his interest in the tune earlier this year for $300 to Arthur Jarwood, is undetermined. Prince, who also sold part of his interest in the song to Jarwood, has not made a move.

Rogers and Prince wrote "Papers" last fall. They turned it over to Jarwood's Cambridge Music Co. and it was consistently plugged on the latter's disputed "Swagger" program on WJZ, New York. When it seemed nothing was going to happen with the song, Rogers and Prince sold out to Jarwood. Soon after, Jarwood turned the tune over to Campbell-Porgie, which is now publishing it, and the tune jumped into the hit class.

Moppet Disks in Big Mop-Up; Top Pix-Radio Names Boom Wax Works

Production of kiddie disks, to which all of the major and minor record manufacturers have been increasingly turning a hand in recent months, has now become a big business. And, in addition to the pop disk cutters, who make the moppet material a sideline, there are companies coming into the field that dote on the disks exclusively. Such an outfit is Tone Products Corp., which last week snagged Ted Cott, WNEW, N. Y., program director, to produce ideas and disks to be sold along with other juvenile items they manufacture, including a tot phonograph.

As for the majors and minors, one gander at their production plans emphasizes the stock they put in the future of moppet material. Columbia is planning extensive additions to its repertoire in the field. So's RCA-Victor, Capitol and Decca. And all have rather extensive lists as of the moment, mostly of albums

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Comm'l Endorsements By Stars Under Fire In Test Case Vs. Gene Autry

In what may well prove to be a test case for the top performers of all show biz, suit was filed last week by William Weatherill charging Gene Autry with negligence and asking $300,000 in damages resulting from injuries incurred by his son when a cowboy suit endorsed by Autry ignited and exploded. Should Judge Robert G. Sheller decide in New York federal district court against Autry serious inroads might result in star incomes, since many would probably forego endorsement fees rather than go to the trouble of making minute inspections of each product.

Also named in the suit were M. A. Henry, Inc., manufacturer; H. L. Green, Inc., distributor, and E. F. Timmey & Son, seller of the moppet costume. Weatherill charged that his son, William, Jr., had been seriously burned when the suit caught fire last year. He said in the suit that the Autry endorsement had been the chief factor inducing him to purchase the costume for the younger Weatherill, and that Autry displayed gross negligence by not inspecting the materials before allowing the use of his name.

With many top names making similar endorsements, success of an action of this sort will probably scare many of them off, unless they want to go to the additional expense of hiring someone to do the inspecting for them.

TED LEWIS' 35TH SHOW BIZ ANNIVERSARY

Starts On Page 32

Metro's David Blum Refutes Idea That U. S. Pix Create Antagonism Abroad

Attacking the belief that American films exported to Europe are giving Europeans a distorted view of the American way of life, David Blum, Metro International veepee over ad-publicity, declared this week that there is no antagonism toward U. S. pix abroad. Despite the great number of westerns, gangster pictures, etc., that come out of Hollywood, it is through our films more than any other medium except charity, that the fine opinion of the U. S. held by the majority of Europeans has been built up.

Blum, just returned from a two-and-a-half months' tour of Europe that took him to every country to which U. S. pix are presently being exported by the majors, said that American films are doing more than anything else in those countries to satisfy the tremendous hunger for entertainment that has been denied satisfaction so long. Once native product is disregarded, he said, U. S. films are so far ahead of the product of all other countries abroad that there's no competition.

(Belief that American pictures were building up antagonism among the European public was expressed last week by Richard de Rochemont, March of Time producer, who'd also just returned from Europe. Reiterating his beliefs in a by-lined article in the N. Y. Times last Sunday (6), de Rochemont conceded that the European public "is hungry for American films and any reasonably good film can add millions of francs to its distributor's blocked balances." American way of life, however, is presently under attack in Europe and, while Europe "is asking us for spiritual and emotional bread, we are giving it a glittering cascade of rhinestones.")

Don't Have to 'Sell' U. S.

According to Blum, American pix satisfy in Europe because they're "pure" entertainment. "It's confusing to hear that propaganda should be infused into our pictures and that we should try to 'sell' America," he said. "If we did that, we couldn't do as skillful a job as the Russians do,

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS, OF AUGUST 24, 1912, AND MARCH 3, 1933.

Of Variety, published weekly at New York, N. Y., for October 1, 1946.

State of New York, County of New York, ss.

Before me, a Notary Public in and for the State and County aforesaid, personally appeared Harold Erichs, who, having been duly sworn, according to law, deposes and says that he is the business manager of Variety, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in Section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager, are:

Publisher—Variety, Inc., 154 West 46th street, New York City.

Editor—Abel Green, 154 West 46th street, New York City.

Managing Editor—None.

Business Manager—Harold Erichs, 154 West 46th street, New York City.

2. That the owners are: Sidne Silverman, 154 West 46th street, New York City; estate of Sime Silverman, 154 West 46th street, New York City; estate of Marie Saxon Silverman, 154 West 46th street, New York City; Sidne Silverman in trust for Harold Erichs, 154 West 46th street, New York City; Sidne Silverman in trust for Abel Green, 154 West 46th street, New York City; Sidne Silverman in trust for Jack Pulaski, 154 West 46th street, New York City, and Sidne Silverman in trust for Louis Rydell, 154 West 46th street, New York City.

3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent, or more of total amount of bonds, mortages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given, also that the said two paragraphs contain statements embracing affiants full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees hold stock and securities in a capacity other than that of a bona fide owner, and this affiant has no reason to believe that any other person, association or corporation has any interest, direct or indirect, in the said stock, bonds or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the months preceding the date shown above is.......... (This information is required from daily publications only.)

Harold Erichs,
Business Manager.

Sworn to and subscribed before me this 28th day of September, 1946.

Julius Taub,
Notary Public No. 53.
(My commission expires March 30, 1947.)

Sports Shorts

Comparatively few agencies obtained tickets for the Brooklyn end of the playoffs for the National League championship last week and those who did paid an overprice for 'em. They also bought for the second game tentatively scheduled for Friday (4), also giving up "ice." As that game was automatically cancelled when St. Louis won the pennant, the brokers shrewdly protected themselves. Aware that their allotments for the second Brooklyn game were refundable at the b.o. price and also aware that the ice would not be slipped back, they bet amount of the gratuities on the Cards to win Thursday's (3) game so broke even on the missed game's expense. Ticket guys also figured that if they lost, the value of tickets for the third playoff would have doubled.

Octogenarian father of Joe Cronin, manager of the Red Sox, headed a party of 182 San Franciscans who arrived east on a special train for the World's Series. Because of the unexpected playoffs the cost per head was upped and the fans had to dig up fresh money. They were parked in the Half Moon hotel, Coney Island, place having recently been vacated by the Navy. There is no carpet on the floors nor window shades. Westerners couldn't get tickets for the games in St. Louis but will leave for Boston today for the Sox portion of the series and will sleep on the train, no hotel reservations having been obtainable there.

LEGION CONVENTION HITS FRISCO AMUS. B.O.

San Francisco, Oct. 8.

The American Legion, which was expected to draw 150,000 legionnaires to San Francisco for its annual convention, failed by half that figure to achieve its goal. Estimates are that from 65,000 to 75,000 conventioneers converged on this Bay City, with the largest delegation coming from Illinois.

Hotels reported a good business in rooms but all other phases of amusement biz were hurt rather than helped by the convention.

Pix and legits were 25-35% off. Nightclubs also slumped badly. San Franciscoans stayed away from entertainment haunts while legionnaires held on to their coin, their chief activity being window shopping and sightseeing.

No '47 Bids for AL

Until recently every major city in the country competed to get the

(Continued on page 79)

Breakfast in N.Y., Lunch In H'wood Via New Planes

Proposal of Pan-American Airways to employ 7-mile-a-minute planes for domestic flights is expected to prove a boon to film industry officials and other show biz execs. Proposal, submitted recently to the Civil Aeronautics Board in Washington, calls for the use of new type Clippers that will fly between N.Y. and Los Angeles in 5 hours, 15 minutes—about eight hours less than the fastest plane flying the route can achieve presently.

New planes include the 430-mile-an-hour Republic Rainbow and the Boeing Stratocruiser, carrying 80 passengers at a 340-mile-an-hour clip. Clipper passengers, taking advantage of the time differential will be able to have breakfast in N.Y. and arrive in L. A. in time for lunch at noon. Pan-Am hopes to connect 13 cities with the new planes and thus to make possible virtual commuting service between the Atlantic and Pacific Coasts.

Spirituals for Vienna

Vienna, Oct. 1.

Negro singer, Anna Brown, of Baltimore, now in Deauville, France, will appear in concerts here.

It will be first time that Viennese will have chance to hear American spirituals. No date set for appearance.

225TH WEEK!
KEN MURRAY'S
"BLACKOUTS OF 1946"
El Capitan Theatre, Hollywood, Cal.
"You won't find a better show anyplace. Murray and 'Blackouts' are the last words in entertainment."
JOE E. BROWN.

Thompson, Dan Topping Head Group to Operate Miniature 'World's Fair'

Plans for utilizing New York's Madison Square Garden through the summer of 1947 have about been completed, project being a many-sided show, or miniature world's fair, to be known as "Gayways Of The World." A coterie headed by Alexis Thompson and Dan Topping will finance the venture. Thompson, millionaire Pittsburgher, has been interested in show business now and then. Topping, formerly married to Sonja Henie, is head man with the New York Yankees professional football team and also one of Larry McPhail's partners in the Yankees baseball club.

One of the Garden improvements will be an air-conditioning system, replacing the present cooling plant, which is only fairly effective. There will be a main show on the stage at one end of the Garden, while a score of smaller shows and concessions will circle the arena. Albert Johnson has already finished plans for interior changes, and Leon Leonidoff of the Radio City Music Hall will be in directional charge. Attractions are expected to be of the "Barbary Coast" and "Gay New Orleans" type of shows, seen in one version or another at New York's World's Fair.

Estimated that around 1,000 players, entertainers and technicians will be employed and if "Gayways" clicks, it will be an annual event, thus allowing the Garden to operate on a 52-week basis for the first time since it was built.

Garden is in on the deal and is offering tickets in blocks of 5,000 to big plants and stores in New York and out of town.

MUNI'S NOBEL BIOPIC AS INDEPENDENT UNIT

Ben Hecht, as an appreciative gesture to Paul Muni for his appearance in "A Flag Is Born" in New York, will assist on the screenplay of the biog of Alfred Nobel, who will be portrayed by Muni. Latter is setting up his own indie unit to make the pic. Alfred Neumann will do the story.

Muni appeared in "Flag" at the request of Hecht, who wrote and directed the legit propaganda play which was produced by The League for a Free Palestine. Muni will add the Nobel portrayal to a list of film biographical roles which have included Pasteur, Zola and Juarez, all for Warner Bros. when he was under contract there.

Earl Carroll Snatched, Robbed in H'wood

Hollywood, Oct. 8.

Earl Carroll was kidnapped, robbed of $400 and tossed out of his custom-built car on a Hollywood street corner by a lone bandit with two-guns.

Hours later the car was captured after a pistol battle in San Bernardino. The driver, Eugene Striplin, had two guns and a fat bankroll.

ROSSI'S U. S. TOUR

Tino Rossi due to visit the States in February.

Singer is coming via Montreal, and will likely visit Mexico after Canada and the U. S.

Pitching Horseshoes

By Billy Rose

Ringling Bros., Barnum & Bailey Circus
Sarasota, Florida
Gentlemen:

Will you please reserve two seats in a center box for the opening performance of the Big Show at Madison Square Garden in April, 1947.

I'm making my reservation this far in advance for two reasons. First, I want to be sure of a good seat when Merle Evans gives his band the downbeat for the opening "spec". Second, I've promised to take Bobby, my five-year-old nephew, to see his first circus.

It's because I'm taking Bobby with me that I hope you hit town with a better show in '47 than you put on in '46.

Last year when I saw the big top, I almost blew mine. Gone was the whip-cracking, death-defying, shoot-'em-up shivaree I've always loved. You dished out a chewed-over girly-girly goulash instead of the Greatest Show on Earth.

I didn't want to say anything about this until your season was over. A Three-card Monte dealer once told me never to blow the whistle on another man's grift. But I don't think there's any harm in sounding off about it, now that you're heading for winter quarters.

I walked into the Garden last year armed with program, pennant and peanuts. As I sat on the edge of my seat waiting for the house lights to dim, my heart was doing loop-the-loops.

The band gave the opening fanfare all it had. Thirty-six thousand eyes focused on the entrances to the big arena. And what came out? Fifty Girls 50! For six minutes they paraded around in ostrich feathers and cheesecloth. They did exactly nothing. As one of your big popcorn consumers, may I tell you there never was a show girl who could walk as gracefully as a panther.

And, speaking of panthers, what happened to the great traditional opening—three forty-foot cages in which a slender man with a chair faced the teeth and claws of the untamed beasts of the jungle? Where was the princess with the long blonde hair who did impossible things on the back of a running horse? Where was my old friend you used to shoot out of the cannon?

Although I didn't count them, I got the feeling you had stinted on the number of elephants. This is one thing Sabu does not forgive.

During the first hour, instead of three rings and two platforms crowded with the Strange and Wonderful, you kept presenting ordinary vaudeville acts in the center ring. I don't think any of your acrobats that night did flip-flops to compare with the ones Barnum must have been doing in his grave. Until you got to the flying and high-wire performers late in the second act, the show was as patchy as the beard on a 15-year-old. (In the days of the five Ringlings, there was so much going on, every customer wished he had two heads.)

At all-too-regular intervals, your girls would come back and kick ten minutes around until they were lost. Now don't get the notion I am anti-pretty girls. I've merchandised regiments of them in my time. But when you sit a block away, a well-turned ankle doesn't have the kick of a well-turned somersault.

Anyhow, the bare-legged babes are for grown-ups, and nobody's a grown-up when he goes to the circus. The kid I'm taking next Spring is five years old. And when I smell the sawdust, I'm going to be five years old.

On behalf of us kids, may I ask that you never again commission Stravinsky or Deems Taylor to compose modern music for the elephant ballet? They're talented gentlemen, but Bobby likes the "Skaters' Waltz," and I've got a hunch the elephants do too.

Please don't come back with the figures on how much money you've been making. For the past three years, entertainment merchants didn't have to know anything except how to make change. But I'm afraid by the time next April rolls around, we show people will have to be good to do good.

And though you technically own the Big Show, remember it really belongs to Bobby and his millions of contemporaries.

I'm sending you a photograph of Bobby. I suggest you hang it in the room where your top men sit down and lay out next year's show. Before you decide on a number, look at his picture and ask yourself whether Bobby would like it.

After Bobby sees the show next April, I'll tell you how you made out. If he wants to run away and join up with you—you'll have a good circus.

Be seeing you at the popcorn stand. *Billy Rose.*

Copyright, 1946, Billy Rose

Wood Urges Special Americanism Award

Hollywood, Oct. 8.

Special award to be presented annually by Academy of Motion Picture Arts and Sciences, for person contributing most to cause of Americanism either in writing, directing, acting, producing or any other specialized work, has been proposed by Sam Wood.

Wood urged the Academy to appoint a special committee to make a year-round study in order to recommend the outstanding job.

Film Divvies

Continued from page 1

$23,665,000. Thus the last four months of the year provided more than half of the year's entire dividends. On the same basis, the figures for 1946 would go above $42,000,000, though no one here is expecting this huge total to be reached.

The Department of Commerce last Wednesday announced the August, 1946, dividend total at $426,000, as compared with $531,000 for August, 1945. It was the first time since February that a 1946 dividend had fallen below the figure for the same period of the previous year. However, for the quarter ending with Aug. 31, 1946, the stockholders benefited by a lush $9,149,000, nearly twice the $5,872,000 for the same quarter of 1945.

Only thing believed likely to affect the payment of dividends, according to some Washington sources, is the continuance of the studio strike. There is a feeling that money may be held back on account of the trouble in Hollywood, which would ordinarily be declared for the stockholders.

JOHN CHARLES THOMAS SET FOR WORLD TOUR

After four years on the Westinghouse radio show which kept him from concert tours, except for occasional single dates, John Charles Thomas has been set for an around-the-clock world tour unique in the concert field. Tour will embrace 110 concerts over 12 months, by plane, boat and special railroad car. Beginning with concerts next March in Canada, Chicago, Pittsburgh and Dallas, Thomas will hop to Honolulu for three concerts in April, and then sail for Australia.

He'll be gone six months, doing 40 to 50 concerts in Australia and New Zealand. Tour has been set up by National Concert & Artists Corp. for its biggest ever scheduled Down Under, J. & N. Tait of Melbourne cooperating. Returning in November, after a month's rest, Thomas will then do a coast-to-coast U.S. tour, made in a special railway car advertised as "the John Charles Thomas Transcontinental Special." Cost for car alone will be $15,000. Trip to Australia will be a junket of seven, with NCAC veepee Marks Levine going along as manager; their wives, and friends, accompanying. Tour was laid out last March by Levine, in a long-range plan unusual even for the concert business.

Bob Hopes Adopt 2 More

Chicago, Oct. 8.

Bob Hope and his wife, Dolores, last week adopted two infants from Evanston's Cradle.

The Hopes previously adopted Linda, 7, and Tony, 6, from the Cradle.

403 PIX IN '46 REFUTES PINCH

How Releases Shape Up

Table of company releases to date and future schedule until end of year is as follows:

Company	Released to Date	Last Quarter Releases	Total
Columbia	37 (incl. 10 westerns)	12	49
Metro	20	9 (incl. three reprints)	29
Paramount	19	2	21
RKO	30 (incl. two westerns)	9	39
20th-Fox	29 (incl. three reissues)	7 (incl. one reissue)	36
United Artists	14 (incl. one reissue, two westerns)	6	20
Universal	34 (incl. one western)	8-9 (incl. 3-4 British pix)	42-43
Warner Bros.	18	3-5	21-23
Republic	40 (incl. 11 westerns)	14 (incl. five westerns)	54
Monogram	34 (incl. 10 westerns)	14 (incl. five westerns)	48
PRC	28 (incl. nine westerns)	16 (incl. some westerns)	44

Last quarter releases are in some instances tentative but swing in total is not expected to vary by more than a few films.

U-I Would Add 2 or 3 More Indies; Sperling Talks; Other Commitments

Universal-International is aiming to add two or three indie producers to its stable on a profit-sharing basis before the end of the year, William Dozier, chief aide to production-topper William Goetz, disclosed in New York Monday (7). Dozier said it was felt that grade-A indies were needed temporarily to supplement efforts of U-I's front-office producers during the interim years in which sufficiently capable staffers are being developed or acquired.

U-I is committed to turn out between 20 and 25 pictures during the next year, Dozier explained, and has found it virtually impossible to locate adequately talented staff producers for that number of films. It now has in the front-office category only Joe Sistrom, S. P. Eagle and Chester Erskine-Fred Finkelhoffe.

Among indies with whom deals have been recently talked, Dozier acknowledged, was Milton Sperling. Latter, who a few weeks ago became sole owner of United States Pictures in a split with Joe Bernhard, has a two-picture-per-year non-exclusive commitment to Warner Bros. That talks have been held with Hal Wallis and Frank Capra or their acquisition is possible, as has been reported, was denied by Dozier.

U-I exec said the company was offering indies complete financing, if required, studio facilities, distrbution, and talent and story servce, in return for a split in the profits. No indies would be taken, Dozier said, on strictly distribution deals.

When it is able to line up a sufficient number of staffers to carry the load, U-I will naturally prefer that to sharing profits with indies, dam conference. Met tenor Charles Kullman has completed his film chores in the life of Rimsky-Korsakov.

Metro has sent for Ania Dorfman, pianist, to play background music for its film, "The Other Love," starring Barbara Stanwyck. Russo-American musician will follow in Dozier admitted. He listed the current profit-sharers as Walter Wanger, who is committed to U-I for three pictures; Diana, committed for

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Gatecrashers, New Style

Manila, P.I., Oct. 8.

The Robin Hood legend has taken new form in isolated sections of the Philippine Islands. Armed guerillas in scattered locations are raiding open-air 16m theatres. But it's not the b.o. tills that the guerillas are out for. At the point of guns, the latter-day Robin Hoods force the management to admit those who haven't the price without charge.

Whatever cash is in the tills remains untouched.

Still Working Out Details On That U-I Merger

Official merger of Universal and International, which was to have taken place as of Oct. 1, has been pushed off until later this month while lawyers work out details. G. I. Woodham-Smith, attorney for J. Arthur Rank, who is a part owner of U, is currently here from London conferring with counsel for U and International on the papers for the melding. John Davis, Rank's top side, arrives next week in connection with the deal.

Nate Blumberg, U. prexy, who arrived in New York from the Coast over the weekend, said the merger of U and International and the dissolution of United World Pictures is going ahead exactly as planned at the huddles with Rank in England last summer. In the meantime, he declared, the studio operation is proceeding, just as if the arrangement was signed and sealed. He expressed himself as highly pleased with the current studio operation under William Goetz and Leo Spitz.

Blumberg said he planned to remain east indefinitely, working on plans for the new company. His wife, Vera, who has been on the Coast with him, arrives in New York Friday (11).

'DICTATOR,' NIXED IN REICH, OK'D FOR JAPAN

Charles Chaplin's "The Dictator" has been approved by General Douglas MacArthur for exhibition in Japan and will be released shortly throughout that country. Pic is expected to attract heavy Nip attendance since Chaplin has always been a strong Japanese favorite and in one visit during the 20s drew an invite to an audience with the Mikado.

"The Dictator," however, continues to be banned by the U. S. military government in Germany after test showings in several German theatres brought unsatisfactory reactions from patrons.

Nebenzal Forms Global Trek Troupe for Pix

Hollywood, Oct. 8.

Seymour Nebenzal, with several foreign pictures on his production program, is building his own international location organization, with the idea of sending troupes from Hollywood to alien lands. Group will be headed by Joe Popkin, his production manager.

On the Nebenzal schedule are "Mayerling," to be filmed in Austria, "Atlantis," on the Sahara Desert, and "The Tempest," probably in Italy.

RELEASE SKED HITS UPSWING

Steady decline in the total number of films annually released in the U.S. which during the war years brought the figure down from 673 in 1940 to 377 in 1945 will be reversed when the count is toted up for 1946 with all companies releasing 403 to 408 pix, survey of the industry discloses. With the eight majors and the three chief minors distributing 303 films in the first three-quarters of '46, canvas of these companies' plans for the last three months of the year has turned up the fact that 100-105 more films are slated for distribution, including at least four reissues.

Distribs' plans for the coming quarter is considered by company execs as the answer to the wide-spread exhib fears of a dire product pinch during the fall and winter. Short of a major catastrophe which would require complete revamping of releasing schedules, distribs feel that there will be an ample supply of pix in the coming months. After the summer doldrums, in which the releasing pace slowed down sharply, almost all companies have set their sights to an accelerated fall tempo regardless of decree uncertainties which will carry over to the coming year.

Breakdown of totals disclose that

(Continued on page 14)

Longhair Music in Pix Groove as Studios Vie For Classical Properties

Yen for longhair in pix continues on the increase. Metro has just announced a cavalcade of classical music titled "Triumph of Music" which Joseph Pasternak will produce, with Jose Iturbi starred. Filming will start in January, following Pasternak's current assignment, "The Birds and the Bees," in which Iturbi also appears, opposite Jeanette Macdonald.

In addition, two studios are scrambling for priority on a filmbiog of the Russian composer, Peter Ilich Tchaikovsky. Monogram has a script titled "The Tragic Symphony" ready for shooting next month, while Paramount producer Hal Wallis has a Tchaikovsky bio set for early 1947 production.

International Films is well on its way filming the $1,700,000 "Carnegie Hall," story centering around the great names in music that have made history for the famed New York concert hall. United Artists has just released Andrew Stone's

(Continued on page 10)

French Govt. Would Offer Facilities For H'woodite to Do Big Cartoon 'Alice'

In the midst of a conflict with Walt Disney over priority of claims to "Alice in Wonderland," Lou Bunin, Hollywood puppet cartoon maker, has received an offer from the French government of complete technical facilities and financing for production of the classic Lewis Carroll story in Paris. French, with a complete animation and Agfa color plant left them by the Nazis, figure the cartoon feature easily exportable and a sure way to build up dollar and other foreign exchange abroad. Bunin currently has a release deal pending with Paramount and if it doesn't materialize he'll accept the French offer.

Proposal to Bunin, made via Cine-France-Films, resulted from the French outfit's reading in VARIETY a couple months ago a description of his technique and plans. He claims by use of completely mobile plastic puppets he can make a feature for under $500,000—about one-quarter of the cost of animation for the same footage—and with a staff of 23. He has lined up Leopold Stokowski to work on the screenplay and direct the music, and Deems Taylor to compose it.

Meantime, Bunin's testing of Wanda Hendrix, 17-year-old Paramount contract player, for the "Alice" role—around whom the puppets will be used—led to a squawk from Gunther Lessing, Disney attorney, that he has had the Carroll story on his schedule since 1938 and has better than $200,000 invested in it. Disney estimates the pic will be finished in 1950.

Lessing's claim that Disney holds

(Continued on page 10)

Blind Horsemen

Hollywood, Oct. 8.

Jerry Fairbanks will make a novelty short, "Blind Rhythm Riders," for Paramount.

Picture will show Johnny Carpenter, film cowboy, teaching blind war veterans to ride horseback, in a school established here two years ago.

M-G Dropping All 'Small' Pictures, Says Lichtman

Hollywood, Oct. 8.

Reports that Metro was planning to drop production of all "small" pictures was confirmed this week by Al Lichtman, exec producer. Move is ostensibly in line with the general industry swing toward concentration on only top-budgeted pictures to meet the selling changes embodied in the anti-trust decision.

Lichtman declined to give an exact definition of what constitutes a "small" picture. It's believed that the term applies to those that do not feature at least one top Metro star or those budgeted under a certain minimum. Although Metro has never admitted producing any B pictures, it's released several small-budgeters almost every year in the past.

McCARTHY AND HOWARD SET UP OWN INDIE UNIT

Hollywood, Oct. 8.

Leo McCarthy, former PRC sales chief, and Sam Howard, Hollywood agent, have set up a new indie production company with slate of 12 pictures planned for first year. Melodramas will be budgeted at $125,000 per film and pair leave for New York Wednesday (9) to discuss financing with Josef Auerbach, wealthy refugee.

Distribution would be handled by Film Classics which heretofore has confined distributing to reissues. Tentative deal has been made for stage space by pair, subject to inking pact with Auerbach.

Korda Due Next Month, Jarratt Precedes Him

Sir Alexander Korda will arrive in the U.S. from London next month. It is understood he will make a film here, prior to putting his first picture into production at his Sound City Studios in England, which are still being reconstructed.

Arthur Jarratt, British exhibition exec, now associated with Korda, will arrive in New York on the maiden voyage of the refurbished Queen Elizabeth, slated to leave England Oct. 16. Korda is coming over on the Elizabeth's second trip.

National Boxoffice Survey

Many Keys Slip—'Notorious,' 'Killers' 'Girls in Blue,' 'Cloak' Top Golden Dozen

Exhibitors are taking it on the chin in several key cities covered by VARIETY this week, the Jewish holiday hurting in some spots. In others, return of hot weather, strikes, plethora of holdovers and competitive attractions such as baseball and football are blamed for biz declines by exhibs. Quality of product around also figured in dull totals registered in certain locations.

Not only is "Notorious" (RKO) far in the van of current week's leaders, but big money is widely scattered among the first 12 box-office winners. "Notorious" looks to top over $245,000 in keys covered by VARIETY with $125,000 coming from eighth week at the N. Y. Music Hall. In second position, "The Killers" (U) and "Three Girls in Blue" (20th) will run almost neck-'n-neck.

The other nine in the Golden Dozen, in order of strength, are "Cloak and Dagger" (WB), "Beaucaire" (Par), "Holiday in Mexico" (M-G), "Martha Ivers" (Par), "Three Wise Fools" (M-G), "Big Sleep" (WB), "If I'm Lucky" (20th), "Gallant Journey" (Col) and "Two Guys from Milwaukee" (WB). Last three will be under $100,000 on figures from keys.

Week pointed up how tough it is becoming to create much excitement at the wickets for comparatively light-weight product. Theatre patrons don't appear to be buying the lesser films.

"Make Mine Music" (RKO) grabbed a flock of additional dates this session to finish not far behind the leaders. "Always Loved You" (Rep) is doing okay in Cincinnati and Cleveland, and holding up well on extended run in Philadelphia. "Home Sweet Homicide" (20th) rates as good in Chicago but far from bright in Boston with stage layout.

"Two Years Before Mast" (Par) looks great on first holdover round in N. Y. after record-breaking $87,000 opener. "Cloak," which is smash $80,000 on N. Y. preem, is nice in Buffalo and strong in Denver. "Angel on My Shoulder" (UA) appears moderate in K.C., one of spots that's way off, and $13,000 in Philly. "Gallant Bess" (M-G), another newcomer, is rated strong in Louisville and study in Indianapolis.

(Complete Boxoffice Reports on Pages 18-19).

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DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$10 a Year—$12 Foreign

A truly great

motion picture...

t Years

Lives"

Goldwyn and Selznick's Formidable Sales-Pub Setups Now Key Eventual Worldwide Distribution Organizations

Continued additions to the sales and publicity organizations created by David O. Selznick and Samuel Goldwyn find both producers with a formidable nucleus currently for their own distributing companies in both the domestic and international fields. Goldwyn has freely admitted that he has the establishment of such an outfit definitely in mind. Selznick, as a partner in United Artists, has never hinted at any such intent, but should he ever be so minded, he has for a starter the largest distributing organization in the country outside of the regular companies engaged in exchange operation and the physical handling of film.

According to Milt Kusell, who heads the sales staff for Selznick, and Arthur Sachson, in a similar spot with Goldwyn, having their own sales organizations is a profitable investment for the producers, with or without any intention of organizing a new distributing company. The field reps don't actually make deals, but they go along with the distributing company's salesmen when they see important exhibs and can give added impetus to the film peddler's pitch. In addition, they keep track of playdates and playoffs and insure that everything goes smoothly on exhibition of the pictures of the producer by whom they are employed.

In the case of the publicity-advertising organizations, they are obviously better able to grab space and supervise ads with but a few pictures a year to handle, than would RKO, which releases the Goldwyn product, and which is distributing 37 pictures this year, or United Artists, through which Selznick releases, and which is handling approximately 20 films this season.

While Goldwyn's plans for his own distributing company are in abeyance for a year or more, since he recently re-signed with RKO when he found physical facilities, among other things, almost impossible to line up now, each addition to his staff is viewed as a potential nucleus in the

(Continued on page 29)

Jack Warner Snares 215,000 Common Stock; Other WB Add Holdings

Philadelphia, Oct. 8.

The three Warner brothers acquired huge amounts of additional Warner Bros. common stock as the result of a stock splitup, according to the latest report of the Securities and Exchange Commission. The report covers the period from Aug. 11 to Sept. 10.

Biggest chunk of stock went to Jack L. Warner, who added 215,000 to his total, making his holdings stand at 430,000 shares. His trust acquired an additional 6,000 shares.

Albert Warner received an additional 214,500, bringing his total to 429,000. His trust added 6,000. Harry Warner's total holdings were brought to an even 300,000 shares with the acquisition of 150,000 by the splitup. His trust added 6,700.

Smaller stockholders received the following additional shares: Samuel Carlisle, New York, 100; S. P. Friedman, New York 600, and Charles S. Guggenheimer, 100.

Activity in Columbia Pictures common centered largely in the sale of 10,000 shares by Harry Cohn, bringing his holdings down to 135,934. Abraham Schneider, New York, reported holding 2,216. The latter also reported the sale of 1,400 common warrants.

Splitup in stock was also reported by Paramount Pictures, with A. C. Goodyear, New York, acquiring 4,100 shares by the procedure, making his holdings stand at 8,200. Goodyear's trust also doubled its holdings by the addition of 2,100 shares. Duncan G. Harris added 1,180.

The following trading was done in Republic Pictures common stock: Arthur J. Miller added 100 shares; Herbert J. Yates, added 5,000; Onsrud, Inc., a holding company, acquired 5,000, and the Antonsen Realty Co. reported holding 14,685 shares. The latter company also is holding 12,400 of the $1 cumulative preferred Republic stock.

Nicholas M. Schenck disposed of 1,300 shares of Loew's, Inc., common, while J. Robert Rubin sold 100 shares.

Ex-Disneyites Form Co.

New outfit is being set up in New York by two former Disney men for production of cartoons and slide films for theatrical, non-theatrical, advertising and educational fields. Zack Schwartz and David Hilberman are forming the company, labeled Tempo Films. They'll also act as consultants to ad agencies and producers on animated subjects.

Schwartz and Hilberman were formerly prez and v.p., respectively, of United Productions, which made a flock of training pictures for the Army and Navy during the war. They also made a Roosevelt campaign film used in 1944.

Col. Doubled Its Gross Earnings

Columbia's net profit for the current fiscal year will surpass by a considerable sum, it was predicted by an exec handling financial affairs for the company, the approximately $3,500,000 figure Col disclosed last week as its earnings for the 12 months ending June 30, 1946. He pointed out that, aside from prospects of good biz, allowance for taxes during the past fiscal year amounted to approximately 50% of gross, while it will be necessary to set aside only 38% during the current year.

Col doubled its gross during the past 12-month fiscal period, taking in $7,000,489, as against $3,648,855 for the year ending June 30, 1945. That left a net of $3,450,489, highest in company's history, compared with $1,945,167 the previous year. Taxes for the period ending in 1946 were $3,550,000 and for the 1945 fiscal year $1,703,687.

Working capital of better than $25,000,000 has been amassed by the company, Col's financial statement showed. It earned $5.25 on each of the 610,349 shares of common outstanding as against $4.43 on the 393,902 shares out the previous year. Proportionate scaling of the outstanding stock would have meant earnings of $2.85 for the fiscal period ending in 1945.

Favorable situation in regard to the present fiscal year's earnings, from the tax situation alone, results from elimination of the excess profits levy and reduction of corporation

(Continued on page 79)

L. A. to N. Y.

Eve Arden
Margaret Bannerman
Stephen Bekassy
Raoul Pene du Bois
Anson Bond
Tom Connors
Everett Crosby
Bill Dozier
Irene Dunne
Al Durante
Jerry Fairbanks
Mel Ferrer
Joan Fontaine
Georgia Gibbs
Roy Haines
Hugh Herbert
Walter Huston
Anne Jeffreys
Michel Kraike
Stanley Kramer
Klaus Landsberg
Gunther Lessing
Anita Louise
Jeanette MacDonald
Chet Matson
William Cameron Menzies
Eli Oberstein
Edward K. O'Shea
Lili Palmer
Arnold Pressburger
Hubbell Robinson
Tommy Rockwell
Veda Ryker
Vesta Ryker
James Sarno
Jack C. Sayer
Bart Sheridan
Spyros Skouras
Marian Spitzer
John Swallow
Rex Taylor
Lewis Titterton
Laura Wilk
Eugene Zukor

Traube Exits Col.

Hollywood, Oct. 8.

Following an "amicable discussion" with Harry Cohn, Shepard Traube admitted last night (7) he had checked off the Columbia lot as producer-director.

Traube, who was prepping Ibsen's "Enemy of the People" and an original comedy, "The Grass Widow," for Irene Dunne, said his ankling came as "result of disagreement on scripts."

Tom Connors planes east tonight (8) after conferences here with Spyros Skouras, Joseph Schenck and Darryl Zanuck. Group huddled on distribution of "The Razor's Edge."

AAA Gets Redraft Of Constitution By Screen Writers

Hollywood, Oct. 8.

New draft of the constitution of the American Authors Authority is being made by the Screen Writers Guild, making several important changes in the original document proposed by James M. Cain. Big idea in the rescript is to quell the fears, expressed by some members of SWG, that AAA might venture into political meddling. Another aim of the rewrite is to allay possible objections by motion picture companies, publishing houses and other buyers of the writers' labors. In principle, the Cain proposal was accepted by SWG, but a subcommittee has been appointed to make a complete redraft.

New document will make it plain that AAA is not aiming at a closed shop which might keep new writing talent outside the barriers. Part of the revamped manifesto declares "No discrimination whatsoever will be made against any written material on account of its political content."

SWG explained that the rewriting of Cain's proposition was to present it "in better form.'

'VERY FEW COMMUNISTS IN H'WOOD'—LAVERY

Hollywood, Oct. 8.

Emmett Lavery, Screen Writers' Guild prexy, yesterday (7) in testimony before the State Senate Committee on Un-American Activities revealed that SWG contributes $10,000 annually to Mobilization for Democracy. This organization is honorarily prexied by State Attorney-General Robert W. Kenny. Mobilization group is due for an investigation by the Senate committee.

Lavery was asked if he knew executives of the organization, although no further developments of questions was made. While on stand, Lavery testified Communists in Hollywood are "actually a very small and unimportant minority, but crusades like this (referring to the Senate probe) magnify the Communist menace and increase the chances of our having a World War III." Lavery denied having any sympathy with Marxist doctrines.

N. Y. to L. A.

Harry Akst
Robert Alda
George Brown
Teete Carle
Russel Crouse
Mrs. Clarence Day
Harry Foster
Mark Hellinger
Hal Horne
Samuel Israel
Al Jolson
Arthur Kober
Arthur Krim
Jock Lawrence
Martin Lewis
Howard Lindsay
Leo McCarey
Norman Morey
Charles C. Moskowitz
Mary Pickford
Hal Roach
Al Sindlinger
Sidney Skolsky
Eddie Sutherland

N. Y. to Europe

Alfred Crown
Carol Reed

LONDON to N. Y.

Leda Bauer

India to N. Y.

Morey Marcus

Slick Pitch for Jolson Pic

General industry reaction to the American Veterans Committee testimonial dinner to Al Jolson last week was that it was an exceptionally slick and showmanly job. Its genesis was the casting about by the AVC for a gimmick by which it could raise some coin. Several AVC Cinema Chapter members being staffers in the Columbia press department, the tieup with Jolson and Col's forthcoming "Jolson Story" loomed as a natural. When the idea was broached to Ben Serkowich, Col flack chief, and Art Schmidt, special assistant to Col prexy Harry Cohn, they immediately accepted it and threw the company's whole weight behind making the testimonial the success it was.

Sold as an institutional trailer for Jolson's overseas entertainment job during the war, commercial pitching for "The Jolson Story" was tastefully all but eliminated. One of the few mentions was George Jessel's ad lib crack: "Here I am a 20th Century-Fox producer doing a trailer for a Columbia picture." This minimum of plugging made the New York, Hollywood and San Francisco Mutual pickups completely dignified and yet punched over to millions of listeners an awareness of the Jolson tradition.

Topper was that no program, commercial or otherwise, unless it called forth a genuine desire by show biz to salute one of its own, could have had Jimmy Walker emceeing in New York and Jessel on the Coast, with Bob Hope, Frank Sinatra, Martha Raye, Dinah Shore, Hildegarde, Burns & Allen, Perry Como and others contributing Jolsoniana in music and patter.

High point for those at the dinner was Jolson's taking to the stage in the Hotel Astor ballroom after the broadcast and going through fave tunes associated with him, much as he is shown doing in the film biog. Harry Akst did expert piano accomp.

Compromise Keeps Pickford (Cowan And Comet) in UA on 'Favored' %

Possibility loomed last week that United Artists partner Mary Pickford, in a row with UA management over terms being demanded for handling of pictures under her releasing contract, would seek a distribution deal with another company. Compromise was reached, however, at a special meeting of the board of directors in New York last Wednesday (2), at which Miss Pickford personally presented her arguments.

Films involved include those which Miss Pickford plans to make under the new partnership deal into which she recently entered with Lester Cowan; the 60-minute streamlined features which her husband, Buddy Rogers, is making with Ralph Cohn under the Comet label, and the higher-budgeted full-length features which Rogers and Cohn are planning in addition to their shorties.

Point of the disagreement was Miss Pickford's insistence on renewal at the same terms as heretofore of her UA distribution contract,

(Continued on page 10)

Hutton's 'Cruise'

Hollywood, Oct. 8.

Betty Hutton draws the starring role in Paramount's globe-trotting picture, "World Cruise," based on a story idea by Robert Taplinger, with a screenplay by Henry Myers.

Story, slated to start early next year, will be tied up with the resumption of worldwide touring.

Hitchcock's Own Unit Comes First

Alfred Hitchcock is reported to have abandoned his plan for alternating between production of films for his own indie unit and for other producing companies. When he finishes "The Paradine Case," on which he's currently working for David O. Selznick, it's understood he'll restrict himself entirely to filmmaking for his own unit, in which he is partnered with Sidney Bernstein.

Hitchcock planned to make one for Transatlantic, which his unit is labeled, and then one for an outside company, continuing to alternate in that way. But inasmuch as "Paradine" is taking much longer than he expected and holding up start on Transatlantic product, he's determined to abandon the original idea. He has no further Coast commitments.

Scheme will be carried out of alternating Transatlantic production between Hollywood and England. Hitchcock has just acquired "Rope," a play by Patrick Hamilton, for his second film. It will be made in Hollywood from a screenplay by the author. Show was presented on Broadway some years ago.

Initial Transatlantic pic will be "Under Capricorn," which goes before cameras in England next spring. Ingrid Bergman will be starred.

RKO Execs' Mex Trek

N. Peter Rathvon, RKO prexy, and members of the board leave today (Wednesday) and tomorrow by plane for a week's visit to the company's Churubusco studios in Mexico. Rathvon will leave direct from L. A.

N. Y. contingent leaves in two shifts, with John M. Whitaker and Mr. and Mrs. Frederick L. Ehrmen planing today, while Mr. and Mrs. Lawrence Green, Mr. and Mrs. George H. Shaw and Harry M. Derning leave tomorrow.

N. Y. to Mexico

John M. Whitaker
Frederick L. Ehrmen
L. Lawrence Green
George H. Shaw
Harry M. Derning

L. A. to Mexico

N. Peter Rathvon

Missouri, Ambassador Theatre Bldgs., St. Loo, Seen in Skouras Buy

St. Louis, Oct. 8.

Directors of the Missouri and Ambassador theatre buildings are expected to accept an offer of the Skouras Bros. to purchase $4,900,000 in bond issues they guaranteed on the two buildings 20 years ago. Charles Skouras said the offer for the bonds, which mature in 1949, was made to keep their word as guarantors. Clarence M. Turley, manager of the two buildings, who is dealing with Skouras for the bondholders, said the offer was for "100c on the dollar."

Holders of the issues experienced turbulent times after the bonds went into default in 1932. At that period the buildings, which house motion picture theatres now operated by Fanchon & Marco, were controlled by a subsidiary of Warner Bros. and the theatres were operated by Paramount Pictures. The Skouras Bros. —Charles, George and Spyros—had guaranteed the bonds, which were underwritten by the S. W. Strauss Co., at the time the buildings were first projected, $3,500,000 on the downtown Ambassador building and $1,400,005 on the midtown Missouri building.

Under the leadership of the late Tom N. Dysart, a bondholders' committee was formed and, on Aug. 19, 1932, a local bank president was named federal court receiver for the St. Louis Properties Corp., which owned the buildings at that time. Subsequently the committee took over the properties at a foreclosure sale in July, 1934. The two buildings currently are operated by two separate firms that have identical directors.

There has been speculation in St. Louis for more than a year that the Skourases want to return to the scene of their first exhibition endeavors and again own the houses they lost through financial deals. Film Row rumors are that the brothers are not particularly desirous to manage the houses.

GOV'T FAVORS INDIES FURTHER

Highlights of Proposed Judgment

Highlights of the proposed judgment in the motion picture anti-trust suit filed in N. Y. Monday (7) by the Justice Department:

1. Elimination of the clearance standards in the consent decree on the ground that they are much too heavily weighted in favor of the defendant companies. Creation of an entirely new set of clearances worked out from scratch by the distributors and exhibitors.

2. Sharp modification of the film licensing section of the initial decree so as to restrict auction selling only to exclusive runs in competitive situations and to enlarge the type of competition. In addition, there would be a guarantee of "some run on reasonable terms" for every exhibitor.

3. A 10-year ban on cross-licensing of films among the Big Five distributor-exhibitors, which is claimed necessary to make auction-selling work.

4. Prohibition against licensing more than six months' releases at one time and prohibition against licensing for exhibition more than 30 days after availability.

5. Complete prohibition of future theatre expansion by the majors which would also be prohibited from acquiring independent theatre interests upon dissolution of existing pools.

6. Elimination of the arbitration method of decree enforcement as now provided under the 1940 consent decree.

7. Right of exhibitors to reject 25% of pictures not tradeshown prior to the granting of the license, providing several pictures are licensed in the same contract.

Lack of Industry Data, Needed For Auction Sales, Speeds MPA Survey

With auction selling right around the corner and distribs, as a result, in need of a great deal more info on their potential customers, major company execs have suddenly been brought up short by the fact that the industry doesn't even know how many theatres are in existence or operating in the United States, aside from having much less fundamental information. Colossal vacuum on industry statistics, which has come to light during the past few months with preparation of the companies to start competitive bidding, has caused a decision of the Motion Picture Association's board to speed up MPA research activities. As a result, survey is about to be started on theatres in the U. S. and Canada.

MPA prez, Eric Johnston, shortly after he took office last year, expressed himself as appalled at the lack of dope the industry had concerning itself. He immediately ordered expansion of the MPA's fact-finding facilities and appointed Robert Chambers to head the setup. Since info concerning theatres abroad was considerably less available than on the domestic situation, international survey was teed off first. Initial returns are just now starting to come in.

With nothing to do but await for the dope to arrive from abroad, Chambers is putting on steam on the domestic survey in response to the pressure from member companies. Plan of attack will be similar to that of the foreign roundup, with each distrib assuming responsibility for getting statistics for a given area.

New selling under the decree has created the demand for statistics on number of houses, seating capacities, competitive situation, etc., etc., since every theatre is now a potential customer for every company's pictures. Up to now, each exchange has listed the "possible" situations competitively to which its salesmen could sell and hasn't bothered about the others.

Among the fundamental statistics on which the industry has no information are how many people attend theatres in the U. S. each week. Audience Research Institute, via its sampling technique, sez it is 56,000,000. MPA, for publicity purposes, uses the figure 100,000,000, but admits it is a wild guess based on no actual statistics at all.

Honor Zanuck, Warner

Hollywood, Oct. 8.

Darryl F. Zanuck has been upped from Chevalier to Commander of the Order of the Legion of Honor by the French government, "for exceptional military and civil services as a leader of the American motion picture industry."

Presentation was made on the 20th-Fox lot by M. Robert Prigent, member of the French cabinet.

Jack L. Warner at the same time received the medal of Chevalier of French Legion of Honor award, presented to Warner as acknowledgment of contribution made by KFWB in giving time to cause of Free France.

Still Another 'Road'

Hollywood, Oct. 8.

Norman McLeod, on loanout from Rainbow Productions, will direct "The Road to Rio," co-starring Bing Crosby, Bob Hope and Dorothy Lamour, for Paramount release.

Filming starts next month on the Paramount lot, with Bing Crosby Enterprises, Inc., and Bob Hope Enterprises, Inc., as joint producers.

Both Allied And MPTOA Approve Govt.'s Ideas

Government's proposed judgment in the New York motion picture anti-trust suit was given a hearty pat on the back here yesterday (7) by spokesmen for MPTOA and the Allied States Exhibitors.

Abram F. Myers, general counsel for Allied, generally agreed down the line with the proposals of Robert Wright, motion picture specialist of the anti-trust division, and asserted that Wright's new recommendations are necessary to make a decree work properly.

"The court's decree," said Myers, "falls short of the relief we want. So long as the major companies have their own theatres there can't be any real competitive bidding. The Government points that out very clearly.

"I favor no competitive bidding as a substitute for divorcement unless a ban on cross-licensing is included."

With the directors and state repre-

(Continued on page 10)

Larney Goodkind Exits U to Produce B'way Play

Larney Goodkind, story and play editor for Universal for the past nine years, has resigned to produce a new play on Broadway. Script, acquired recently by Goodkind, is a postwar yarn of a GI bride and her newly-acquired American family. Title and production details will be announced in about a week, Goodkind said.

Goodkind served as talent exec as well as story editor at U. He returned to the company last October after serving three years in the Army, during which time he directed, acted and wrote plays presented for instruction of troops by Military Intelligence.

Prior to going with U, Goodkind was a radio director, music critic and actor for 10 years. He is being succeeded at U by James Poling, who was with Doubleday prior to joining the Navy during the war. Switch takes place at the end of this week.

U.S. WOULD LIKE DIVORCEMENT

The Justice Department yesterday called upon the Federal trial court to reverse itself and grant complete divorcement in the New York motion picture suit but, failing that, to modify its decree in several ways more favorable to the independent exhibitors.

Principally the Government proposed a sharp modification of auction selling provision which in its present form is considered harsher on independents than on the defendants; termination of cross-licensing among the majors, and a ban on future theatre acquisitions by the defendants.

The anti-trust division of the Justice Department, in documents filed in Federal court, stated frankly that these suggestions were "second best" and in no way equal to complete divestiture but added that it did not believe the court would do a complete back flip and order divorcement.

Four documents were filed with the court in advance of the arguments scheduled for Oct. 22. Generally speaking they are a concentrate of the various objections raised by independent exhibitor associations all over the U. S. against the original decree which, it was felt, would not do the job it was intended for.

The first document is the Government suggestion to the court for a complete final judgment in the case. The second is a memorandum on the judgment with detailed explanations of main points on which the justice plan differs from the original New York decree. Third is a list of 14 findings of fact and seven conclusions of law which justice urges the court to add to its previous findings and conclusions. Fourth and last is a lengthy memorandum explaining the reasons for adding these new points.

Justice explains that it realizes the New York court "apparently does not contemplate making" the additional findings which would include divorcement, but it is offering them anyhow to make the record clear for appeal purposes.

New Clearance System

First of the major changes in the judgment would be elimination of the consent decree yardstick on unreasonable clearances and substitu-

(Continued on page 14)

Joe Borkin, Active In Show Trust Cases, Into Private Law Practice

Washington, Oct. 8.

Resignation of Joseph Borkin, attorney and Chief Economic Adviser in the Anti-Trust Division of the Justice Department, was announced yesterday (7) by Attorney General Tom C. Clark. Borkin, who will open offices in Washington and New York as an economic consultant, was an important figure in Government suits affecting the motion picture and radio industries.

As chairman of Asst. Atorney General Wendell Berge's anti-trust division policy committee he was largely responsible for the decision to eliminate the 1940 motion picture consent decree and aim for complete divorcement. This is the present pending action in the case.

Borkin has been attorney in charge of the Scophony Television tube case which has involved the issue of opening Scophony's Skiatron Tube for general licensing for large screen and theatrical video. The case is still pending with Paramount and General Precision Equipment the most prominent defendants.

Earlier in his Washington career he was in charge of the Electrical Research Products, Inc. (ERPI) case for FCC. In that suit the Government broke the control of the telephone company over motion picture sound equipment.

Among Borkin's writings are the books: "Television, a Struggle for Power," and the more recent "Germany's Master Plan."

Actor Delegation in Showdown Asks AFL to End H'wood Strife

Chicago, Oct. 8.

Ultimatum to the American Federation of Labor executive council to settle the Hollywood labor tangle or find a large scale revolt on its hands was handed down today by the representatives of the Screen Actors Guild who are staging a last-ditch fight to end the jurisdictional squabble between the Conference of Studio Unions and the International Assn. of Theatrical Stage Unions.

Delegation, which is headed by Robert Montgomery and including Walter Pidgeon, Edward Arnold, Robert Taylor, Dick Powell, June Allyson, Gene Kelly, Ronald Reagan, Jane Wyman, George Murphy and Alexis Smith, intimated that if no action is taken by the AFL exec council or by delegates on the convention floor to solve the crisis, they would urge membership of Hollywood unions to sever relationships with the AFL.

Newsreel shots of the delegation making bitter denunciations of the jurisdictional strike were being taken today (Tues.) at the Ambassador Hotel and are skedded for nationwide release this Thursday (9). Unusual angle is that the newsreel shots will hit the theatres before the executive council of the AFL will have a chance to consider the SAG resolution which is still in the process of being drawn up.

Paul Dullzell, executive secretary of the Associated Artistes & Actors of America, flew here from New York with a draft resolution in his pocket Monday (7) but the SAG delegation decided to revise the wording. They are still at work hammering out an acceptable formula to be presented to the AFL exec board.

Montgomery Statement

Montgomery issued a 1,500-word statement to the press in which he stated that the "strikers and non-strikers are not fighting over a question of wages and hours. They are fighting because two international presidents of AFL unions cannot agree on which union should have jurisdiction over 350 jobs. The livelihood of 30,000 American workers, all members of the AFL, is endangered and an entire industry has been thrown into chaos and confusion."

Montgomery continued with the assertion that the present Hollywood strike "is symptomatic of a condition within the AFL which has existed for more than 40 years and which more than any other factor has hurt the cause of organized labor in all parts of the country." He was referring to jurisdictional strikes.

He concluded by saying that the

(Continued on page 31)

Argosy, RKO Set Release

Hollywood, Oct. 8.

Argosy Pictures, headed by John Ford and Merian C. Cooper, closed a deal to produce four "A" pictures for RKO release.

First of the four will be "The Fugitive," which Cooper will produce and Ford will direct, starting on location in Mexico in November. Dudley Nichols wrote the screenplay from Graham Greene's novel, "The Labyrinthine Ways."

CIEA Parallels Recommendations In the Decree

Washington, Oct. 8.

A brief whose recommendations will parallel some of those in proposed judgment filed yesterday (7) by the Government will be presented to the New York court on behalf of the Conference of Independent Exhibitor Associations. The CIEA brief, to be ready in the next two weeks, will specifically recommend these things:

1. Complete divestiture of theatres owned by the majors but, barring that, the following:

2. Elimination of competitive bidding from the decree as "wholly unworkable."

3. A ban on cross-licensing of pix among theatre-owning majors, as recommended by the Department of Justice.

4. Substitution of flat fees for pix instead of percentage buying in the event there is to be single picture competitive bidding.

The points were disclosed yesterday by Abram F. Myers, general counsel of the Allied States exhibitors, who released a copy of the letter which CIEA has sent to the Justice Department.

CIEA huddled here for two days last week, whipping into shape its recommendations in the New York case, but kept the program under wraps until yesterday.

At the conclusion of the session, Nathan Yamins of Allied States, was elected to succeed Jess Stern, representing New York's Unaffiliated Independent Exhibitors, as chairman of CIEA for the next meeting which is subject to call of the chair.

In its letter to the justice department, CIEA said in part:

"The Conference reaffirmed its position that total theatre divorcement is the only effective remedy for the restraints and discrimina-

(Continued on page 14)

Exhibs Overwhelmingly Vote to K.O. Auctioning

Two-month old poll of the Motion Picture Theatre Owners of America finaled this week with exhibs almost unanimous in their opposition to auction-selling. Final count on the top-billed question of whether exhibs approved of the court's idea of overcoming monopoly evils was 276 negatives and only 20 ayes. Some 961 theatres located in 43 states were represented by exhibs participating in the balloting.

Divorcement issue was more closely divided with 185 exhibs plunking for judicial separation of majors from their theatres and 108 disapproving the Government-supported remedy. Arbitration was turned down 217 to 66 while the principle of using non-industry arbitrators bit the dust, 250 to 40.

Regardless of results of the poll, MPTOA directors meet in Washington today (9) to take their own stand on the anti-trust decision. MPTOA officials have already said that the theatre group will oppose divorcement despite victory of that principle in the MPTOA fostered poll.

Razing of Astor-Victoria B'way Block Deferred Till Material Shortage Eases

There's no possibility that City Investing Co. will begin tearing down the 45th to 46th street block on Broadway containing the Astor and Victoria theatres until June and it appears unlikely even then, according to Maurice Maurer, who manages the property. Maurer said this week he's disregarding the prospect of the demolition project entirely in making plans for operation of the two houses. City Investing, he said, would wait on the scrapping of the present buildings until it is assured that adequate materials are available for the quickest possible rebuilding job. Two new theatres will be included in the construction planned for the block.

Deal under which "Duel in the Sun" will open at the Astor and Victoria simultaneously in December, Maurer stated, gives him the option on how long he wants to keep the pic in the Victoria. Usual $17,500 control figure will apply at the Astor, but Maurer will be sole judge of how long it will be profitable for him to keep the David O. Selznick Technicolor spec in the Vic. He anticipates 10 to 12 weeks there, with a run of nine months or better at the Astor, which got 24 weeks out of "Spellbound"

"FILM MAKING

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g! Truly Memorable!"

says Rose Pelswick, N.Y. Journal-American

"Excellent! A motion picture of great emotional appeal! Both entertaining and significant!"
—*Archer Winsten, N.Y. Post*

"Sheer entertainment...well worth seeing. Excellent drama. By far Miss Russell's best screen portrayal!"
—*Eileen Creelman, N. Y. Sun*

"An enlightening and heart-warming experience! Miss Russell's performance astonishingly honest and genuine!"
—*Cecelia Ager, PM*

"An exciting event! Stupendous! One of the most important films of our time!" —*Lee Mortimer, N. Y. Mirror*

"Absorbing and moving! Superbly entertaining! Emerges with tremendous force and feeling!"
—*Howard Barnes, N. Y. Herald-Tribune*

"Rich and inspiring! Miss Russell plays with tremendous vitality and warmth! Inspirational entertainment in the high-powered class!" —*Bosley Crowther, N. Y. Times*

"An important picture as well as touching drama! Miss Russell is tender, radiant!"
—*Wanda Hale, N. Y. Daily News*

Power Strike Has Pittsburgh Gasping; Theatres Barely Hold Their Own

Pittsburg, Oct. 8.

This district of more than 1,500,000 citizens was fast approaching the look and proportions of a ghost town as the power strike went into its third week today (Tues). A thin trickle of current was still coming through to keep the town gasping, but the death rattle was being heard everywhere as Pittsburgh more and more took on the gray, hollow mask of a corpse.

The amusement biz was just breathing, and that was all. There had been some hope over the weekend that things might be a bit better if trolley and bus operators would go back to work, but streetcar men voted on Friday (4) to continue observing the picket lines, and the stranglehold grew tighter. Bus drivers have another ballot coming up on the same question, but they're expected to go along with the trolley boys.

Theatres were barely holding their franchises. Automobiles were the only means of getting downtown, and very few persons were venturing into the Golden Triangle, where carbon in the street arc lights was continuously burning out and not being replaced. City was starting to look even darker and grimmer than it did during the 1936 flood. Some niteries were making a pathetic show of staying open, but their losses were terrific. Bars barely kept the help busy.

Only break was for the nabe pic houses. Their trade held up and, in many cases, went 'way ahead of average figures. That was because people were staying close to home. A lot of the suburban places, however, aren't equipped with their own generators and if power keeps on slimming off, as it's slowly been doing, they may eventually be forced to close shop.

Hotels, Too

To make matters worse, town's eight major hotels are also on strike. Employes walked off the job last Tuesday morning (1) when their demands for higher wages were refused, and inns are completely shut down except to permanent guests, who have only beds to sleep in. There's no heat, hot water, clean linen or maid service.

Key cities have been tied up before by strikes, but never by one so paralyzing or of such long duration. Losses to biz were mounting staggeringly and estimates over weekend placed as many as 100,000 persons out of work. Nobody's even figuring how long any kind of recovery will take since they can't even think about recovery with situation the way it is.

'Act of God'

Current Hollywood labor difficulties probably saved the lives of Eric Johnston and three of his associates last week. Prez of the Motion Picture Association and a trio of aides were slated to have been on the American Overseas Airlines plane that crashed in Newfoundland and brought death to all 39 of its passengers.

Johnston ordered a last-minute cancellation of the reservations for his party because he wanted to remain in the U. S. during the Coast labor crisis. New departure date will hinge on strike developments. Reservations next time may be on the Queen Mary, one of the Johnstonites said.

Music Hall's Xmas Pic Uncertain as Eyssell Nixes 3-Hr., 10-Min. Film

With "The Jolson Story" set to go into the Radio City Music Hall, N. Y., tomorrow (Thursday), managing director Gus Eyssell is still undetermined on what will follow it. It's likely that the next film will get the highly-profitable Christmas week playing time and there's great vying among producers for it. If "Jolson" gets a similar eight-week engagement to "Notorious," which closes today, it will take it up to Dec. 5. Christmas features at the Hall have in the past opened that early, although effort is made to time the preem for around Dec. 15.

Only film that has been mentioned as a distinct possibility for the M.H. after "Jolson" is Metro's "The Yearling." However, Eyssell, who returned from seeing new product on the Coast a few weeks ago, is understood to have a couple other possibilities up his sleeve and is waiting for confirmation. He has refused to consider Samuel Goldwyn's "Best Years of Our Lives," which will be released just about the right time, because it is three hours and 10 minutes in length and the M. H. couldn't get the turnover it requires. Eyssell limits films for the house to about two hours. Aside from turnover, the tremendous M. H. staff makes overtime a serious consideration.

"Notorious" run was the third biggest grosser in M. H. history, bringing about $1,300,000 to the b.o. and drawing 1,250,000 patrons. Its total gross and attendance was exceeded by "Random Harvest," which ran 11 weeks, and "Mrs. Miniver," which ran 10.

It was expected that "Notorious" might get more than eight weeks, but biz slipped considerably last Friday (4), came up Saturday and then dropped very badly on Sunday. Result was the pic failed to hit the four-day $75,000 holdover control figure by close of business Sunday night.

Longhair Music

Continued from page 3

"The Bachelor's Daughters," featuring Eugene List, young pianist who distinguished himself at the Potsdam conference, follows in the footsteps of several other unseen performers, like Iturbi in "Song to Remember" (Col.), Artur Rubinstein in "I've Always Loved You" (Rep.), Yehudi Menuhin in "The Magic Bow" (Rank), and Isaac Stern for the forthcoming John Garfield starrer, "Humoresque."

Republic's "Always Loved You," incidentally, is giving eloquent evidence of the potency of longhair in films, the Frank Borzage production doing good boxoffice in New York and elsewhere despite thumbs-down critical notices it received. Music-menu of nine longhair compositions, ranging from Mozart and Bach to Wagner and Rachmaninoff, and played brilliantly by Rubenstein.

Reissued, and back on Broadway after several visits, the Walt Disney "Fantasia" is faring well, as is the Iturbi hypoed "Holiday in Mexico."

Janssen Longhair Orch Puts Classix on Film

Hollywood, Oct. 8.

Werner Janssen, orchestra conductor, completed eight one-reel films recording musical classics against motion picture backgrounds. Sixteen more similar films are in the making, in Cinecolor. Idea is to release one short every eighth week.

Pictures will be released in this country by United Artists, with Loews taking care of foreign distribution. First of the films, "Toccata and Fugue in D Minor, by Bach," was recently preemed in Salt Lake City.

Allied-MPTOA

Continued from page 7

sentatives of MPTOA gathered here for a two-day session on the decree, Herman M. Levy, MPTOA general counsel, and Fred Wehrenberg, its president, both endorsed Wright's proposals.

"The new proposals" said Levy, "protect against overbuying. The section providing that a run shall commence within 30 days after availability of product takes care of the overbuying danger." Levy was also pleased that the proposed judgment would guarantee everybody "some run on reasonable terms," which is not in the tentative New York decree.

Wehrenberg pointed out that many of the new points in the Justice Department recommendations take care of complaints of MPTOA. He was definitely pleased that Wright asked for 25% cancellation where more than one picture at a time is contracted for, since MPTOA had requested 20% cancellation privilege.

The MPTOA people huddled this afternoon with Wright. They are whipping into shape a brief which they expected to file as friends of the court. The association has no intention of seeking to intervene directly.

Academy Award Cinema

Hollywood, Oct. 8.

Academy Award Theatre opens officially tonight (8) with invitational preview of Warners' "Deception." Press and studio personnel will be on hand for showing which is in charge of Sam Brown, assistant exec secretary of the Academy.

House, formerly the Melrose theatre, has new equipment installed by the research council of the Academy and is assertedly the finest pictorial and accoustically equipped house in the country.

Cartoon 'Alice'

Continued from page 3

a Producers' Association priority on the title and owns screen rights to the famed John Tenniel drawings which illustrated the original brought from Bunin the reply that both drawings and text are in the public domain.

French proposal states Bunin can take with him for one year 15 key men and their families. They are guaranteed by the French government comfortable quarters and salaries in francs equivalent to their earnings in the U. S.

Francs can be converted to dollars, proposition states, via a split in the U. S. income on the pic between the French company and Bunin and his associates. That means that, after the film has played in this country and piled up rentals, part of that coin will be set aside to exchange for dollars the francs the technicians have saved beyond their living expenses abroad.

Company will be permanently set up for Bunin, under the plan, so that he can continue making pictures in France, but after the first year French technicians must be employed rather than the Americans Bunin imports for "Alice." Part of the gimmick, in other words, is the training of French workers.

French want to make the films simultaneously in French, English and Spanish, figuring on income from the homeland, England, the U. S. and Canada, and Latin America.

Pickford-UA

Continued from page 6

which expired last Sept. 5. Pact contained the "most-favored nation" clause which was included in many UA producer deals and which management toppers Ed Raftery and Grad Sears have been eliminating each time a contract comes up for renewal. They maintained that the company cannot operate profitably at the low terms thus provided and demanded a straight 25% fee, with advertising costs split between the company and producer.

"Most-favored" clause insures the holder that he will get terms equal to the best granted any other producer. As things now stand at UA, that means a 25% distribution fee on the first $800,000 of gross and 10% after that. In other words, on a $2,500,000 grosser, for instance, UA's share would be $370,000 or less than 15%. Lowest distribution fee in the industry, otherwise, it is believed, was the 17% Samuel Goldwyn paid RKO until his pact was recently renewed. He now reportedly pays 22½%, with a compromise regarding advertising costs, which the producer used to pay completely.

Agreement reached by the UA board with Miss Pickford provides that she will get the "most-favored" rate on any picture which was in preparation before her contract expired, Sept. 5, and which is delivered for release prior to Sept. 5, 1947. This includes her own and Cowan's pix and both types of product coming from Rogers and Cohn.

Streamliners Don't Figure

The Comet streamliners didn't particularly bother the UA board, since it was thought unlikely that they would produce more than the $800,000 split figure. However, Rogers and Cohn have started preparation on "The Bat," Cowan has "Babylon Revisited" in work, and Miss Pickford has long been preparing "One Touch of Venus," all of which promise to be sizable grossers. They'll all be eligible for the low-rate distribution, plus a flock of others on Miss Pickford's shelves, such as "There Goes Lona Henry" and "Champagne for Everybody," on which she has been working.

Miss Pickford is first of the three UA owners to have a distribution contract come up for renewal since the drive to increase the fees. The other two partners, David O. Selznick and Charles Chaplin, likewise have "most-favored" clauses. Other non-partner producers who have been with UA for a long time and had similarly low terms, such as Edward Small and Sol Lesser, have recently been forced up to the straight 25% fee in renewal of their pacts. Other newer UA producers have been paying 27½% recently.

With the compromise on Miss Pickford's contract out of the way, board meeting—the third one in as many weeks—discussed a "five-year plan" for UA and what company policies should be during that period. Miss Pickford extended her stay in New York to attend the session and will return to the Coast tomorrow (Thursday). Another board meeting was held yesterday (Tuesday).

Army 9-5 Over Michigan; Lions, Navy, Illini Get Edge

By Harry Wismer

(ABC Network Sports Commentator)

Most everyone has been selling Army short this fall, but they still roll on undefeated in three games, and in two games where the No. 1 player of the nation, Doc Blanchard, didn't even play. And so this week in Ann Arbor, Mich., before close to 90,000 fans, Army faces its greatest test to date. Blanchard will be back in the lineup at that time and Army should win. Other headline eastern games bring together Columbia and Yale, Navy and Duke, Dartmouth and Penn. Lou Little's team, by virtue of its performance against the Naval Academy, will be difficult even for Yale. Navy's line should be enough to handle Duke, while Penn's power will submerge Dartmouth.

MIDWEST

In the middlewest, the home of Big Ten football, dynamite is in the offing. Illinois and Indiana is almost a tossup, but a slight edge for the Illini. Minnesota and Northwestern is always a thriller, but this time Lynn Waldorf and the Wildcats will come through. And as for Notre Dame and Purdue, that will be strictly a cakewalk for the Irish. Each week Leahy's men point more and more for Army. The other big battle brings together Ohio State and Wisconsin, and by now the Buckeyes are ready.

SOUTH

Southern football's wide open style gets tougher by the week. The Georgia-Kentucky clash will be a honey, but Charlie Trippi should be the difference here for Ga., while Bobby Dodd's Rambling Wreck from Georgie Tech will have its colors flying high over Atlanta Saturday night. In another southern game Tulane and Rice will be a feature. The Green Wave will win this one.

SOUTHWEST

Southwestern football this fall is terrific, and its greatest team is Texas. Dana Bible's boys this week take on Oklahoma. The Sooners have a great line but lack the backfield strength to cope with the well-balanced Texas squad. Texas Christian takes on Miami and should win even in the Orange Bowl.

PACIFIC COAST

On the Pacific coast the USC bubble was broken by Ohio State while UCLA takes on greater prestige each week. Fast coming Stanford won't have enough by Saturday to take UCLA while USC will bounce back far enough to get by Oregon State. In a neighborhood tussle, St. Mary's, under capable Jimmy Phelan, will outscore Stanford.

PRO FOOTBALL

National League play gets hotter and hotter while the Chicago Bears get stronger and stronger. The big intersectional game features the Bears and Rams. George Halas' team will get by this one, but it won't be easy. The Los Angeles club is regaining its 1945 form. The versatile Eagles will overpower Green Bay, although the Packers become more dangerous by the week. The game that looks like a cinch for the Giants could very well go to the Redskins. Washington hasn't, as yet, begun to roll. Its ace fullback, Akins, will be back in action against New York.

The All-American conference has some top games again this week. At Ebbets Field, Brooklyn, the Dodgers tangle with the Rockets. The Dodgers don't have the personnel of the Chicago team, but they are well managed. The Browns and the Yankees meet on Saturday night, and the high-flying Clevelanders will win again; in fact, they will keep right on winning week after week. San Francisco faces the L. A. Dons, with the boys from Southern California out in front.

COLLEGE

GAMES	WINNERS	ODDS
Army-Michigan	Army	9-5
Colgate-Cornell	Cornell	7-5
Columbia-Yale	Columbia	6-5
Dartmouth-Penn	Penn	5-1
Fordham-Georgetown (Fri. nite)	Fordham	7-5
Harvard-Princeton	Princeton	8-5
Holy Cross-Villanova	Villanova	6-5
Maryland-North Carolina	North Carolina	7-5
Navy-Duke	Navy	6-5
Penn State-Syracuse (Sat. nite)	Penn State	8-5
Pittsburgh-Temple	Pittsburgh	7-5
Illinois-Indiana	Illinois	8-5
Iowa-Nebraska	Iowa	3-1
Kansas State-Missouri	Missouri	2-1
Michigan State-Miss. State	Miss. State	9-5
Minnesota-Northwestern	Northwestern	8-5
Notre Dame-Purdue	Notre Dame	10-1
Ohio State-Wisconsin	Ohio State	7-5
Oklahoma-Texas	Texas	4-1
Okla. A&M-South. Meth. (Fri. nite)	Okla. A&M	6-5
Clemson-Wake Forest	Wake Forest	6-5
Georgia-Kentucky (Fri. nite)	Georgia	7-5
Georgia Tech-Miss.	Georgia Tech	7-5
La. State-Texas A&M (Sat. nite)	LSU	6-5
Tulane-Rice	Tulane	6-5
Texas Christian-Miami (Fla.) (Fri. nite)	TCU	8-5
Calif.-St. Mary's	St. Mary's	7-5
Oregon State—USC	USC	7-5
Stanford-UCLA	UCLA	9-5
Wash. State-Wash.	Wash. State	6-5
Detroit-San Fran.	San Francisco	7-5

(Games are played Saturday afternoon, unless otherwise stated.)

PROFESSIONAL

NATIONAL LEAGUE

GAMES	WINNERS	ODDS
Chi Cards-Detroit Lions	Cards	7-5
Green Bay-Philly Eagles	Eagles	8-5
L. A. Rams—Chi Bears	Bears	8-5
N. Y. Giants-Wash. Redskins	Redskins	5-8
Pitt Steelers-Boston Yanks	Steelers	7-5

ALL-AMERICAN CONFERENCE

GAMES	WINNERS	ODDS
Chi Rockets-Brooklyn Dodgers (Fri. nite)	Rockets	6-5
Miami Seahawks-Buffalo Bisons (Fri. nite)	Bisons	7-5
Cleveland Browns-N. Y. Yankees (Sat. nite)	Browns	9-5
San Francisco-L. A. Dons	L. A. Dons	7-5

(Games are played Sunday afternoon unless otherwise stated.)

BANKERS WARY OF AUCTION SALES

Pix Firms Swing to Specialized Ad Agencies With $60,000,000 Budget

New ad agency being set up by Monroe Greenthal to handle the accounts of Universal, J. Arthur Rank and the Winter Garden theatre, N. Y., points up the heavy coin now represented by film advertising and the resultant commissions of the agencies which place it. It's estimated that ad budgets of the 11 top companies during the coming year will total well over $60,000,000. That means a cut of $9,000,000 for the agencies at the standard 15% commission figure.

U's ad budget for 1947, under the new tieup with International, is expected to amount to better than $4,000,000. Rank and the Winter Garden, plus other accounts that may be acquired, can probably be counted on to push this to around $5,000,000. That would mean commissions of $750,000, so it is rather a healthy plum that U has handed Greenthal in compensation for loss of his post as v.p. in charge of advertising for United World Pictures as a result of dissolution of the company. Greenthal was reputedly getting $25,000 a year in that spot.

Withdrawal of the U account from the J. Walter Thompson Co. also marks the furthering of a trend by all companies to give their business to agencies which specialize in film accounts, rather than to the large general agencies to which picture billings are a minor part of income. As a result of this trend, most of the distribs have developed what is known as "house agencies"—outfits which have one film client as their major account. Casting of Greenthal's new Monroe Advertising Agency in this role therefore is in no way unique.

Other Setups

Similarly closely coordinated with the companies whose advertising they handle are Kayton-Spiero and 20th-Fox. Blaine Thompson and Warner Bros.; Donahue & Coe and Metro, Weiss & Geller and Columbia, and Buchanan & Co. and Paramount. Less closely associated, resembling the JWT-U relationship, are Foote, Cone & Belding and RKO. Number of these agencies, in addition to a single major picture account, have a flock of indies.

Nick Schenck, Metro prexy, has long had an intimate and very friendly relationship with Donahue & Coe. His nephew, Bert Nayfack, is one of the highest-paid execs of the agency. Buchanan has a tieup with Par via John Hertz, Sr., a senior partner in the Lehman Bros. banking firm, which long played an important part in Par management. Hertz is a director of Par. His son, John Hertz, Jr., is exec v.p. and chairman of the board of Buchanan.

Columbia's association with Weiss & Geller is via Joe Curtis (nee Cohn), son of Jack Cohn, Col v.p. Curtis is account exec for W&G on the Col account.

Brandt theatres on Broadway about six months ago arranged an interesting tieup with Donahue & Coe, to match similar deals already in force with the Music Hall and Loew houses, and the Blaine Thompson agency's deal with the Shuberts on their legit theatres. Any producer whose picture goes into a Brandt house allows his ads to be placed by D&C. Latter gets the commission while the agency which made up the ads gets nothing—except awful burned up. Likewise, any legit producer whose show goes into a Shubert house must have his ads placed by Blaine Thompson.

There's nothing illegal about the links or tieups between agencies and clients. However, kickbacks of any part of the 15% agency commission are verboten by the code of the American Association of Advertising Agencies.

Stack Back to Pix

Hollywood, Oct. 8.

Robert Stack will return to film work in "The Other Love" at Enterprise.

Actor, recently released from the Navy, will costar with Barbara Stanwyck and David Niven in film slated for getaway this week.

Arleen Whelan to P-T

Hollywood, Oct. 8.

Pine-Thomas inked Arleen Whelan, currently in New York, to costar with Randolph Scott in the forthcoming Technicolor production, "Albuquerque."

Picture will be filmed entirely on location in Arizona and New Mexico.

Exhibs Chill Hat-Passing

Possibility of a theatre collection drive on a nationwide scale in 1947 was practically dimmed out last week when 10 or more March of Dimes state chairmen, members of the American Theatre Assn., turned thumbs-down on chances of exhib cooperation in their territories in answer to an inquiry by Nicholas M. Schenck, national chairman of the 1946 drive. Since MofD had been slotted for sole beneficiary of the one-a-year hat passing campaign, the solid front presented by the ATA chairmen probably spells quietus to any hopes of a charity drive in the year coming up.

Quiz by Schenck directed to all state chairmen was circularized several weeks ago and sought to learn whether support of from 30% to 50% of the theatres in each state would be forthcoming should the MofD drive be taken on next year. Replies by at least 10 chairmen, which were routed through ATA, were all in the negative, it has been learned. Likelihood is that Schenck will drop the project, at least so far as taking actual collections is concerned, since exhibs seem dead set against even one drive.

Nix on plate-passing for MofD may hit that charity hard since for many years it has drawn a substantial part of its total from theatre collections. In 1946, for instance, out of a total of $16,000,000 realized by that charity, some $5,000,000 came from theatres. ATA, which has been split on the question of backing the MofD project, will probably drop any further consideration of the question, it is understood.

MofD collections on a local level will probably be pressed by Basil O'Connor, head of the charity, regardless of industry execs' position. O'Connor has said he will arrange collections if only two theatres express willingness to go along. MofD chief returned from the Coast Monday (7) after a trip in which he huddled with a number of studio toppers.

METROITES EAST-WEST FOR BETTER CO-OP

Charles C. Moskowitz, Metro veepee and treasurer, trained out to the Coast Saturday (5) night for his first visit to the studios since becoming treasurer. Purpose of the trip is ostensibly to look over the studio setup, but Moskowitz will undoubtedly huddle with studio execs on the effects of the current labor strike on production costs and on methods of paring down costs, which has been one of the major targets at which the studio exec staff has been shooting for the last several months. He's expected to remain on the Coast for several weeks.

Howard Dietz, Metro veepee over ad-publicity, is slated to leave for the Coast next Tuesday (15) as part of Metro's policy of establishing a better exchange of ideas between the h.o. and studio publicity staffs. Howard Strickling, studio publicity chief, will then come east several weeks after Dietz returns.

FEAR 'DOG' PIX HIT HARDEST?

Speculative nature of films, especially independent product, will be heightened by picture-by-picture auction selling and bankers are going to tread warily before backing production with cash. At least, that's the opinion expressed in financial circles after protracted study of profit-making possibilities of pix under the court-directed form of selling. Conceding that a good film should bring in rentals even above current lush returns, bankers are also convinced that the dogs are going to be more numerous and steeped in deeper red ink.

Concern of Coast producers and execs over the added risk in sinking heavy cash into pix because of decree provisos is shared by the bankrollers because a weak film can't ride any longer on the back of its stronger brother. Result of increased financial wariness, one banker said, is in an inevitable boost in interest rates; a reduction in the proportion of total production costs which will be put up by the backer; and, finally, far greater discrimination in the choice of films which will be bankrolled at all.

Consensus of opinion as expressed by a high bank official whose firm has long been active in the film industry is as follows: "We know that, previously, producers and distributors were anxious to retire any loans on particular films so as to preserve their credit with the banks. Consequently, even when the picture was weak, they would push it with exhibitors by booking it along with stronger films. In those instances, by conceding a bit in terms on the better film, they could jack up rentals on the film carrying the loan.

"Conditions in the future, we think, will be different. The film on which a loan is made will have to stand up on its own. Under the bidding method, if it's a bad picture it won't bring in its production cost. Moreover, distribution is going to be slower and loans will have to be made for longer terms."

Interest rates which currently range from 4½% to 5½% for indie production will probably reach the legal limit of 6%, it is said. Additionally, the bankers' share of the production cost which is now at a peak of 70% of the total nut is due for a retreat to the neighborhood of 50%, bankers believe.

Heavy UA Releasing Schedule Now In Sharp Contrast to '42 Pix Dearth

Recapitulation of United Artists' product situation as of the end of last week shows the company, by far, in the best position in its history regarding quantity of films for release during the next year. Schedule discloses that the company has 12 pictures actually in the can and awaiting release, with 13 more in the editing stage. In addition, its indie producers have six pix before the cameras and 48 more in one stage of preparation or another.

Strong position of the company regarding product currently is in great contrast to 1942, when possibly all that saved UA from going under as a result of dearth of available releases was Grad Sears' coup of buying nine pictures from Paramount for distribution by UA. Some hair-letting-down during the past week on never-before-disclosed details of that transaction, revealed that UA paid Par a total of approximately $2,900,000 for the pictures and made a profit of about $1,650,000 on them.

Actual net earned on the Par films wasn't so important at the time as having product to keep the distributing company intact and running. Things were so tough at one point and there was such a lack of operating capital, it has been revealed, that the sales department was peddling at bargain prices blocks of reissues to be used by an exhib at his convenience if he'd pay the rentals for them in advance. Income thus obtained helped sustain the company.

Sears' Headache

That was pretty much the state of things when Sears came over from Warner Bros. to become v.p. in charge of distribution. He had been in the new job but a few months when the desperate need for pictures led him to approach Paramount on buying from it some of the excess product it had on its shelf. Par was open to the offer because it found itself in a peculiar position at the time due to the rawstock shortage. It had a comfortable backlog of product, but had insufficient negative stock to make many more. As a result it was in danger of losing the producing organization it had built up and which was just beginning to really click. The nine pictures, therefore, were turned over to UA at the negative cost in return for UA's transfer to Par of an equal amount of rawstock. It was also felt by Par that it would be a good move from an industry point of view to do what it could to keep another company in business.

List of available pictures and the production cost of each was presented to UA reps and considerable discussion ensued as to UA's choice. One of the pictures it wanted and which Par wouldn't give up was "Frenchman's Creek," which, as it turned out, was more or less a flop. On the other hand, Par was insistent that included in the buy should be Preston Sturges' "The Great Moment," a biog of the dentist who discovered anaesthesia. Sears didn't want it and for a time the deal hung in the balance on whether or not UA would be forced to take it. Par finally capitulated and distributed the film itself. It likewise did rather poorly at the b.o.

Pix on which UA and Par finally agreed were "Crystal Ball," for which UA paid slightly over $750,000 and which grossed $1,100,000; "I Married a Witch," for which the price was $650,000 and which brought in $1,200,000; "Young and Willing," for which UA gave $450,000 and got back $750,000; and six "Hopalong Cassidy" oaters, which cost the company $175,000 each and brought in about $250,000 apiece.

Cinecolor's Delay

Hollywood, Oct. 8.

More than nine months late, Cinecolor equipment, ordered for delivery last Jan. 1, is arriving at the company's plant in Burbank.

Arrival will enable Cinecolor to double its current output. Shortage of equipment has caused it to turn down numerous pictures during the last year.

40 Pix in Work At Republic

Hollywood, Oct. 8.

Fifteen producers are readying a total of 40 features for the 1946-47 Republic program.

William O'Sullivan is handling six films, "The Finger Woman," "Whispers in the Dark," "Daredevils of the Sky," "Lightning Strikes Twice" and "Singapore Gal." Frank Borzage is prepping "Gallant Man," and Joe Kane has two, "Wyoming" and "Crime Passionelle."

Other Republic producers and the films under their care are: Allan Dwan, "Will Tomorrow Ever Come" and "Heaven for Jenny"; John Wayne, "Angel and the Badman;" Alfred Santell, "That Brennan Girl;" Frank McDonald, "Hit Parade of 1947;" Edmund Grainger, "The Fabulous Texan;" Armand Schaefer, "The City Slicker," "The Hideout," "Robin Hood of Texas" and "Twilight on the Rio Grande;" Donald H. Brown, "Web of Danger;" "Pride of Kentucky," "Thunder in the Forest," "Heart of Mexico" and "Song of the Golden West;" Lou Brock, "Slippy McGee;" Edward G. White, "Bells of San Angelo," "Springtime in the Sierras," "San Antonio Sunset" and "The Gay Ranchero;" Sidney Picker, "Outlaws of Sioux City" and "Marshal of Cripple Creek;" Lou Gray, "Along the Oregon Trail," "Heart of the Rockies," "Moon Over Mexicali," "Under Colorado Skies," "Night Time in Nevada" and "The Timber Trail;" Mike Frankovich with three serials, "Jesse James Rides Again," "The Black Widow" and "G-Men Never Forget."

Briefs From the Lots

Hollywood, Oct. 8.

Virginia Mayo will be upped to star status when Samuel Goldwyn releases "The Best Years of Our Lives" in December. Actress recently completed a chore in "The Secret Life of Walter Mitty" simultaneously with her job in "Lives." ...Maris Palmer checked in at Enterprise for a key role in "The Other Love," to be produced by David Lewis and directed by Andre de Toth...Robert Riskin will give the green light to his "Magic Town" production Oct. 21, after a postponement from Sept. 27...Ransom Sherman, graduate of radio, draws his fourth film role in "The Bachelor and the Bobby Soxer" at RKO... Spencer Tracy checked in at Metro to prepare for his forthcoming role in the Sinclair Lewis yarn, "Cass Timberlane," to be produced by Arthur Hornblow, Jr...Charlie Irwin moved into Warners for a featured role in "My Irish Rose."

Columbia assigned William Castle, contract director, and Richard Wilson as associate producers on the Orson Welles-Rita Hayworth costarrer, "The Lady from Shanghai." Wilson was formerly associated with Welles in the Mercury theatre.

Sixth story property on Alex Gottlieb's production 1946-47 program at Warners is "The Glass Room."

Others on his list are "Bill's Gay Nineties," "Tomorrow Is Another Day," "Howdy Stranger" and "Wallflower," all high budgeters.

John Russell was inked by 20th-Fox for the role of Black Jack Mallard in "Forever Amber," with a publicity buildup in prospect . . . Andrew Stone switched from "Strange Bedfellows" to "Nip and Tuck" as the release title on the Eddie Bracken-Priscilla Lane costarrer, to be distributed by United Artists, after the Johnston Office nixed the boudoir title . . . Story Productions inked Leonardo Bercovici to develop the screenplay on the Taylor Caldwell novel, "This Side of Innocence," . . . Jeanette MacDonald will combine boogie-woogie with the classics for the first time in her career in "The Birds and the Bees" at Metro.

Olga San Juan draws the femme comedy lead in "Variety Girl" at Paramount . . . Beacon Productions will borrow a complete technical staff from Samuel Goldwyn for the filming of "Copacabana" for United Artists release . . . Barry Sullivan draws the star role in "Violence," to be produced independently by James Bernhard, starting Dec. 4 . . . Walter Wanger bought screen rights to the stage play, "Antigone." . . . Adela Mara draws femme lead in "Web of Danger," to be produced by Donald H. Brown at Republic.

Sol Lesser closed a deal for the loanout of 12 elephants from Cole Bros. Circus for jungle roles in the Johnny Weissmuller starrer, "Tarzan and the Huntress." Supply of elephants has been running short because of the stoppage of safaris in Asia and Africa during the war years.

Rampart's Opener

Hollywood, Oct. 8.

Rampart Productions, headed by William Dozier, announced "Possession" as its first picture, starring Joan Fontaine, who is also veepee of the company.

Film will be made at Universal-International, with Sheridan Gibney doing the screenplay.

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SEE B.O. INFLATION INEVITABLE

Hypoed Ballyhoo Aimed at Nabes As Audience Penetration Grows

Emphasis on extended playing time for pix in all situations is expected to result in more attention being paid to subsequent run situations and the smaller towns. Swing in that direction will probably be evidenced first via increased advertising and exploitation budgets for the nabes, according to industry toppers.

Noting that both distribution and exhibition are undergoing radical changes effected by the anti-trust decision that call for a recurrence of old-time exploitation and showmanship, film officials point out that a downtown first run showing has become only the first, and one of many showings, for each film in each territory. If that last maximum dollar is to be squeezed out to meet increased production costs and super budgets, then the same hypoed exploitation techniques must be applied to the nabes in order to secure the most playing time out of every situation.

Emphasis on building up subsequent runs will not mean, however, a slowdown in the amount of time and money being spent on first runs in the key cities. Almost all the majors are sold on the audience penetration theory, recognizing that top ballyhoo given pix in first run showcase theatres will be passed on to patrons of the subsequents and smalltown houses.

Good example of the fact that nabes can handle the crowds if given sufficient opportunity was seen in Pittsburgh during the current power strike. Mayor ordered both the downtown houses and the nabes to remain open as usual. Since suburbanite travel to the downtown area was restricted, however, the nabes played to SRO while the first run houses were almost empty.

$750,000 RETRO-PAY TO SCREEN EXTRAS IN PACT

Hollywood, Oct. 8.

Retroactive pay amounting to between $750,000 and $1,000,000 will be disbursed among members of Screen Extras Guild, according to terms of new contract with major studios providing increases averaging 33%, improved working conditions and retroactive pay to Jan. 1, 1946.

Pact was approved overwhelmingly by SEG membership in vote of 2,605 to 151. Also provided for in new pact is an additional raise if cost-of-living index increases more than 5% between July 1, 1946, and Jan. 1, 1947.

Gomersall Back at U As Gen'l Aide to Scully

Ed Gomersall, who recently returned to Universal following fade-out of his job as sales manager of Enterprise Films when its distribution deal with U was called off, has been named assistant to William Scully, U's general sales manager, A. J. O'Keefe, company announcement said, would continue as ass't. general sales manager in the h.o. cabinet set up to handle U's new sales policy.

Present market complexities and necessity for flexible sales methods "will demand much more direct contact on the part of home office sales executives with the entire sales organization throughout the country," according to Scully. "It is our purpose to define a definite policy on each individual picture and then to have our sales cabinet visit the branch offices and implement this policy. To ~~facilitate this, we not~~ only have reapportioned territory and named new district managers, but we also required some changes in the operation of the home office sales cabinet."

Other U sales toppers in cabinet are Charles Feldman, western sales chief; F. J. McCarthy, southern and Canadian head; and Fred Meyers, eastern sales manager.

Schlaifer's 20th-Fox U.S. Swing, Then the Powwow

With the 20th-Fox national ad-publicity convention postponed until after the first of the year, Charley Schlaifer, 20th's ad-publicity chief, will take a swing around the country within the next few weeks to set up exploitation campaigns on the company's forthcoming releases. Schlaifer expects to huddle with exhibs and 20th field exploiteers to work out plans for publicizing "Razor's Edge," "Margie," "My Darling Clementine" and other films slated for release before Jan. 1.

National flack convention, scheduled for the h.o. this month, was deferred because of the number of preems and day-and-date openings set up for the Spyros Skouras sales drive, which runs through late December. Twentieth's field exploiteers will be busy setting up campaigns for these openings, Schlaifer said, making it impossible to gather them all together for the big meet.

15 Sales Execs Slated To Spearhead Distrib Operations for E-L

Early distribution operations of Eagle-Lion will be spearheaded by some 15 sales execs who, scattered strategically in PRC exchanges throughout the country, will open up key first-run situations to the new company's product. Arthur Krim, E-L prexy said this week. Despite current pinch on experienced sales personnel, most of the 15 distrib toppers have already been lined up and announcement of their selection will be forthcoming shortly, Krim added. E-L has no present intention of taking on a large staff of salesmen, company prez said, but will probably depend for its sales on subsequent-run situations in the rank and file of PRC.

Meanwhile, PRC, girding for a powerful drive behind its new production schedule, has been rapidly adding to its exploitation and advertising forces. Latest to be taken on by Arnold Stoltz, chief pub-ad director, are Marie Slate and Leo Brady, at the company h.o., and Leon Brandt, who'll handle exploitation in the Chicago area. Miss Slate, formerly of Universal and 20th-Fox, will write newspaper and syndicate features, while Brady, for five years with Paramount, will cover the fan mags. Buildup of PRC forces is partly to help out E-L in its pic plugging, its understood.

E-L with its 15-man force will set sail with its first pic, "It's a Joke, Son" next Jan. 1, and its second, the J. Arthur Rank film, "Bedelia," Jan. 15. Out of the five to 10 Rank pix which the company will distribute next year, E-L has made its second selection in "I See a Dark Stranger," starring Deborah Kerr, and is seeking to change its label to "The Adventuress." Krim heads for the Coast Friday (11) for approximately one month of studio huddles with production chief Bryan Foy.

Reinhardt and Joe May Sued Over Pic Story

Hollywood, Oct. 8.

Gottfried Reinhardt, film producer-son of the late Max Reinhardt, was sued for $50,000 by Samuel R. Golding and Norbert Faulkner who charged plagiarism in connection with a dramatic yarn they wrote titled "The Man and His Shadow." Pair assert film writer Joe May ~~agreed~~ last February to do the screen adaptation and to receive 75% of gross proceeds if ~~film~~ was sold.

Plaintiffs charge May ~~took~~ ideas from their original and worked with Reinhardt on the film version titled "Finale" which was sold to Loew's as an original under fictitious name of Steven Millard. May is sued individually in the same suit for an additional $22,500.

UPWARD SPIRAL PACING WITH HCL

Inflation is here and the lid on admission prices is just about to blow off, in the opinion of many theatre-operating execs. While the b.o. fees have been inching upward ever since 1940, they say, next few months will see them spurting skyward faster than at anytime in the history of the industry. It's seen as an inevitable reflection of the present economic trend.

Average admission price now, according to most recent figures of Audience Research Institute, is 46c. That's up 13½c from the 32½c it was six years ago and 3½c from the 42½ it was a year ago. The present 46c figure, some theatre men believe, is a low estimate. Prices have been going up so rapidly, steadily and over such a large area during the past few weeks as exhibs attempt to tie admission fees to the spiralling cost-of-living.

While the OPA was strongly enforcing general price controls, most theatre operators were very cautious about upping their entrance taps. But with the OPA reduced to an almost meaningless state by Congress since last June 30—and butter currently at $1 a pound and eggs at 95c a dozen in New York—theatre men see no possibility but to admit inflation has hit the country, to bow to the trend and to keep admission figures in line with the general price level. And that means plenty of boosts, particularly in nabes and subsequent runs.

Last few weeks, as a matter of fact, have already seen theatres following suit as food, automobiles and thousands of other products were tilted in price. While Broadway first-runs, already getting $1.80 tops in some cases, had already about reached the limit, some of the other operations along America's No. 1 Main street were following the trend. The Ambassador, for instance, showing reissues, is getting $1.20, while the newsreel theatres, which a few years ago were charging a quarter for their one-hour show, jumped from the 36c figure they were getting more recently to 40c. The rebuilt Miami theatre on Sixth avenue, now called the Avenue, is asking $1.20 for a French pic, "The Well-Digger's Daughter."

Story is the same in the whole New York metropolitan area. Three of the larger circuits, Century, Randforce and Rugoff & Becker, either have put increases in effect already or are planning to within the next few weeks. Tilts go from as little as 1c up to 10c. Additional factors are also involved, such as starting higher prices earlier in the day, which means more coin in the b.o. cashbox.

In upstate New York, the Fabian and Warner circuits have likewise hit the northbound trail. Same is true of Warner houses in Maryland and Virginia and some 20 nabes in the District of Columbia. One-fourth of all theatres in Baltimore have likewise recently joined the trend, with uppances of around 3c for adults and 2c for kids.

Same in true across the country, in Chicago, Salt Lake City, St. Louis, Seattle, Miami and Miami Beach and thousands of other spots in between. And, to repeat a Jolsonism, "You ain't seen nothin' yet," as long as the general price level continues to spiral and, with it, naturally, theatre operating costs, say the exhibs.

P-T Slate Ahead Of Release By One Year

Hollywood, Oct. 8.

Two hustling Bills, Pine and Thomas, are one year ahead of their production commitments for Paramount release. In the vaults awaiting release are "Big Town," "Danger Street," "Fear in the Night," "I Cover Big Town," "Jungle Flight" and "Seven Were Saved," with "Swamp Fire" recently issued.

Currently the company is filming its first color production, "Adventure Island."

N.Y.'s Homicide Bureau In Crime Pic Via Hellinger

Homicide Bureau of the N. Y. Police Dept. will throw open its doors to Mark Hellinger for the shooting of his next picture as result of a special meet which Hellinger staged with Mayor William O'Dwyer and Police Commissioner Arthur Wallander. Hellinger, who flew in for the confab, returned to the Coast after he had wrapped up the officials' consent lensing scenes in the Homicide office and to inspecting its files. Pic, yet untitled, will be scripted by Malvin Wald who will arrive in New York this week to study Police Dept. files.

O'Dwyer and Wallander are lending their support to the film because they are convinced that it will help to discourage crime.

Walsh Suspends St. Loo Local in Nick Friction; Officers Asked to Quit

St. Louis, Oct. 8.

An order, over the signature of Richard F. Walsh, prez of the International Alliance of Theatrical Stage Employees, posted in the headquarters of the Stagehands union, Local No. 6, last week permanently suspended all rights and privileges of the local until the international exec board terminates "the state of emergency" declared last Sept. 6, and it named Frank H. Stickling, Elgin, Ill., international representative, to manage the union in that emergency.

Stickling will ask for the resignation of the recently elected officers and order an audit of the local's books. The officers who will be asked to step down are Leroy Upton, prez; William Kostedt, v.p.; Charles Eiffert, recording sec.; L. Holdman, treasurer, and Elmer Moran, business representative. Most of them are anti-Nick followers, and it was the attempt of cohorts of John P. Nick, former czar of the local, to dominate the local that brought about "the state of emergency."

Nick, employed as a gripper in a downtown picture theatre that does not present stage shows, obtained a conditional release last year after serving more than three years of a five-year term for racketeering. He was convicted in the U. S. district court in St. Louis in 1940 on 11 counts of an indictment. He has repeatedly protested that he does not seek any office in Local No. 6, nor does he seek to dominate the local's affairs.

Koegel's 20th-Fox Legal Post Follows Trade Form

Naming of Otto E. Koegel as chief counsel for 20th-Fox by prexy Spyros Skouras last week points up again the one-for-all and all-for-one practice of a number of prominent legal firms active in the film industry. Koegel, who will undoubtedly pull down a sizable retainer as top legalite for 20th, will toss that annual stipend in the common treasury of Dwight, Harris, Koegel & Caskey and draw his sole compensation from the firm.

Similar habits are indulged in by such outfits as Phillips, Nizer, Benjamin & Krim and O'Brien, Driscoll & Raftery. Louis Phillips is one of the legal toppers for Paramount; Louis Nizer acts as chief counsel for the Film Board of Trade; Robert Benjamin as counsel for Eagle-Lion and PRC as well as prexy of the J. Arthur Rank Organization; and Arthur Krim as prez of E-L, all turn in their incomes to the firm. Same practice is followed by O'Brien, Driscoll & Raftery, with Ed Raftery's take as president of United Artists swelling the law firm's coffers.

Tapping of Koegel for official post is no change in legal talent for the 20th since he has performed substantially the same duties for the company since 1930.

Film Men's Chance Here to Study Television Bugaboo at Close Range

Film industry homeoffice execs will get a chance to evaluate television and discover what the new medium might mean to them in the way of possible competition at the Television Broadcasters Assn. meet, scheduled for tomorrow (Thursday) and Friday at the Hotel Waldorf-Astoria, N. Y.

Although no industry official will admit he's worried about tele's growth, video leaders believe that the total lack of cooperation shown television by the film companies is ample evidence that they're afraid. Several of the majors, including Metro, 20th-Fox and Paramount, had filed applications for tele permits but all except Par subsequently pulled out under one pretext or another. According to Patrick Michael Cunning, partner of Edgar Bergen in a new tele programming venture on the Coast, television was the talk of the film industry until the current labor strike turned studios' minds to more immediate problems.

Noting that there's been a lot of talk about tele in motion picture circles, Ralph B. Austrian, RKO Television prexy and chairman of the TBA meet, pointed out that there's yet no unanimity of opinion among the film men. "Will television have an amplifying or modifying effect on the motion picture industry?" Austrian asks.

"A great many," said Austrian, "have seen the small pre-war television image, but they should not condition their postwar thinking by what they saw. The new sets that will be on display (at the TBA meet) and in operation provide images many, many strides closer to motion picture standards. All who are in the production, distribution and exhibition branches of the film industry owe it to themselves and their companies to see the exhibit and attend the conference meetings. They will have a golden opportunity to learn what television has accomplished in the past several years and what it proposes to do in the immediate future."

Cunning, currently in N. Y. to attend the meet and to huddle with eastern tele broadcasters and ad agencies, said both he and Bergen believe that video will cut into the film industry within the next five years. It will be a slow, chipping away process, he said, until television finds it own niche in the entertainment scene.

Some studio officials, according to Cunning, are fearful that tele will act on the film industry much the way the advent of talking pictures caused heads to fall along silent film alley. Nobody wants to see the change come, which is the reason for the present antipathy of the majors to television. Studio lesser lights and technicians, however, recognize the future awaiting them in television and are already taking steps to prepare for the change.

Cunning himself conducts a television panel for film technicians after their working hours at the studios, at which many of the top men gather at his studio to work with him and Bergen in research on tele programming. The film men contribute much to the work being done but receive no pay for it, Cunning said. Among those attending the panel are Bert Wrench, foreman of the editorial department of Metro International; Wyllis Cook, chief special effects man of Universal-International; and Anatole Robbins, U-I makeup technician.

GRANT'S VACATION MAY STALL GOLDWYN PIC

Hollywood, Oct. 8.

Samuel Goldwyn's "The Bishop's Wife," originally slated to start in January, may be postponed two months because of Cary Grant's insistence on a long vacation in England. Vacation would keep the actor away from Hollywood until next spring.

Grant is slated to co-star in the pictured version of the Robert Nathan yarn, along with Teresa Wright and David Niven.

Film Reviews

My Darling Clementine

20th-Fox release of Samuel G. Engel production. Stars Henry Fonda, Linda Darnell, Victor Mature; features Walter Brennan, Tim Holt, Cathy Downs, Ward Bond, Alan Mowbray. Directed by John Ford. Screenplay, S. G. Engel, Winston Miller, based on story by Sam Hellman from book by Stuart N. Lake; camera, Joe MacDonald; music, Alfred Newman; editor, Dorothy Spencer. Tradeshown N. Y., Oct. 7, '46. Running time, **97 MINS.**

Wyatt Earp....................Henry Fonda
Chihuahua....................Linda Darnell
Doc Holliday....................Victor Mature
Old Man Clanton....................Walter Brennan
Virgil Earp....................Tim Holt
Clementine....................Cathy Downs
Morgan Earp....................Ward Bond
Thorndyke....................Alan Mowbray
Billy Clanton....................John Ireland
Mayor....................Roy Roberts
Kate Nelson....................Jane Darwell
Ike Clanton....................Grant Withers
Bartender..........J. Farrell MacDonald
John Simpson....................Russell Simpson
James Earp....................Don Garner
Town Drunk....................Francis Ford
Barber....................Ben Hall
Hotel Clerk....................Arthur Walsh
Stage Driver....................Ronald J. Pennick
Francois....................Louis Mercier
Sam Clanton....................Mickey Simpson
Phin Clanton....................Fred Libby

Sentimental saga of the western plains, "My Darling Clementine" is loaded with enough marquee voltage to insure it heavy play at the boxoffice in all situations. Heavy stress on the romantic angle, with consequent less time for six-shooting and hoofbeating, may tag it as being a bit tame for the average outdoor fan; but added appeal for the femme trade will more than compensate.

Trademark of John Ford's direction is clearly stamped on the film with its shadowy lights, softly contrasted moods and measured pace, but a tendency is discernible towards stylization for stylization's sake without relationship to the screen material. At several points, the pic comes to a dead stop to let Ford go gunning for some arty effect. But, as usual in a Ford pic, the photography is brilliantly conceived, especially the black-and-white panoramic shots which equal in striking force anything done in color.

Major boost to the film is given by the simple, sincere performance of Henry Fonda. Script doesn't afford him many chances for dramatic action, but Fonda, as a boomtown marshal, pulls the reins taut on his part, charging the role and the pic with more excitement than it really has. Playing counterpoint to Fonda, Victor Mature registers nicely as a Boston aristocrat turned gambler and killer. Role starts him off as a blackguard but in the end Mature winds up on the side of the law, giving up both his life and gal for the sheriff. Improvement in Mature's thesping is marked by a degree of emotional expression and facial animation not seen in his former roles.

Femme lead is held down by Linda Darnell although Cathy Downs plays the title role. As a Mexican firebrand and dancehall belle, Miss Darnell handles herself creditably while the camera work does the rest in highlighting her looks. Miss Downs, in the relatively minor role of Clementine, a cultured Bostonian gal who is in love with Mature, is sweet and winning.

Story opens with the killing of Fonda's brother while they are en route to California on a cattle-herding job. Fonda is offered, and takes, the post of sheriff in a bad man's town in an effort to track down the killers. Crossing paths with Mature in a saloon, Fonda suspects him at first but both become very chummy as Mature is revealed to be a talented surgeon who escaped to a dangerous life because he suffered from consumption. Plot twists into Mature's love life with Miss Darnell, as his current flame, and Miss Downs, as an echo out of the past. Fonda plays Cupid until he unferrets the gang of rustlers who plugged his brother and the pic goes out in a smashing climax of blazing guns as Fonda levels culprit Walter Brennan and his four sons.

Excellent supporting cast is topped by Brennan, who turns in a solid portrayal of a crusty old horse thief and father of a gang of ne'er-do-wells. Other players showing up well include Alan Mowbray, J. Farrell MacDonald, Ward Bond, Tim Holt and Grant Withers. Score by Alfred Newman is superb in its variations of the underlying theme melody, "My Darling Clementine." *Herm.*

Traffic in Crime

Los Angeles, Oct. 8.

Republic release of Donald H. Brown production. Features Kane Richmond, Adele Mara, Anne Nagel, Wilton Graff. Directed by Les Selander. Screenplay, David Lang; original story, Leslie Turner White; camera, Bud Thackery; editor, Les Orlebeck. At the Million Dollar, Los Angeles, Oct 1, '46. Running time **54 MINS.**

Sam Wire....................Kane Richmond
Silk....................Adele Mara
Ann Marlowe....................Anne Nagel
Nick Cantrell....................Wilton Graff
Tip Hogan....................Roy Barcroft
Murphy....................Arthur Loft
Dumbo....................Wade Crosby
Jake Schultz....................Dick Curtis
Dan Marlowe....................Harry V. Cheshire
Hogan's Driver....................Bob Wilke
Cab Driver....................Charles Sullivan

Budget crime thriller with only modest ability to fill supporting spot in lesser situations, "Traffic in Crime" is dull tale of gang-busting that lacks finesse and virility needed to put its melodramatics over. Production values reflect small expenditure. Direction gets little from wavering script.

Plot concerns undercover operations of a police spy out to break up two gambling syndicates in a small town. How a small west coast town with seasonal fruit-picking boom could support two gambling outfits is a script mystery. Kane Richmond is the undercover man pitting wits against heavies. Dialog and situations are mostly made up of standard cliches in keeping with static development. Finale has Richmond contriving to have the two gangs and crooked police rub each other out, saving everyone a lot of trouble.

Adele Mara does a gambler moll and Anne Nagel is the sweet heroine. Contributing to heavy work are Wilton Graff, Roy Barcroft and Dick Curtis. Les Selander directed the Donald H. Brown production in standard fashion. Bud Thackery's lensing fits budget quality. *Brog.*

Fool's Gold

Hollywood, Oct. 4.

United Artists release of Lewis J. Rachmil production. Stars William Boyd; features Andy Clyde, Rand Brooks. Directed by George Archainbaud. Original story and screenplay, Doris Schroeder; based on characters created by Clarence E. Mulford; camera, Mack Stengler; musical supervisor, David Chudnow; editor, Fred W. Berger. Previewed Oct. 4, '46. Running time, **63 MINS.**

Hopalong Cassidy....................William Boyd
California Carlson....................Andy Clyde
Lucky Jenkins....................Rand Brooks
Professor..........Robert Emmett Keane
Jessie....................Jane Randolph
Bruce....................Stephen Barclay
Duke....................Harry Cording
Sandler....................Earle Hodgins
Barton....................Bob Bentley
Blackie....................William Davis
Col. Landry....................Forbes Murray
Lieutenant....................Glen B. Gallagher
Sergeant....................Ben Corbett
Speed..........Fred "Snowflake" Toones

Sturdy action fare for the outdoor fans. Second in new series of "Hopalong Cassidy" westerns for United Artists release, "Fool's Gold" adds up to good entertainment in its field.

William Boyd's characterization of "Hoppy," range sleuth extraordinary, fits like a glove. This time he attempts to aid an Army friend to persuade latter's son to give up life of crime with a gang of sage gangsters. Disguising himself as a cattle-buyer, but letting crooks think he's an Army captain ducking the military, Hoppy enters badman's territory. Before his mission is marked completed he has not only saved the friend's son but wiped out the gang.

It's all told at level above usual oater, giving adult as well as juve interest. Much is made of musical score, and photographic values of the outdoor mountain scenery are fully realized by Mack Stengler's lensing.

Andy Clyde is seen as Hoppy's pal, California, capably taking care of comedy touches. Rand Brooks does young Lucky, another Hoppy pal. Chief villain, and doing an excellent job, is Robert Emmett Keane. Romantic interest is supplied by Jane Randolph and Stephen Barclay. Earle Hodgins draws another of his sharply defined small characters as an outpost guard of the outlaw's hideout. Others measure up to demands of western roles. *Brog.*

New Foreign Films

(Unlikely for Anglo-U. S. Market)

"La Foire aux Chimeres" ("The Dream Fair") **(FRENCH).** National Films release of Cinema Productions production; directed by Pierre Chenal; stars Eric von Stroheim, Madeleine Sologne, Louis Salou; screenplay, Jack Companeez, Ernest Neubach; dialog, Louis Ducreux; reviewed in Paris. Running time, **107 MINS.**

Possible entry for French patronage spots in the U. S. and a likely grosser in France. Picture is said to have cost over $300,000, big for France. It belongs to the blind-girl-who-gets-her-sight-back cycle. Depressing, without comedy relief, it's well photographed and ably directed. Eric von Stroheim contributes a fine performance as the disfigured engraver who forges banknotes for the sake of the blind girl whom he found in a cheap circus act. Madeleine Sologne and Louis Salou also acquit themselves well in lesser roles.

"Petrus" (FRENCH). Gray release of Imperia production; features Fernandel, Simone Simon, Pierre Brasseur, Dalio, Abel Jacquin; directed by Marc Allegret; adapted by Marcel Rivet, Marc Allegret from Marcel Achard's play; dialog, Achard; reviewed in Paris. Running time, **100 MINS.**

Sure grosser here even if mountings are not up to standard. Achard comedy takes place mainly in a nitery locale. Fernandel portrays the unsophisticated photographer who finally wins Simone Simon, a nightclub line girl. With plenty of comedy plus good acting all around, film looks like a good bet for a remake and should be okay in U. S. arty theatres. *Maxi.*

Miniature Reviews

"My Darling Clementine" (20th). Top name cast in a sentimental westerner headed for big play at the b.o.

"Traffic in Crime" (Rep). Melodrama with only modest possibilities as secondary filler.

"Fool's Gold" (UA). Topnotch outdoor action fare. Continues "Hopalong Cassidy" series starring William Boyd.

403 Pix

Continued from page 3

the majors will have released some 260 pix by Jan. 1, '47, a hoist over the 234 films licensed in 1945. Republic, Monogram and PRC will fill in the balance of 146 pix to bring the total to some 405 films. Further analysis shows that of the 303 films already released, 45 have been westerns and five reissues turned out on a national scale. Besides the five oldies, a flock of reissues were distributed on a local scale.

Future releases for this quarter will include at least four reissues and a minimum of 15 westerns. Reversal of the downward trend in total films is surprising in view of formerly intention of companies to go slowly during early decree selling. Feeling of optimism has replaced initial distribs' fears and general attitude is that companies should go ahead at full pace regardless of how the court acts. Steady decline in total pix to date is demonstrated by compilations in which grand total of 778 in 1937 worked its way down as follows:

1938—769 films;
1939—761;
1940—673;
1941—598;
1942—533;
1943—427;
1944—442;
1945—377.

20TH-FOX'S 7 PICTURES BETWEEN NOW AND JAN.

Three films have been set for November release by 20th-Fox, all of which will be sold singly. Roster includes "Wanted for Murder," produced by Marcel Hellman in England and starring Eric Portman; "My Darling Clementine," directed by John Ford and starring Henry Fonda, Linda Darnell and Victor Mature, and "Margie," in Technicolor and starring Jeanne Crain.

November sked gives 20th at least seven releases between now and Jan. 1. "Home Sweet Homicide," "3 Little Girls in Blue" and "The Bowery" (reissue) have already been named for release in October. "Razor's Edge," which preems at the Roxy, N. Y., on Nov. 19, will not go into general release until Christmas Day and will probably be the company's only picture for December.

Nine releases, meanwhile, have been tentatively set for the second quarter of the 1946-47 season. New year starts off with "The Shocking Miss Pilgrim," Technicolor musical costarring Betty Grable and Dick Haymes and featuring heretofore unpublished music of the late George Gershwin. "Thirteen Rue Madeleine," Louis de Rochemont production costarring James Cagney and Annabella has also been set for January.

"Late George Apley" (Ronald Colman-Peggy Cummins) is set as a February special. March will probably see "Romance in Costa Rica," another Technicolor musical starring Vera-Ellen and Dick Haymes. "The Homestretch," also Technicolor and costarring Cornel Wilde and Maureen O'Hara, will be released in April along with "Boomerang," another de Rochemont production with Dana Andrews, Jane Wyatt and Sam Levene.

"I Wonder Who's Kissing Her Now," biopic of songwriter Joe Howard and starring June Haver, Mark Stevens and Martha Stewart in Technicolor, has been tentatively tagged for May release, along with "The Ghost and Mrs. Muir," costarring Rex Harrison and Jeanne Crain. "Bob, Son of Battle," also in Technicolor, will probably be released in late spring.

NEILL QUITS U

Hollywood, Oct. 8.

Roy William Neill, producer-director-actor at Universal for three years, settled his contract, which had four years to run, and checked off the lot.

Neill will hook up with another major lot after a vacation in England and Ireland.

Govt. Favors Indies

Continued from page 7

tion of some new system less favorable to the defendants.

On this, the Government says in its memorandum: "We understand the court's opinion to hold that all existing clearance agreements to which the defendants are parties are the product of an illegal system and were presumably entered into and operated for the benefit of theatres which these defendants desired to favor. The court's suggested provisions declaring existing clearance agreements invalid only to the extent that they contain excessive time and area restrictions is, we think, in conflict with its fundamental holding of illegality.

"The court's suggestion that the decree might only outlaw existing clearance to the extent of such time and area provisions . . . seems to us to be legally inadmissible. It appears to be unworkable as well.

"No relief will be realized from continuing the same pattern of protection in a revised form and it is only by enjoining continuance of agreements of this character that the court may make effective its obvious intention that there be a completely fresh and fluid distribution of run and clearance privileges upon a competitive basis after the entry of this judgment."

Guarantee Some Run

In the matter of licensing, the Justice Department calls for a guarantee to all exhibitors of "some run on reasonable terms and limiting auction selling to exclusive runs." It would also prevent cross-licensing among the majors to make single picture bidding work.

The Justice Department, unlike the independent exhibitors, has no objection to competitive bidding so long as it is on a basis which does not favor the defendants in the suit.

In its memorandum, the department said:

"The auction method of selling films outlined by the court, while entirely consistent in itself with the objectives of the Sherman Act, would require a complex administrative machinery for enforcement not susceptible to judicial control.

"In our view it would not be likely to yield constructive results when applied to a market dominated by distributor-owned theatres, unless supplemented by other relief designed to make these major defendants competitive with each other.

"So long as the five major film distributors are left in control of the five major theatre circuits of this country and are left free to license films to each other's theatres, each has a continuing interest in film licensing practices which tend to perpetuate the theatre operating dominance that they have jointly and illegally achieved, and the power to continue joint action for that purpose. To the extent that the illegal film licensing practices pursued by them were designed to promote and maintain their theatre operating profits, the economic basis for such discrimination would remain virtually intact under the auction system or any other system which restricts only the methods used in making licenses.

Majors' Advantages

"In all situations where they operate theatres, the major defendants will have an assured source of films available on whatever discriminatory terms they see fit to use. Their independent exhibitor competitors, on the other hand, must be high bidders for every film they play and may secure only such clearance privileges as are reasonable under this decree.

"Their distribution competitors must dispose of all of their product in a competitive market on its merits, while the major defendants' retain assured outlets to provide such playing time as they choose to assign their own films in their own theatres.

"In short, while the auction method of selling proposed by the court would make non-parties to the decree more vigorous competitors with each other, both as bidders for the film product of the defendants and as sellers of competing film product, it would not place them on terms of equal competitive opportunity with the defendants."

Therefore, the Government suggested a 10-year ban on cross-licensing and limitation of auction selling to "the disposal of exclusive runs in competitive situations." Justice would carry this to a point of permitting two or more theatres to compete with one theatre for an exclusive run.

"Thus," it explained, "one exhibitor might bid more for an exclusive run than any single competitor but less than the combined license fees, which all might pay for a series of day-and-date runs. In such circumstances the high bid should not exclude the latter method of exploitation."

Sixmonth Limit

Justice recommends a ban on licensing of features more than six months in advance of release to prevent an exhibitor from tying up "an entire year's supply of films released by a distributor-defendant, subject only to a cancellation privilege," which would cut out competitors.

Prohibition against licensing for exhibition more than 30 days after availability is recommended—to see that one exhibitor does not license a greater supply of films than he can use in the normal conduct of his business simply to keep them off the screens of competing theatres. Competitive bidding alone will not prevent such a practice and might encourage it."

Justice is strict on the subject of preventing any further theatre acquisition by the majors and hints strongly that, no matter what is ruled in New York, there will be an appeal. Therefore it comments:

"Ordinary consideration which led to the preservation of the status quo pending ultimate decision of a doubtful legal question would require the court to prohibit unconditionally further theatre expansion by the major defendants pending a final determination of their right to own theatres at all."

The Justice Department raises objection to the court ruling that the decree should provide arbitration of disputes such as bids, clearances, runs, etc. It states that to approve such a system would deprive the Government of the right to institute contempt proceedings in the case. Indication also is that the Government's right of appeal may be jeopardized if it approves.

CIEA Brief

Continued from page 7

tions against which the independent exhibitors have so long complained and which the court has now found to exist.

"The Conference respectfully urges that the Government promptly appeal to the Supreme Court from any order of the statutory court which does not provide for complete divestiture, and further that such appeal be made all-embracing so that such order may be open to revision by the supreme court in every particular.

"The Conference is of the opinion that the plan for granting licenses to the highest bidder, as prescribed by the court, is wholly unworkable and if put in operation, will serve only to increase the monopoly power of the defendants and to force price rises to the detriment of the public.

"If the statutory court shall remain adamant in its position that competitive bidding is an adequate substitute for total divestiture, then the way is open for the Attorney General to propose safeguards and amendments to the court's plan against the possibility, however remote, that the plan may pass muster in the Supreme Court and some day become operative.

"The Conference respectfully urges the Attorney-General to insist upon the ban on cross-licensing as an indispensable concomitant of the competitive bidding system."

Statement to Justice Department continued that it was impossible to accurately evaluate competitive bids in the event selling was on a percentage basis. It recommended the following section for the court's final judgment: "Each bid considered and each license granted shall be for a flat sum and not upon a percentage basis.

'House' Uses Own Name

Hollywood, Oct. 8.

George Agnew Chamberlain's novel, "The Red House," filmed by Sol Lesser as "No Trespassing," will be released under its original title.

Switch to "Red House" was made on advice of Gradwell Sears, sales chief of United Artists, which will release the picture as one of its biggies.

MOTION PICTURE DAILY

FIRST IN FILM NEWS

Accurate Concise and Impartial

Keep your eye on this "page one" hit

CIEA May Ask Court For Flat Fee Sales

Official Recommendation Likely to Come Today

Producers Ask Law To Stop Disorder

22 New Members in Picture Pioneers

Cite Al Jolson for Services in War

Top Business Will Continue: O'Shea

"The Dark Mirror"

[Universal-International]

THE first contribution of Leo Spitz and William Goetz to the Universal-International program should get the new combine off to a flying start at box-offices. Beyond living up to the highest standards of psychological mystery melodrama, it emerges as the screen's most penetrating study of twins and, beyond that, as a heart-breaking exposition of human jealousy. Thus, all sorts of audiences, attracted by the drawing power of Olivia de Havilland and Lew Ayres, undoubtedly will find this a good film to shudder through, to weep at and to discuss after seeing.

Nunnally Johnson's screenplay and production are almost impeccable, breathing simplicity and warmth at every turn into what might have been pretty academic material. And Robert Siodmak's talent for directing this sort of thing is imprinted throughout. His cameras focus most of the time upon the two principals, playing three roles, with occasional support from Thomas Mitchell, but they turn out an unlimited range of scenic and emotional variety.

(Continued on page 3)

All movie audiences
will see and read about
"THE DARK MIRROR"
in this big national
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FULL PAGE ADVERTISEMENTS IN
LIFE (*two issues*), LOOK (*two issues*),
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Twins!
.....one
beloved
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INTERNATIONAL PICTURES PRESENTS
Olivia de Havilland
Twice as exciting as ever . . . in an amazing double role!
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IN THE NUNNALLY JOHNSON PRODUCTION OF
Back on the screen at his best!
"THE DARK MIRROR"
with THOMAS MITCHELL
RICHARD LONG • Produced and written for the screen by NUNNALLY JOHNSON
Original story by VLADIMIR POZNER
DIRECTED BY ROBERT SIODMAK who gave you "SPIRAL STAIRCASE" and "THE KILLERS"
This is the Advertisement which appears in LIFE Magazine

'End of Time' Brisk 42G, 3 L. A. Spots; 'Fools' Oke 56G in 4, 'Girls in Blue' Neat 67G, 4; 'Scandal' Loud 32G in 4

Los Angeles, Oct. 8.

Firstrun business is about average this week with four new bills helping the overall total despite few outstanding new entries. One of best newcomers is "Till End of Time" which looks nice at $42,000 in three theatres. "Three Little Girls in Blue" appears next strongest with near $67,000 in four deluxers.

"Scandal in Paris" shapes as fast $32,000 in four small-seaters. "Three Wise Fools" will be $56,000 in four spots. "Big Sleep" is best of holdovers, with solid $41,000 for third frame in three houses. Lionel Hampton band is shoving "Traffic in Crime" to a stout session at the Million Dollar.

Estimates for This Week

Belmont (FWC) (1,532; 50-$1)—"Three Wise Fools" (M-G). Near $8,000. Last week, "Holiday Mexico" (M-G) (5th wk-4 days), oke $2,600.

Beverly Hills Music Hall (Blumenfeld-G&S) (824; 65-$1)—"Scandal in Paris" (UA). Nice $5,000. Last week, "Rebecca" (UA) (reissue), nice $5,500 in 10 days.

Carthay Circle (FWC) (1,518; 50-$1)—"Lady Surrenders" (U). Okay $7,000. Last week, "If I'm Lucky" (20th) and "Strange Triangle" (20th) (m.o.), light $5,500.

Chinese (Grauman-WC) (2,048; 50-$1)—"Three Little Girls in Blue" (20th). Nifty $19,000. Last week, "Home Sweet Homicide" (20th) and "Little Miss Big" (U), weak $9,400.

Downtown (WB) (1,800; 50-$1)—"Big Sleep" (WB) (3d wk). Smart $18,000. Last week, good $24,400.

Downtown Music Hall (Blumenfeld) (872; 55-$1) — "Scandal in Paris" (UA). Average $15,000. Last week, "Rebecca" (UA) (reissue) (10 days), light $13,500.

Egyptian (FWC) (1,538; 50-$1)—"Three Wise Fools" (M-G). Light $12,000. Last week, "Holiday Mexico" (M-G) (5th wk-4 days), okay $4,700.

El Rey (FWC) (861; 50-$1)—"End of Time" (RKO). Good $7,500. Last week, "Make Mine Music" (RKO) (3d wk), good $5,900.

Four Star (UA-WC) (900; 50-85)—"Know Where I'm Going?" (U) (2d wk). Slumped to $2,000. Last week, slow $4,100.

Guild (FWC) (968; 50-$1)—"Canyon Passage" (U) (3d wk). Closes with $3,500. Last week, good $4,900.

Hawaii (G&S-Blumenfeld) (956; 50-$1) — "Scandal in Paris" (UA). Nice $6,500. Last week, "Rebecca" (UA) (reissue), light $4,900 in 10 days.

Hollywood (WB) (2,756; 50-$1) — "Big Sleep" (WB) (3d wk). Bettering $11,000. Last week, sturdy $17,300.

Hollywood Music Hall (Blumenfeld) (475; 50-85) — "Scandal in Paris" (UA). Okay $5,000. Last week, "Rebecca" (UA) (reissue), oke $4,700 in 10 days.

Iris (FWC) (828; 50-85)—"Canyon Passage" (U) (3d wk). Good $3,500. Last week, smart $5,400.

Laurel (Rosener) (835; $1.80-2.40) —"Henry V" (UA) (17th wk). Sighting near $4,500. Last week, bettered $5,000.

Loew's State (Loew-WC) (2,404; 50-$1) — "Girls in Blue" (20th). Okay $27,000. Last week, "Sweet Homicide" (20th) and "Miss Big" (U), low $15,500.

Los Angeles (D'town-WC) (2,097; 50-$1) — "3 Wise Fools" (M-G). Below average $26,000. Last week, "Holiday Mexico" (M-G) (5th wk-4 days), $8,000.

Loyola (FWC) (1,248; 50-$1) — "Girls in Blue" (20th). Sighting $9,000. New theatre in Westchester district, opened Oct. 3.

Million Dollar (D'town) (2,420; 55-85) — "Traffic in Crime" (Rep) with Lionel Hampton orch on stage. Stout $30,000. Last week, "Jesse James" (20th) and "Return of Frank James" (20th) (reissues), with western acts on stage, smart $22,000.

Orpheum (D'town-WC) (2,210; 55-$1) — "End of Time" (RKO) and "Apology for Murder" (PRC). Sturdy $25,000. Last week, "Make Mine Music" (RKO) and "Wanderer Wasteland" (RKO) (3d wk), neat $11,600.

Pantages (Pan) (2,812; 50-$1) — "Gallant Journey" (Col) (2d wk), and "Cuban Pete" (U). Fair $12,000. Last week, with "Sing While Dance" (Col) (3 days), light $16,100.

Paramount (F&M) (3,398; 50-$1)—"Martha Ivers" (Par) and "G.I. War Brides" (Rep) (3d wk). Steady $17,000. Last week, good $22,500.

Paramount Hollywood (F&M) (1,451; 50-$1) — "Martha Ivers" (Par) (3d wk). Good $11,000. Last week, steady $15,200.

RKO Hillstreet (RKO) (2,890; 50-80) — "Gallant Journey" (Col) (2d wk) and "Cuban Pete" (U). Near $13,000. Last week, with "Sing While Dance" (Col) (3 days), fair $19,200.

Ritz (FWC) (1,370; 50-$1)—"Canyon Passage" (U) (3d wk). Smart $6,500. Last week, excellent $9,100.

Studio City (FWC) (880; 50-$1)—"Passage" (U) (3d wk). Closing with $4,500. Last week, bright $6,100.

United Artists (UA-WC) (2,100; 50-$1) — "Passage" (U) (3d wk). Stout $10,000. Last week, hefty $14,600.

Uptown (FWC) (1,719; 50-$1) — "Girls in Blue" (20th). Good $12,000. Last week, "Sweet Homicide" (20th) and "Miss Big" (U), dismal $5,100.

Vogue (FWC) (885; 50-85) — "End of Time" (RKO). Excellent $9,500. Last week, "Make Mine Music" (RKO) (3d wk), smart $6,300.

Wilshire (FWC) (2,296; 50-$1) — "Wise Fools" (M-G). Okay $10,000. Last week, "Holiday Mexico" (M-G) (5th wk-4 days), closed with $4,500.

Wiltern (WB) (2,300; 50-$1)—"Big Sleep" (WB) (3d wk). Snappy $12,000. Last week, sharp $17,500.

Broadway Grosses

Estimated Total Gross
This Week $662,000
(*Based on 18 theatres*)
Total Gross Same Week
Last Week $546,000
(*Based on 16 theatres*)

'Lucky' Tops Det., Lusty $33,000

Detroit, Oct. 8.

With downtown firstruns weighted down by a surplus of holdovers and longruns, Detroit's overall total this week will be off from recent takings. Top new entry will be "If I'm Lucky" at the Fox where it's heading for a rousing session albeit not smash. "Boys' Ranch" looks weak at the Broadway - Capitol. Tommy Tucker band will boost "Earl Carroll Sketchbook" to an okay stanza at the Downtown.

Estimates for This Week

Fox (Fox-Michigan) (4,049; 60-85) —"If I'm Lucky" (20th) and "Dangerous Business" (Col). Loud $33,000. Last week, "Gallant Journey" (Col), $32,000.

Palms-State (United Detroit) (2,976; 60-85)—"Kid From Brooklyn" (RKO) and "Missing Lady" (Mono) (2d wk). Strong $25,000. Last week, lusty $35,000.

Michigan (United Detroit) (4,034; 60-85)—"Beaucaire" (Par) and "Decoy" (Mono) (2d wk). Fine $24,000. Last week, rousing $38,000.

United Artists (United Detroit) (1,941; 60-85)—"Each his Own" (Par) and "Hearts Growing Up" (Par) (3d wk). Fast $18,000. Last week, big $21,000.

Broadway-Capitol (United Detroit) (3,400; 60-85)—"Boys' Ranch" (M-G) and "Spitfire" (Indie). Weak $15,000. Last week, "Courage of Lassie" (M-G) and "Larceny in Heart" (PRC) (2d wk), fair $13,000.

Adams (Balaban) (2,863; 60-85)—"Canyon Passage" (U) and "Mysterious Mr. Valentine" (Rep) (5th wk). Good $14,000. Last week, robust $16,000.

Downtown (Balaban) (2,683; 60-85) — "Earl Carroll Sketchbook" (Rep) with Tommy Tucker orch, Irene Manning, others, on stage. Okay $20,000. Last week, "White Tie and Tails" (U) and "They Were Sisters" (U) (2d wk), $10,000.

Madison (United Detroit) (1,866; 40-55)—"Lover Come Back" (U) and "The Southerner." Average $2,200 in 3 days. Last week, "One More Tomorrow" (WB) and "Letter for Evie" (M-G), $2,300 in 3 days.

'Holiday' Fancy $12,500, Omaha; '2 Guys' $8,500

Omaha, Oct. 8.

Orpheum tried a vaude show this week bringing in Billy Butterfield's band and singers, adding Dinning Sisters, the Nonchalants and Borrah Minevitch's Harmonica Rascals. Teamed with "Shouldn't Happen to Dog," it looks in for a good week. "Two Guys from Milwaukee," at the Brandeis, looks good enough for a holdover. Business generally only so-so with rains slowing up biz.

Estimates for This Week

Orpheum (Tristates) (3,000; 20-80) —"Shouldn't Happen to a Dog" (20th) and stage show. Good $18,000 or near. Last week, "Swamp Fire" (Par) and Count Basie orch, $18,000.

Brandeis (RKO) (1,500; 16-65)—"Two Guys Milwaukee" (WB) and "Bedlam" (RKO). Strong $8,500. Holds. Last week, "Notorious" (RKO) (3d wk), big at $8,000.

Paramount (Tristates) (3,000; 16-65)—"Holiday in Mexico" (M-G). Fine $12,500. Last week, "Anna" (20th), $11,000.

Omaha (Tristates) (2,000; 16-65)—"Anna" (20th) (m.o.). Trim $9,000. Last week, "Courage of Lassie" (M-G) (m.o.), $9,800.

'Journey' Stout 12G, D.C.; 'Wind'-Vaude 25G

Washington, Oct. 8.

"Gallant Journey," at WB's Metropolitan, is the stout new entry in an otherwise mild week along the town's main stem. Other newcomer, "Searching Wind," at Loew's Capitol, is only fair.

Estimates for This Week

Capitol (Loew) (3,434; 44-80)—"Searching Wind" (Par) with vaude. So-so $25,000. Last week, "Young Widow" (UA), $26,000.

Palace (Loew) (2,370; 44-70)—"Holiday in Mexico" (M-G) (2d wk). Nice $18,500 after last week's big $24,000.

Earle (WB) (2,154; 44-85)—"2 Guys Milwaukee" (WB) (2d wk). Good $18,000 in 6 days. Last week, sock $23,000.

Metropolitan (WB) (1,513; 44-70)—"Gallant Journey" (Col). Hot $12,000, best in weeks for this house. Last week, "Human Bondage" (2d run), $6,750.

Keith's (RKO) (1,838; 44-80)—"Killers" (U) (2d wk). Neat $14,500 after excellent $22,000 last week.

Columbia (Loew) (1,263; 44-70)—"Courage of Lassie" (M-G) (2d run). Nice $8,000. Last week, "Beaucaire" (Par) (2d run), $7,500.

Hippodrome (Lust) (365; 40-65)—"Specter of Rose" (Rep) (2d wk). Fair $2,400. Last week, $3,200.

'Killers' Smash $18,000, Buff.; 'Cloak' $16,000, 'Sleep' Socko at 20G

Buffalo, Oct. 8.

"The Killers" and "Big Sleep" look best bets this session. Both are headed for big weeks. "Cloak and Dagger" also is nice.

Estimates for This Week

Buffalo (Shea) (3,500; 40-70)—"Cloak and Dagger" (WB). Nice $16,000 or a bit better. Last week, "Courage of Lassie" (M-G), $18,500.

Great Lakes (Shea) (3,000; 40-70) —"Big Sleep" (WB). Sock $20,000 or over. Last week, "Beaucaire" (Par) (2d wk), stout $14,000.

Hipp (Shea) (2,100; 40-70)—"Courage of Lassie" (M-G) (m.o.). Okay $9,500. Last week, "2 Guys Milwaukee" (WB) and "Swamp Fire" (Par) (m.o.), sturdy $11,000.

Teck (Shea) (1,400; 40-70)—"Beaucaire" (Par) (m.o.). Mild $4,000. Last week, "Shadow of Woman" (WB) and "Gay Blades" (Rep), ditto.

Lafayette (Basil) (3,300; 40-70)—"Killers" (U). Lofty $18,000. Last week, "Gallant Journey" (Col) and "Gentleman Misbehaves" (Col), $6,000 in four days of 2d.

20th Century (20th Cent.) (3,000; 40-70)—"Till End of Time" (RKO) (2d wk). Staunch $12,000. Last week, smash $20,500.

'Claudia' Lush $11,800, Seattle; Hope 12G, 2d

Seattle, Oct. 8.

Business is fairly normal, but not great with number of holdovers hurting this week. "Claudia and David" looks the top newcomer with "Beaucaire" sock on second week.

Estimates for This Week

Blue Mouse (H-E) (800; 45-80)—"Stranger" (RKO) and "Sunset Pass" (RKO) (3d wk). Moved from Music Hall. Okay $5,500. Last week, "Casablanca" (UA) and "Deadline for Murder" (20th) (2d wk), nice $5,700.

Fifth Avenue (H-E) (2,349; 45-80) —"Claudia and David" (20th) and "Truth About Murder" (RKO). Big $11,800. Last week, "Martha Ivers" (Par) (2d wk), $8,800.

Liberty (J&vH) (1,650; 45-80)—"Gallant Journey" (Col) and "Mysterious Intruder" (Col) (2d wk). Fair $6,500 after big $10,600 opener.

Music Box (H-E) (850; 45-80) — "Martha Ivers" (Par) (3d wk). From Fifth Ave. Okay $5,500. Last week, "Centennial Summer" (20th) (4th wk), okay $4,800 in 8 days.

Music Hall (H-E) (2,200; 45-80)—"Boys' Ranch" (M-G) and "Faithful in Fashion" (M-G). Fair $7,000. Last week, "Stranger" (RKO) and "Sunset Pass" (RKO) (2d wk), $7,400.

Orpheum (H-E) (2,600; 45-80) — "Of Human Bondage" (WB) and "Dark Horse" (U). Good $11,000. Last week, "Canyon Passage" (U) and "Cuban Pete" (U) (3d wk), great $8,700 in 5 days.

Palomar (Sterling) (1,350; 45-80) —"God's Country" (Indie) and "Mr. Valentine" (Rep) plus stage. Okay $8,800. Last week, "Night Train Memphis" (Rep) and "Shadows Chinatown" (Mono) and vaude, big $9,500.

Paramount (H-E) (3,039; 45-80)—"Beaucaire" (Par) (2d wk). Smash $12,000 for Bob Hope film after immense $18,800 initial stanza.

Roosevelt (Sterling) (800; 45-80)—"Canyon Passage" (U) (4th wk). Looks great at $7,000. Last week, "Devil Bat's Daughter" (PRC) and "Valley of Zombies" (Rep), for only 3 days awaiting "Passage," nice $3,100.

Winter Garden (Sterling) (800; 25-50) — "Smoky" (20th) and "7th Veil" (U) (3d run). Good $4,700. Last week, "Gilda" (Col) and "Night Editor" (Col) (3d run), solid $5,600.

Pitt Power, Tram Strikes Slough Biz 50-75%; 'Ivers' 14G, 'Sleep' 12G

Pittsburgh, Oct. 8.

Grosses in downtown Pittsburgh continue to look like those in a city one-tenth this size as result of crippling power strike. Losses to both exhibs and distribs are mounting staggeringly and houses probably would all do much better to shut down but they're staying open at tacit request from city government as a public service.

Several theatres, however, don't feel like tossing good pix, already dated, to the wind so they're merely holding over old attractions and letting them run out and down. Penn, Fulton and Warner came out with new films, contemplating resumption of trolley transportation. When that didn't develop, it was just too bad. Only thing that's making the slightest dent is "The Big Sleep," at Stanley, which is even holding up in second week.

Estimates for This Week

Fulton (Shea) (1,700; 40-70)—"Earl Carroll Sketchbook" (Rep). Booked in at last minute, pushing back "Always Loved You" (Rep) again. This will last only as long as strike does. Will be lucky to get $2,500. Last week, "Time of Their Lives" (U) pulled after three days of third week at around $800.

Harris (Harris) (2,200; 40-70)—"Gallant Journey" (Col) (2d wk). Even if power strike hadn't sloughed this one, the crix would have. Just holding over on general principles, that's all. Maybe $6,000. Last week, $8,000.

Penn (Loew's-UA) (3,300; 40-70)—"Martha Ivers" (Par). Only new major film downtown, so it's getting some play. Stout $14,000 or near. Last week, "3 Wise Fools" (M-G), $9,000.

Ritz (WB) (800; 40-70)—"3 Wise Fools" (M-G) (m.o.). Maybe $1,500. That's what "Caesar and Cleopatra" (UA), also move-over from Penn, did last week, too.

Senator (Harris) (1,750; 40-70)—"The Killers" (U) (4th wk). Second session for this one here after fortnight run at Harris. Doing as well as could be expected. Ought to get $2,500 anyway. Did $3,500 last week, not too bad.

Stanley (WB) (3,800; 40-70)—"Big Sleep" (WB) (2d wk). This one, of course, is the phenomenon of the power strike. Nobody can still figure out where they're coming from or how they're getting there. Fine $12,000. Last week, sensational $21,000.

Warner (WB) (2,000; 40-70)—"Crack-Up" (RKO). Can't do much over $4,000. Last week, "The Stranger" (RKO), moveover, $4,500.

Key City Grosses

Estimated Total Gross
This Week $2,989,500
(*Based on 22 cities, 193 theatres, chiefly first runs, including N. Y.*)
Total Gross Same Week
Last Year $2,749,500
(*Based on 24 cities, 189 theatres*)

'Beaucaire' Tall $36,000, Hub Ace

Boston, Oct. 8.

Biz here this week is spotty. On solo "Monsieur Beaucaire" looks best at the Met despite a slow weekend, with Donald O'Connor plus "Home Sweet Homicide" all right at the RKO.

Estimates for This Week

Boston (RKO) 3,200; 50-$1.10) — "Home Sweet Homicide" (20th) plus Donald O'Connor, others on stage. Slow opening but okay $33,000 is likely. Last week, "If I'm Lucky" (20th) plus Alvino Rey orch, others, $31,000.

Esquire (M-P) (1,500; $2.40) — "Henry V" (UA). Solid as rock on 28th week at $6,000; last was $6,300.

Exeter (Berlin) (1,000; 44-65) — "Brief Encounter" (U), (3d wk). This independent house is doing fine, at strong $6,000 with this Noel Coward film after two sock opening weeks, for $15,000 total. Subsequent runs here previously.

Fenway (M-P) (1,373; 40-80) — "Human Bondage" (WB) and "Shadow of Woman" (WB). Great $11,000. Last week, "Martha Ivers" (Par) and "Sunset Pass" (RKO), $12,000 in 9 days.

Majestic (Brand-Mage) (1,500; 40-80)—"Only Live Once" (UA) and "Pago Pago" (UA) (reissues) (2d wk). Nice $6,000 after $7,500, first.

Memorial (RKO) (2,900; 40-80) — "Notorious" (RKO). Socko swell $30,000 after great $35,000 last.

Metropolitan (M-P) (4,367; 40-80) "Beaucaire" (Par) and "Last Crooked Mile" (Rep). Hurt by holidays during openers and unseasonable weather on weekend, but still wow at $36,000. Last week, "Two Guys Milwaukee" (WB) and "Decoy" (Mono), $30,000 in nine days.

Orpheum (Loew) (2,900; 40-80)—"Always Loved You" (Rep) and "Dangerous Business" (Col). Opened Sunday (6). Last week, "Gallant Journey" (Col) and "Thrill Brazil" (Col) (2d wk), 9 days, off to $27,000. Last week, "Holiday in Mexico" (M-G) (2d wk), $16,000.

Paramount (M-P) (1,700; 40-80)—"Human Bondage" (WB) and "Shadow of a Woman" (WB). Tasty $18,000. Last week, "Martha Ivers" (Par) and "Sunset Pass" (RKO), $19,000, nine days.

State (Loew) (2,900; 40-80)—"Always Loved You" (Rep) and "Dangerous Business" (Col). Opened Sunday (6). Last week, "Gallant Journey" (Col) and "Thrill Brazil" (Col), mediocre $13,000 in nine days. Last week, "Holiday Mexico" (M-G) (2d wk), $11,000.

Translux (Translux) (900; 30-74)—"Lucky Jordan" and "Double Indemnity" (WB) (reissues). Usual $5,000. Last week, "Dead of Night" (U) and "Wild Beauty" (U) (3d wk), $4,800.

Heat Melts Cincy, But 'Killers' 17G; 'Journey' 13G, 'Always Loved' 12G

Cincinnati, Oct. 8.

Recurrence of warm weather is wilting general boxoffice take to so-so autumn level. Three new bills, tugging bulk of biz, are topped by "Killers," with "Gallant Journey" and "I've Always Loved You" going for second money. Holdovers are spotty.

Estimates for This Week

Albee (RKO) (3,100; 50-70) — "Gallant Journey" (Col). Favorable $13,000. Last week, "Cloak and Dagger" (WB), 8 days, strong $17,500.

Capitol (RKO) (2,000; 50-70) — "Always Loved You" (Rep). Extra ad splurge and press puffs reflected in okay $12,000. Holds. Last week, "Holiday in Mexico" (M-G) (3d wk), big $8,500.

Grand (RKO) (1,430; 50-70) — "Big Sleep" (WB) (3d wk). Robust $8,000 trailing sound $11,000 second sesh.

Keith's (City Inv.) (1,540; 50-70)—"Gallant Bess" (M-G) (2d wk). Good $7,000. Last week, brisk $11,000.

Lyric (RKO) (1,400; 50-70) — "Holiday in Mexico" (M-G). Move-

(Continued on page 29)

Mpls. on Down Grade But 'Claudia' $18,000, 'Cloak' 17G, Both Sock

Minneapolis, Oct. 8.

There's little important new film here currently, "Claudia and David" and "Cloak and Dagger" being the sole major entries. Both will come through nicely even though trade here is on the down trend. "Notorious," in its second week at the Orpheum, still is terrific and will be one of the year's best grossers.

Estimates for This Week

Aster (Par) (900; 30-44)—"Terror by Night" (U) and "Personality Kid" (Col). Big $2,400 in 5 days. Last week, "Ding Dong Williams" (RKO) and "Spook Busters" (Mono) split with "Riverboat Rhythm" (RKO) and "Inner Circle" (Rep). Okay $2,000 in 8 days.

Century (Par) (1,600; 50-70)—"Martha Ivers" (Par) (m.o.). Good $7,000. Last week, "Courage Lassie" (M-G) (2d wk), okay $6,000.

Gopher (Par) (1,100; 44-50)—"Shadow of a Woman" (WB). Mild $3,200. Last week, "Deadline for Murder" (20th), light $3,000.

Lyric (Par) (1,100; 50-70)—"Black Beauty" (20th) (m.o.). Meagre $3,500 in prospect. Last week, "If I'm Lucky" (20th) (2d wk), fair $4,500.

Orpheum (RKO) (2,800; 50-70)—"Notorious" (RKO) (2d wk). Has taken city by storm. Wow $14,000 indicated after sensational $24,000 first week.

Radio City (Par) (4,000; 50-70)—"Claudia and David" (20th). Big $18,000. Last week, "Martha Ivers" (Par), $16,000.

RKO-Pan (RKO) (1,600; 50-70)—"Captain Caution" (indie) and "Captain Fury" (reissues) (indie). Fine $10,000. Last week, "Big Sleep" (WB) (3rd wk), satisfactory $6,000, giving it huge $31,000 for run.

State (Par) (2,300; 50-70)—"Cloak and Dagger" (WB). Plenty of praise and looks sock $17,000 or near. Last week, "Black Beauty" (20th), blah $8,000.

Uptown (Par) (1,100; 50-55)—"Anna" (20th). First nabe showing. Big $5,000. Last week, "Centennial Summer" (20th), $4,000.

World (Par-Steffes) (350; 50-99)—"2 Guys Milwaukee" (WB) (5th wk). Nice $2,000. Last week, $2,400.

Bus Strike Hits Chi But 'Claudia' Big 22G; 'Anna' 39G, 'Guys' 26G

Chicago, Oct. 8.

All theatres took a slight beating from the bus strike which hit the Loop during the week plus Yom Kippur Friday doldrums. Four new films failed to keep grosses up to par.

New bills include "Claudia and David" at the Apollo, "Home Sweet Homicide" at the Garrick, "Two Guys from Milwaukee" at the Roosevelt, and "Anna" at the State-Lake. Best showing will be "Claudia" with strong $22,000. Top coin goes to "Anna" at $39,000, but in the bigger house. "Killers" still is big at $31,000 in third week at the Palace.

Estimates for Last Week

Apollo (B&K) (1,200; 65-95)—"Claudia and David" (20th). Strong $22,000. Last week, "Always Loved You" (Rep) (5th wk), nice $14,000.

Chicago (B&K) (3,900; 65-95)—"Martha Ivers" (Par) plus vaude (2d wk). Fine $59,000. Last week, $65,000.

Civic (Wildberg) (900; $1.10-$2.40) —"Henry V" (UA) (10th wk). Dropped to a still good $12,500. Last week, $14,000.

Garrick (B&K) (900; 65-95)—"Home Sweet Homicide" (20th). Good $21,000 or under. Last week, "Beaucaire" (Par) (6th wk), healthy $14,000.

Grand (RKO) (1,150; 65-95)—"Notorious" (RKO) (2d wk). Smash $35,000. Last week, about same.

Oriental (Essaness) (3,240; 65-95)—"Holiday in Mexico" (M-G) with Del Courtney's orch on stage (2d wk). Solid $45,000. Last week, big $65,000.

Palace (RKO) (2,500; 65-95)—"Killers" (U) (3d wk). Great $31,000. Last week, socko $40,000.

Roosevelt (B&K) (1,500; 65-95)—"2 Guys Milwaukee" (WB). Sturdy $26,000. Last week, "Centennial Summer" (20th), handsome $20,000.

State-Lake (B&K) (2,700; 65-95)—"Anna" (20th). Rousing $39,000. Last week, "Night and Day" (WB) (6th wk), fine $25,000.

United Artists (B&K) (1,700; 65-75)—"Easy to Wed" (M-G) (4th wk). Stout $27,000. Last week, $30,000.

Woods (Essaness) (1,200; 65-95)—"Stranger" (RKO) (4th wk). Fine $17,000. Last week, $20,000.

K.C. Still Mild Albeit 'Tomorrow' Oke 15G; 'Lucky' 13G, 'Angel' 14G

Kansas City, Oct. 8.

Mild trend of the past fortnight continues this week. Moderate figure looms for "One More Tomorrow" at the Newman, which possibly may hold. Light take is in store for the others. "Make Mine Music," at the Orpheum, developed some boxoffice heat last week, and is holding this stanza.

Estimates for This Week

Esquire, Uptown, Fairway (Fox Midwest) (820, 2,043, 700; 45-65)—"If I'm Lucky" (20th). So-so $13,000. Last week, "Time of Their Lives" (U), better at $14,000.

Midland (Loew's) (3,500; 45-65)—"Angel on Shoulder" (UA) and "Little Iodine" (UA). Moderate $14,000, and no holdover in sight. Last week, "Young Widow" (UA) and "Breakfast in Hollywood" (UA), about same.

Newman (Paramount) (1,900; 45-65)—"One More Tomorrow" (WB). Modest $15,000. Last week, "Hearts Growing Up" (Par), $11,000.

Orpheum (RKO) (1,900; 45-65)—"Make Mine Music" (RKO) and "Step by Step" (RKO) (2d wk). Okay $8,000 after big $13,000 opener.

Tower (Fox-Joffee) (2,100; 39-60) —"Secrets of Sorority Girl" (PRC) and "Cuban Pete" (U). Mild $7,000. Last week, "Queen of Burlesque" (PRC) and "Inside Job" (U), $7,500.

'MUSIC'-VAUDE LOUD 36G IN MILD FRISCO

San Francisco, Oct. 8.

All business was hurt this week by the American Legion Convention crying, with managers reporting a 25% drop in most cases. "Killers," at the Orpheum, looked all set for a house record the first two days but the Legion boys sloughed it. "Make Mine Music," with vaude looks tops at the gate.

Estimates for This Week

Fox (FWC) (4,651; 55-85)—"Big Sleep" (WB) (2d wk). Fair $20,000. Last week, nice $37,000.

Golden Gate (2,844; 60-95)—"Make Mine Music" (RKO) plus stage show headed by Professor Lamberti and Senor Wences. Husky $36,000. Last week, "Notorious" (RKO) plus Tommy Dix, Rose Murphy, others (5th wk), great $21,000.

Orpheum (Blumenfeld) (2,448; 55-85) — "Killers" (U) (2d wk). Good $20,000. Last week, solid $26,000.

Paramount (FWC) (2,646; 55-85)—"Courage of Lassie" (M-G). Lukewarm $19,500. Last week, "Boys' Ranch" (M-G), $14,000.

State (FWC) (2,133; 55-85)—"Each His Own" (Par) (3d wk). Okay $11,500. Last week, "If I'm Lucky" (20th) and "Yank in London" (20th) (m.o.), sad $6,500.

St. Francis (FWC) (1,400; 55-85)—"Martha Ivers" (Par) (4th wk) (m.o.). Sad $7,000. Last week, only $9,000.

United Artists (Blumenfeld) (1,207; 55-85) — "Young Widow" (UA). Nice $12,000 or near. Last week, "Rebecca" (UA) (reissue), thin $9,000.

Warfield (FWC) (2,656; 55-85) — "Claudia and David" (20th). Modest $18,500. Last week, "To Each His Own" (Par) (2d wk), $16,500.

Grosses Are Net

Film gross estimates, as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

Hope Stout 16G, Prov.; 'Lucky' 14G

Providence, Oct. 8.

Loew's State's holdover of "Holiday in Mexico" looks biggest thing hereabouts in a fairly so-so week. Among the new ones, "Monsieur Beaucaire" looks nice at Strand.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Notorious" (RKO). Opened today (Tues.). Last week, "Stranger" (RKO) and "Bamboo Blonde" (RKO) (2d wk), nice $13,000. First week, strong $18,000.

Carlton (Fay-Loew) (1,400; 44-65) —"Two Guys Milwaukee" (WB) and "Glass Alibi" (Rep) (2d run). Sound $4,000. Last week, "Human Bondage" (WB) and "Caravan Trail" (WB) (2d run), $5,000.

Fay's (Fay) (1,400; 44-65)—"Untamed" (Far) and vaude on stage. Steady $7,000. Last week, "Under Nevada Skies" (Rep) and vaude, $8,000.

Majestic (Fay) (2,200; 44-65)—"If I'm Lucky" (20th) and "Down Missouri Way" (PRC). Fairly nice play at $14,000. Last week, "Two Guys Milwaukee" (WB) and "Glass Alibi" (Rep), trim $16,000.

Metropolitan (Snider) (3,100; 65-87)—"Last Crooked Mile" (Rep) and Bob Crosby orch on stage. Nice $9,000. Last week, dark.

State (Loew) (3,200; 44-65)—"Holiday in Mexico" (M-G) (2d wk). Promising $17,500. First sesh, big $27,000.

Strand (Silverman) (2,200; 44-65)—"Beaucaire" (Par) and "Swamp Fire" (Par). Catching on nicely at stout $16,000 or over on Bob Hope comedy. Last week, "Searching Wind" (Par) (2d wk), sad $6,000.

St. Louis Slow; 'Music' Plus 'Blonde' Nice 21G

St. Louis, Oct. 8.

Out-of-towners for the first two games of the world's series and Veiled Prophet parade were intent on these two objectives and as a result biz is down. "Bamboo Blonde" teamed with "Make Mine Music" is the best grosser with $21,000. "Till the End of Time" is in the runner-up spot. "Mexican Holiday" is still okay in its third week.

Estimates for This Week

Loew's (Loew) (3,172; 50-75)—"Holiday in Mexico" (M-G) (3d wk). Will grab $14,000 to tack onto swell $19,500 for second stanza.

Orpheum (Loew) (2,000; 44-65)—"Captains Courageous" (M-G) (reissue) and "Gentleman Misbehaves" (Col). Neat $10,000. Last week, "Faithful in Fashion" (M-G) and "Strange Voyage" (Mono), only $5,000.

Ambassador (F&M) (3,000; 50-75) —"End of Time" (RKO) and "Falcon's Alibi" (RKO). Solid $19,000. Last week, "Always Loved You" (Rep), $18,000.

Fox (F&M) (5,000; 50-75)—"Bamboo Blonde" (RKO) and "Make Mine Music" (RKO). Nice $21,000. Last week, "If I'm Lucky" (20th) and "Step By Step" (RKO), $18,500.

Missouri (F&M) (3,500; 50-75)—"Big Sleep" (WB) and "French Key" (Rep) (2d run). Fancy $13,000. Last week, "Heartbeat" (RKO) (2d run) and "Claudia and David" (20th) (m.o.), $14,500.

St. Louis (F&M) (4,000; 50-60)—"Without Reservations" (RKO) and "A Stolen Life" (WB) (2d run). Oke $6,000. Last week, "Wells Fargo" (Par) and "Lady Eve" (Par) (reissues), $8,500.

'2 GUYS' 20G, CLEVE.; 'ALWAYS LOVE' 16G

Cleveland, Oct. 8.

Terrific opposition by "Ice-Capades of 1947" at Arena plus opening of legit season are hammering down grosses in film houses. Only one to get a break is Palace, where "Suspense," with "Star and Garter" stage unit as hypo, has been getting a play. "Two Guys From Milwaukee" is drawing better for Hipp than "I'll Always Love You" is for State.

Estimates for This Week

Allen (RKO) (3,000; 55-70) — "3 Little Girls in Blue" (20th). Smart $10,000 on h.o., on top of great $18,000 last week which started house on first-run policy.

Hipp (Warners) (3,700; 55-70) — "2 Guys From Milwaukee" (WB). Good $20,000. Last week, "End of Time" (RKO), $21,000.

Lake (Warners) (800; 55-70) — "End of Time" (RKO) (m.o.). Ordinary $4,800. Last week, "Notorious" (RKO) (m.o.), hot $5,200 for sixth downtown stanza.

Ohio (Loew's) (1,200; 55-70) — "Easy to Wed" (M-G) (m.o.). Bright $6,500 for third week. Last week, "Searching Wind" (Par) (m.o.), poor $3,700.

Palace (RKO) (3,300; 55-90) — "Suspense" (Mono) plus "Star and Garter" unit on stage. Strong $28,000. Last week, "Renegades" (Col), dull $15,000.

State (Loew's) (3,450; 55-70)—"Always Love You" (Rep). Moderate $16,000. Last week, "Martha Ivers" (Par), $22,000.

Stillman (Loew's) (2,700; 55-70)—"Martha Ivers" (Par) (m.o.). Trim $12,000. Last week, "Easy to Wed" (M-G) (m.o.), oke $8,200.

Philly Sags But 'Lucky' OK 24G

Philadelphia, Oct. 8.

General letdown in biz this stanza is blamed on low calibre of new product. Holdovers of top-drawer films are getting okay play, however. Among films bowing in this week are "If I'm Lucky," "Time of Their Lives" and "Flight to Nowhere," with last-named teamed with stage show at Earle.

Estimates for This Week

Aldine (WB) (1,303; 50-94)—"Always Loved You" (Rep) (3d wk). Still holding up at $13,000. Last week, big $15,000.

Arcadia (Sablosky) (700; 50-94)—"Big Sleep" (WB) (2d run). Husky $7,500. Last week, "Night and Day" (WB) good $6,500 for second week, second run.

Boyd (WB) (2,350; 50-94)—"Angel On Shoulder" (UA) (2d wk). Fair $18,000. Opener last week was big $26,000 plus great $5,000 on Sabbath showing at Earle.

Earle (WB) (2,760; 60-99)—"Flight to Nowhere" (Indie) with all-Latin stage show headed by Carlos Ramirez orch. Fairish $21,000. Last week, "Rendezvous With Annie" (Rep) and Tony Pastor orch, mild $20,000.

Fox (20th) (2,250; 50-94)—"If I'm Lucky" (20th). Panned by crix but names carrying it through to oke $24,000. Last week, "Claudia and David" (20th), mild $20,000.

Goldman (Goldman) (1,350; 50-94) —"Martha Ivers" (Par) (3d wk). Fine $20,000. Second sesh last week was solid $26,000.

Kariton (Goldman) (1,000; 50-94) —"O.S.S." (Par) (6th wk). Running dry at so-so $7,000. Last week, $8,500.

Keith's (Goldman) (1,500; 50-94)—"Searching Wind" (Par) (2d run). Pale $6,000. Last week, "Beaucaire" (Par), good $8,000 second run.

Mastbaum (WB) (4,350; 50-94)—"Cloak and Dagger" (WB) (3d wk). Bogging down to mediocre $18,000. Last week, good $25,000.

Stanley (WB) (2,950; 50-94)—"Notorious" (RKO) (6th wk). Plenty of drawing power despite long run with $18,500 this frame. Last week, neat $22,500.

Stanton (WB) (1,475; 50-94)—"Time of Lives" (U). Fair $12,000. Last week, "Old Sacramento" (Rep), same.

'Night' Hot 18G, Mont'l

Montreal, Oct. 8.

"Night and Day" at Loew's looks like best new entry this session.

Estimates for This Week

Palace (CT) (2,700; 35-62)—"Stolen Life" (WB). Nice $13,000 or near. Last week, "Make Mine Music" (RKO), $10,000 for second week.

Capitol (CT) (2,700; 35-62)—"The Stranger" (RKO). Good $12,500 for repeat sesh after big $16,000 opener.

Loew's (CT) (2,800; 35-67)—"Night and Day" (WB). Sock $18,000. Last week, "Kid From Brooklyn" (RKO), big $10,500 for third stanza.

Princess (CT) (2,300; 35-63) — "Somewhere in Night" (20th) and "Return of Rusty" (Col.). Okay $8,000. Last week, "Her Kind of Man" (WB) and "Night Train Memphis" (WB), $7,800.

Imperial (CT) (1,850; 25-45) — "Hurricane" (UA) (reissue) and "Northwest Trail" (Indie). Good $4,700 for holdover after nice $5,500 opener.

B'way Spotty; 'Cloak'-Rey Terrif $80,000, 'Daughters' Modest $12,500; 'Mast' Big 72G, 'Angel' Sad 23G, 2d

Return of hot weather and the Jewish holiday last Friday (4) night and Saturday gives Broadway a spotty appearance albeit a few new films are showing real stamina. The fact that several pictures are nearing the end of their long runs also will cut into the overall total in the current stanza.

Biggest new entry is "Cloak and Dagger," with Alvino Rey band, Jean Carroll and others on stage, this combo giving the Strand a smash $80,000, or near, opening week. It is close to the new high mark recently established by "Big Sleep," which finished its sixth round at the house last Thursday (3). "Bachelor's Daughters," other newcomer, looks only fair $12,500 at Gotham.

Both "Two Years Before Mast," at Rivoli, with $72,000 for second session, and "Sister Kenny," now in secondy round at the Palace, with $30,000 or over, show staying power. Also "The Raider," at the small Rialto, shapes well on first holdover frame at $9,500 or better.

In contrast, "Three Wise Fools," with Paul Whiteman band and others, playing the second week at the Capitol, is sagging to $69,000 or under. And "Three Little Girls in Blue," plus Beatrice Kay, Maurice Rocco, Mary Raye & Naldi, went down to $79,000 on second session at the Roxy, ended last (Tues.) night. "Margie" opens at this house on Oct. 16, while "No Leave, No Love" comes in at the Capitol next week.

"Jolson Story" preems at the Music Hall tomorrow (Thurs.) after eight terrific weeks with "Notorious," final frame staying up to big $125,000. "Cleopatra" dipped to $23,000 at the Astor in its fifth week, and leaves soon, with house opening another picture before "Duel in Sun." "Blue Skies" supplants "Beaucaire" at the Paramount on Oct. 16, latter staying six weeks. It was nice $65,000 in fifth stanza.

"The Outlaw" is set to open on Oct. 28 at the Gotham, Republic and Rialto.

Estimates for This Week

Astor (City Inv.) (1,300; 70-$1.40)—"Cleopatra" (UA) (5th wk). Continues to slip off drastically with only $23,000 likely this session after nice $32,000 last week. Likely to come out soon with house arranging to bring in another picture before "Duel in Sun" (UA).

Capitol (Loew's) (4,820; 60-$1.10)—"3 Wise Fools" (M-G) and Paul Whiteman orch, Martha Tilton, Roddy McDowall on stage (2d wk). Slipped to $69,000 or less after modest $73,000 opener. Opening week far below hopes. "No Leave, No Love" (M-G) next week, giving present combo only three weeks.

Criterion (Loew's) (1,700; 60-$1.25) —"Gallant Journey" (Col). Opens here today (Wed.) after two moderate weeks with "Black Angel" (U). Second ended last (Tues.) night, slipping down around $23,000, while first also was mild at $28,000.

Globe (Brandt) (1,500; 70-$1.20)—"Mr. Ace" (UA) (2d wk). Okay $21,000 on initial holdover stanza after good $30,000 first week. Stays total of three weeks.

Gotham (Brandt) (900; 70-$1.40)—"Bachelor's Daughters" (UA). Came in last Saturday (5) and not helped by crix. Looks fair $12,500, but holds. In ahead "Rendezvous With Annie" (Rep) (2d wk), only $7,000. "The Outlaw" (UA) opens here on Oct. 26.

Golden (769; $1.20-$2.40)—"Henry V" (UA) (6th wk). Fifth session ended last Monday (7) night was $13,000 after $14,500 on fourth.

Hollywood (WB) (1,499; 70-$1.10) —"Night and Day" (WB) (11th wk). Still okay at $18,000 or better on current round after $19,500 on 10th. Holds for 13th week, with "Deception" (WB) set to follow.

Palace (RKO) (1,700; 60-$1.20)—"Sister Kenny" (RKO) (2d wk). First holdover frame looks to hit good $30,000 or over; first was big $40,000. Continues.

Paramount (Par) (3,664; 70-$1.20) —"Beaucaire" (Par) plus Charlie Spivak orch, Peggy Lee, Bob Evans, the Arnauts (6th-final wk). Fifth session held up to nice $65,000 after solid $80,000 on fourth. "Blue Skies" (Par) opens next Wednesday (16).

Radio City Music Hall (Rockefellers) (5,945; 70-$1.25) — "Notorious" (RKO) (8th-final wk). Still big at $125,000 for current (final) stanza; seventh was rousing $130,000. "Jolson Story" (Col) opens tomorrow (Thurs.).

Republic (Brandt) (1,064; 75-$1.20) —"Fantasia" (RKO) (reissue) (2d wk). Staying up stoutly with $12,000 in sight currently after fancy $15,000 opener. Likely will stay here until "Outlaw" (UA) opens on Oct. 26.

Rialto (Mayer) (594; 35-85) — "The Raider" (Brit.) (2d wk). Continues strong on first holdover frame at $9,500. Initial week for this English Films sea thriller was great $14,500. "Outlaw" opens on Oct. 26 and "Raider" may hold up well enough to go four weeks.

Rivoli (UA-Par) (2,092; 60-$1.25)—"Two Years Before Mast" (Par) (3d wk). For second stanza ended last Monday (7) night, this chalked up great $72,000 after record-smashing opener at $87,000.

Roxy (20th) (5,886; 90-$1.20)—"3 Little Girls in Blue" (20th) plus Beatrice Kay, Maurice Rocco, Mary Raye & Naldi (3d-final wk). Second session concluded last (Tues.) night fell off to modest $79,000 after big $100,000 initial week. "Margie" (20th) with Frances Langford and Jon Hall on stage opens Oct. 16.

State (Loew's) (3,450; 43-$1.10)—"Holiday in Mexico" (M-G) (2d run), and on stage, Cozy Cole, June Hawkins, Bob Graham, others. Nice $29,000 likely. Last week, "Easy to Wed" (M-G) (2d run) with Tommy Riggs, with Betty Lou; Danny O'Neil, others, okay $25,000.

Strand (WB) (2,756; 75-$1.20)—"Cloak and Dagger" (WB) plus Alvino Rey orch, Jean Carroll, Sondra Barrett on stage. Reaching for smash $80,000 or close on first week ending tomorrow (Thurs.). Not a new high but not far from the new record recently hit by "Big Sleep (WB). Last week, "Sleep" (WB), Bob Crosby orch, Town Criers, others (8th wk), ended great run with nice $47,000.

Victoria (Maurer) (720; 70-$1.20)—"If I'm Lucky" (20th) (3d-final wk). Sliding to $13,500 on blowoff after fast $20,000 for second stanza. "Westerner" (FC) (reissue) comes in tomorrow (Thurs.).

Winter Garden (UA) (1,312; 60-$1.20)—"The Killers" (U) (7th wk). Off to $38,000, albeit still good profit, for sixth frame ended last (Tues.) night; fifth was big $45,000.

'Killers' Paces Balto, Wow 21G

Baltimore, Oct. 8.

In an almost solid field of holdovers, "The Killers" is mopping up at Keith's, crowding in extra shows before and after usual hours. Of repeaters, "Two Guys From Milwaukee" is showing very steady strength at the Stanley.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60)—"Holiday in Mexico" (M-G) (2d wk). Holding nicely at $14,000 after fine $21,200 last week.

Hippodrome (Rappaport) (2,240; 20-70) — "Notorious" (RKO) plus vaude (3d wk). Maintaining fine pace at $18,000 after big $22,200 second week.

Keith's (Schanberger) (2,460; 20-60)—"The Killers" (U). Terrific $21,000. Last week, "Time of Lives" (U), $16,400 in 11 days.

Little (Rappaport) (306; 35-66)—"Open City" (Indie) (3d wk). Going well at $3,000 same as previous round.

Mayfair (Hicks) (980; 25-55)—"Bamboo Blonde" (RKO). Reaching house average at $4,000. Last week, second of "Black Beauty" (20th), $3,100.

New (Mechanic) (1,800; 20-60)—"3 Little Girls in Blue" (20th) (2d wk). Fairish $9,000 after okay preem at $13,800.

Stanley (WB) (3,280; 25-74)—"Two Guys Milwaukee" (WB) (2d wk). Very nice $14,000 after potent $17,300 opener.

'BESS' INDPLS. BEST, $16,000, 'WIDOW' 12G

Indianapolis, Oct. 8.

Over-all trade has smartened at local deluxers this week despite unseasonal heat. Strong exploitation on "Gallant Bess" at Loew's has paid off to lead town. "Centennial Summer" at Indiana is lusty. Biz is the best in several stanzas here.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 40-60) —"Young Widow" (UA) and "Deadline for Murder" (20th). Moderate $12,000. Last week, "Partners in Time" (RKO) with Henry Busse orch, Cliff Nazarro, Fred Lowery, others, on stage. Hefty $22,000 at 46-72c scale.

Indiana (Katz-Dolle) (3,300; 40-60) —"Centennial Summer" (20th) and "Rendezvous 24" (20th). Dandy $15,000. Last week, "Two Guys Milwaukee" (WB) and "Danger Woman" (U), $15,500.

Loew's (Loew's) (2,450; 40-60)—"Gallant Bess" (M-G) and "Dangerous Business" (Col). Sturdy $16,000. Last week, "Boys' Ranch" (M-G) and "Suspense" (Mono), slow $11,500.

Lyric (Katz-Dolle) (1,600; 40-60)—"Two Guys Milwaukee" (RKO) (m.o.) and "Danger Woman" (U) (m.o.). Oke $6,000. Last week, "Kid from Brooklyn" (RKO) (m.o.), about same.

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Peronists Still Strive to Gain Control of Argentina's Legiters

Montevideo, Sept. 24.

There are few phases of Argentine life that haven't been "intervened" by the Peron government which came into power last June. A clean sweep is being made in all organizations known to have a majority of opponents to his regime. Latest to feel this are legit actors, authors and producers. Peronists are complaining that the writers, players and producers are unfair and they have persuaded the government to step into the National Comedy Theatre, with a view to giving a chance to "new blood."

The split in legit ranks stems from the early days of the Peron revolution when Senora de Peron's major ambition was to became the leading lady of the National Comedy, the official legitimate theatre here. It is supervised by the National Cultural Committee. Although members are not democratic supporters, they are veterans in the dramatic field and have not allowed politics to interfere in picking plays and players.

Because of this attitude, the government moved in on the independent Teatro del Pueblo, at that time an enterprising, non-profit organization. It was turned into a Municipal Theatre and Senora de Peron, (then actress Eva Duarte) made leading lady. Project failed, the official producers having a tough time forming good casts. After spending considerable coin, the Municipal Theatre was shuttered.

Now the disgruntled bands of Peronist actors have enlisted official support for their plan to dominate the authors and artists society, Argentine Actors Assn., and other legit groups. They forced elections last July but the democratic groups still held their grip with the newcomers unable to gain control of the association. Many overtures since have been made to the democratic leaders by the government spokesmen, main one being okay on construction of government subsidized theatres, a glittering promise in view of theatre shortage. Now the government plans to use direct pressure on actors, writers and producers, and it's feared this will eliminate freedom of expression on Argentina's stage.

The anti-democratic group now wants pensions, annual bonuses and other Peron-inspired benefits. They also seek recognition for a new union, claiming that the Federation del Espectaculo Publico plays into the hands of the producers. This group also claims thousands of Argentina's entertainers can't find work. And they would help unemployment by forcing film theatres to use variety turns on every show.

The Peronist actors now are pressing for creation of a black list which would rule out any legiters known to have opposed Peron politics.

Par's Manila Manager Sees Philippine Boom

Robert V. Perkins, Paramount manager in the Philippines, this week confirmed that the most rapid film biz recovery in formerly enemy occupied territory in the Far East has occurred in the Philippines. Perkins is the first U. S. film company manager from the Philippines to arrive in N. Y. from Manila since the American picture business was reestablished there. He pointed out that revival of other show biz has not kept pace with the rapid job of reconstructing film theatres.

He cited that Manila's business is running way ahead of prewar averages, and that there are now about 300 theatres operating. Perkins said that around 450 features will have been released in the Philippines in the first year that the market was reopened to U. S. distributors. Exhibitors likely will use 350 features per year when normalcy is restored, he said.

Proposal to levy 30% tax on gross receipts has been passed by the Philippines Congress but President Roxas may veto it. It apparently is aimed at film theatre grosses. Plan to cut admission prices at theatres by 50% and to force closing of all theatres from 8 a.m. until 4 p.m. also is up in Congress.

Perkins stays in N. Y. about three weeks for confabs with George Weltner, Paramount International prexy. F. C. Henry, district manager covering the Philippines, is in charge for Par in Manila during Perkins' absence.

Vienna Philharmonic Foreign Tour Canceled

Vienna, Sept. 24.

Much-touted, first postwar foreign tour of the Vienna Philharmonic Orchestra which was to have included Switzerland, France, Holland, and Belgium was canceled at last minute although the advance sales for it were reported excellent. Reason was refusal by four power Allied Council to issue travel permits to the organization which still includes some registered Nazis in its makeup.

Austrians with Nazi records have great difficulty obtaining travel permits both within and outside Austria. Orchestra management unofficially explained non-removal of Nazis was due to virtual non-existence of first string players, many Jewish who "disappeared" after 1938 anschluss.

Nationalizing of Pix Boosts Czech Yen For Films; 16m Get Break

Prague, Sept. 22.

Nationalization of the Czech film industry apparently has developed a stronger film-mindedness with the public here since cultural leaders and groups which never considered pictures as an artistic medium have lined up behind the government. The press also is devoting more space than ever before, resulting in sharp increases in attendance.

State film monopoly also is hypoing popularity in pix by a long-range program calling for theatre construction, technical improvements in old houses and the extension of 16m film exhibition into smaller communities. American films are expected to cash in heavily now that the government has made the public film-conscious since U. S. product has long been a favorite here. Entry of U. S. films on a large scale is expected in the next few months because the Czech-U. S. film pact was signed last week.

Recent government-sponsored film festival is sparking interest in films in general. More than 10,000 jammed the open-air theatre at Karlsbad to see "The Sullivans." U. S. Ambassador Laurence A. Steinhardt arranged its exhibition in place of the originally scheduled entry, "Of Mice and Men," which lacked Czech titles. Performance grossed around $2,000, equivalent to one week's capacity business in Prague's biggest theatre. Biz was also strong for "Sergeant York," audience cheering Gary Cooper's name on screen for first time in seven years. Films from Switzerland, Russia, Sweden and Britain also were exhibited as well as local product.

Czechs are using their State film monopoly to create better product which can compete with foreign product. This is a decided contrast to the policy of Russian films, only other nationalized pic industry in Europe, which concentrates upon the political education of its people. Czech film leaders are endeavoring to steer clear of propaganda.

Piccadilly Theatre Shows $88,000 Profit

London, Oct. 8.

Announcement of Piccadilly theatre profit of $88,000 for year ended July 31 should interest United Artists. When here last year, Mary Pickford made firm bid for theatre, to be used as second show house for UA product. Just when deal looked set, negotiations were halted.

Reason for hitch now appears that chairman of company, Ernest Thornton-Smith and his two co-directors, Douglas Nairn and Ian Anderson, with Andrew Conder Whitmee, another director, approached some city (bank) friends to invest $60,000 in buying Ordinary shares at 20c for purpose of paying off important loans of the theatre. With announcement of 60% dividend these shares are now worth $1.75, thus giving the purchasers a clear profit of $480,000.

Theatre, built 18 years ago by the late Edward Laurillard, cost $1,200,000. After a couple of years it went into liquidation, and was taken over by the Official Receiver.

British Film Briefs

Bob Goldstein, on talent trek here, giving once-over to Jean Simmonds, lead in "Uncle Silas;" Stewart Granger who has film commitments till 1948; Kathleen Ryan, who just finished feature role in Carol Reed's "Odd Man Out" and Eileen Herlie... Irving Berlin as Sir Alexander Korda's guest in five day runaround of Paris ... David Farrar on longtermer with Michael Powell and Emeric Pressburger who have already loaned him out to Michael Balcon for a lead in "Frieda"... contract calls for two pix yearly... British National Pictures offered Ronald Young costarring role in "No Nightingales" with Robert Morley, which he turned down ... company now dickering with Felix Aylmer...

Reanco and Linnit & Dunfee are asking $40,000 for film rights to Kenneth Horne's "Fools Rush In," hit at Fortune theatre, with Sydney Box interested but at $25,000 ... Besides starring in "Message From Margaret," Flora Robson will work on two films concurrently, Michael Balcon's "Frieda" and Sydney Box' "Holiday Camps" ... she costars with Richard Attenborough in latter ... Betty Smith here for a few days after which she is off to Switzerland where she will work for L. Wechsler, head of Praesens Films, Zurich.

Queen Mary has accepted invitation for opening of "The Magic Bow," latest film made by Gainsborough Films under Maurice Ostrer, at Odeon, Marble Arch, in aid of London Homeopathic hospital ... Jack Hylton's hit at Winter Garden, "No Room at Inn," acquired by Victor Skutezsky, who has $12,000 option on it ... He made "Temptation Harbour," starring Robert Newton and Simone Simon, for Pathe Pictures, but he will make this one for himself. Freda Jackson, who stars in the play, also will star in the film ... Eileen Herlie, who made a hit in "The Eagle Has Two Heads" at the Lyric theatre, Hammersmith, has been signed by Sir Alexander Korda to co-star in Oscar Wilde's "Salome" with Orson Welles.

Hong Kong Quota Hits U. S. Films

American distributors are confronted with prospect of another quota law being socked on them by a British Empire unit, this time with the exhibitor proposal in Hong Kong. It makes the second such exhib quota in that area to cut into U. S. film revenue, a like quota regulation having been installed in Singapore several months ago. Both are highly profitable spots with large English-speaking population to draw from.

Hong Kong quota plan, obviously framed to bolster distribution of British screen fare there, forces exhibitors to play one British-made film out of every 10 shown. Thus, if a theatre ordinarily shows 40 features per year, instead of U. S. distribs being able to bid for all of this playing time they could sell only 36 features maximum annually. Multiply that by the number of theatres, this would represent an inroad of possibly 40 pictures per year or more if 10 houses take that many films.

The Singapore regulation also guarantees playing time at the ratio of one picture for every 10 shows.

Melbourne Hoyts' Spot Swings to British Pix

Melbourne, Sept. 24.

Hoyts' De-Luxe picture theatre here, which long played westerns and thrillers, has swung over to British films. Located in Bourke street, once a tough part of city, De-Luxe change to more polished fare is in line with trend of city's development. First Britisher will be "Wicked Lady" (GBD).

Understood that the theatre will change its tag to the Esquire, which is rated more in line with white tie and tails patronage it is getting currently. Spot also will continue to play top U. S. fare.

Swedish 'Desire' for U.S.

Stockholm, Oct. 1.

Distribution of the new Swedish film, "Desire," has been set for the U. S., France, Belgium, Switzerland and Scandinavian countries.

Picture has not been shown here yet.

Spanish 'Double' Voices Necessitate Keeping Dubbers Under Fancy Pacts

Increased use of synchronized lip dubbing by the majors for product exported to the foreign market has brought up many problems new to the industry, including the necessity for lining up virtually two casts for each picture. For best results, the system requires the use of the same voice for the same star or player in each film and the majors, consequently, have to keep the "voices" under contract, same as with the original cast that is seen.

Metro, for instance, has a Latin American signed as Clark Gable's voice for all Gable pix dubbed in Spanish. Star's last picture, "Adventure," was released last March and since that time he's been searching for a new script. As long as Gable sits on the sidelines, the "voice" also is idle but Metro has to keep him under salary nonetheless, in order that Gable's Spanish voice in his next film will sound the same as it did in "Adventure." Dubberinner, meanwhile, has taken a vacation—with pay—back to his native country.

Studios also face difficulties when it comes to finding a "voice" for the singers under the necessity of matching the voice in timbre, inflection, method of delivery, etc., with that of the original player. Metro, which has been using dubbing more intensively than any of the other majors, has also licked this problem in most cases. Studio, for instance, signed a femme singer, formerly with Xavier Cugat, to do the Spanish dubbing for Virginia O'Brien and reports from Latin America indicate that the gal's voice sounded almost identical to Miss O'Brien's unique deadpan style.

Most of the Spanish dubbing is done in N. Y., where the majors take the same painstaking care with the synchronized version as they do with the original production. As many as 20 or 30 retakes of the soundtrack are sometimes made, resulting in plenty of extra cost. Metro also dubs its foreign importations into English soundtracks at the N. Y. studios but doesn't face the same difficulties with these, since very few of the foreign films feature the same players in picture after picture.

Majority of the gripes from Latin America against dubbing, which have led the other majors to go slowly on the program, emanate from only about one-tenth of the population, according to Metro execs. That one-tenth, however, comprises the articulate group in the big cities, consisting of the wealthy and highly-educated. Gripes thus throw the entire picture out of perspective, with those who favor dubbing not being heard.

Aronson Named MPEA Assistant to Maas

Alexander S. Aronson was named assistant to Irving Maas, vice-president and general manager of the Motion Picture Export Assn., appointment having been made last Monday (7). Aronson has been in the film business since 1914 and until World War II he was engaged in exporting American films throughout Europe with headquarters in London.

Prior to that he had served for years as general representative for Metro in charge of European distribution.

Power, Romero Huddles With Argent. Officials Irk Anti-Peronists

Montevideo, Sept. 27.

Departure of Tyrone Power and Cesar Romero in Power's plane from Buenos Aires airport this week, enroute back to U. S., left quite a recurring controversy among certain Argentine democracy supporters. The American film players had been wined and dined by Argentina's film industry and also by government leaders. Latter phase is causing the furore.

Fact that the Hollywood pair called on Argentina's Minister of Foreign Affairs and lunched several times with President Peron and Senora Eva Duarte de Peron caused much eyebrow lifting among opponents of the Peron regime. Hinted that this group even may boycott their films.

Supporters of democracy in Argentina fail to comprehend how any picture star, who has been in the service as Power has, allows himself to be hosted by a First Lady who is known to have been so anti-Allied. Lists are going the rounds calling on President Truman to continue the policies of Under Secretary of State Braden rather than the present State Department attitude on local dictatorships.

First Austrian-Made Pic of Soviets Clicks

Vienna, Sept. 24.

With release of "The Long Road," first postwar Austrian-made feature, Sovexportfilm, the Red production and distribution outfit for Eastern Europe, has the first real local b.o. product on its hands. Widely known Viennese cast, home locale and timeliness of the picture's homecoming prisoner of war theme are drawing business to the top Russian zone house, Scala, despite the picture's obvious failings.

Previous offerings by Sovexportfilm, since Kremlinites broke away from the four-power ISB films (American directed) distribution and production setup have been only Soviet-made ones, some with German subtitles, and some with poorly synchronized German dialogue. All have proved poor draws.

Now Sovexportfilm is taking advantage of "Long Road" potential to introduce block booking, practice previously unknown here. Exhibitors who want to cash in must sign up for six Russian language films. These may also include Czech-made "Night Butterfly," being preemed here this week. Russ outfits are distributing this one outside Czechoslovakia, demonstrating the increasing Soviet hold on that country's industries.

VIENNA'S ACE CAFE RESUMES

Vienna, Sept. 17.

Femina, famed pre-war cabaret here, has resumed in the Rivoli, former music hall, with a show starring Hedi Glassner and Erich Koerner.

Nitery's original premises were destroyed during the war.

RIO'S BOOS SHUTTER NATIVE PRODUCTION

Rio de Janeiro, Oct. 1.

A Brazilian audience hissed and booed the recent performance of "Salvator Rosa," by Carlos Gomes, the Brazilian composer, and by its frigid silence when the curtain fell drove the production off the schedule of the Municipal theatre of this city. This was all the more remarkable because all of the singers were Brazilians and the production was under the patronage of the Division of Cultural Diffusion of the Municipal Government, which is endeavoring to foster native art and artists.

Critics and commentators are still debating the behaviour of the Brazilian audience though most of them agree that artistically the production got what it deserved.

Odeon Theatres Profit Up Nearly $1,000,000

London, Oct. 1.

Odeon Theatres' profits for year ended June 22 amounted to $4,800,972, as against $3,585,524 in the previous year.

Directors announce that they propose to recommend an ordinary dividend of 17½%, free of tax, against 25%, less tax, last year.

Taxation takes $2,860,000, against last year's $2,119,200. General reserve amounts to $871,540 against $648,616 a year ago.

India's Riots Cause $1,000,000 Loss To Pix Industry; First-Runs Hard Hit

Bombay, Sept. 14.

Calcutta's show world is still licking its wounds received in the murder wave that swept the city as a result of Hindu-Moslem riots which broke out on Aug. 16. The carnage which started then still continues sporadically, hitting the boxoffice below the belt, cutting revenue to less than a third of normal. During the first fortnight, theatres were forced to shut down completely, which meant a loss of $60,000 to the eight first-run theatres mostly playing English films.

Near the beginning of September, theatres opened on a two-show schedule to enable patrons to get home before 7:30 p.m. curfew-time. This also brought a slump at the boxoffice. With the situation showing little sign of returning to normal, exhibitors estimate their losses as now near $1,000,000.

The foreign film distributors also suffered when a cart in Calcutta, containing positive prints of Warners United Artists, Universals, 20th-Fox and RKO was completely gutted, with considerable damage and disruption of shows.

While the riots started in Calcutta they had their repercussions all over the country. Dacca, Allahabad, Amraoti, Delhi, Meerut, Amritsar, Ahmedabad and Bombay were hit. Bombay, principal film center in India, caught the worst of it. Six English and six Indian first-run theatres hit by the curfew, placed in force Sept. 1. Some exhibitors rearranged their schedules to start at 10 o'clock in the morning instead of 3 p.m. while others cut out the last show. Others closed down. Bombay's loss for the first 15 days was $65,000 for English houses while the loss to Indian exhibitors was $106,000.

The 18 film producing studios and processing laboratories lost in man hours about $25,000. Except for four studios in the extreme North of Greater Bombay no work at all was possible. In the smaller cities affected by this murder wave, the exhibitor loss is reported as $55,000.

French 6-Mos., 6-Pix Ruling, Aimed at U.S. Films, To Scrap Heap

While thus far French government officials have only temporarily set aside their two rulings about selling product in France, impression among foreign department executives is that both are definitely in the discard. The two administrative regulations would have forced U. S. distributors to sell only six pictures at a time to one exhibitor and then not more than six months in advance.

Both orders obviously were aimed at American product and cited as being contrary to the U. S.-French film pact. French producers would not have been hurt because no single company had enough product to be crippled by the rulings.

With U. S. distribs, however, it meant that they could not sell more than one picture every three weeks. This is because under the U. S.-French pact they are allowed to bid for screen playing time in only 18 weeks of every six months. With six pictures allocated for each 6-month period, it would mean one American film every three weeks available for selling to an exhib.

FRENCH FILMS AFTER ARGENTINE MARKET

Buenos Aires, Sept. 24.

In a strong effort to regain a foothold on the Argentine market, a new French distribution unit has been set up here, backed by 80% of France's Syndicate of Producers. Known as Consortium Franco-Americano, distrib organization plans a sales drive for French films in Argentine and all of South America.

Previously exhibition of French films in the Argentine has been confined for the most part to the Cine Libertador where the bulk of patrons are drawn from the carriage trade. Seeking a wider audience, French film interests plan a publicity campaign to exploit their product.

Plays 600th Show

London, Oct. 8.

Ivor Novello's "Perchance To Dream," which has been seen by about 800,000 people, recently celebrated its 600th performance. Novello holds the record of not having missed a single performance of the long run.

Novello plans to visit the U. S. in December for a brief holiday. His role will be taken by Barry Sinclair.

WB Signs With Hoyts for 9 Pix

Sydney, Sept. 26.

Warners and Hoyts have pacted another term deal covering some nine pictures with "Mildred Pierce," "Rhapsody in Blue," "San Antonio" and "Devotion" set as toppers. They will be routed over the major Hoyts' circuits. Deal was signatured by Ernest Turnbull, Hoyts, and Stan Higginson, Warners. Latter is due in New York on Oct. 10 for homeoffice huddles.

Under Turnbull, Warners found the door open for product deals. Probably means that Warners will not go on with prior plans to build their own showcases in the Aussie zone following termination of deal with Hoyts. This new renewal makes it easy for Warners to find nabe avenues after key dates, with replays in all important spots. Wolfe Cohen, who was in Singapore some little time back, did not come on to Australia for a second visit, leaving the whole setup to Higginson. It was Cohen who paved the way formerly for a hookup with Hoyts.

Re-dubbing in France Would Cost U.S. Films $1,500,000 on Old Pix

With no final ruling yet handed down on whether U. S. distributors will have to re-dub in France all of their already dubbed product for that market, the majors are counting up the additional cost for such a program if finally forced to it by French law. Several major companies went ahead and dubbed a batch of features into the French language on the understanding that they would not have to do any dubbing on such pictures in France.

Catch is that with the new Anglo-French film pact, the French authorities have been trying to push through an edict that all such dubbed product must go through the dubbing mill again in France.

Estimated that all American distributors have about 50 features now in French, which were dubbed in the U. S. Cost to do this dubbing was $20,000 to $40,000 per picture. Figured that the re-dubbing in Paris would cost the U. S. companies around $1,500,000. Aside from this additional expense, American distribs fail to see where it would improve the pictures in question. They view the present French move simply as a means of providing additional work for French actors and technicians.

U.S. Army Pix in Austria

Vienna, Sept. 24.

Two releases from the Army's wartime "Why We Fight" series are belatedly being shown here as part of Austrian government's "We'll Never Forget," anti-Nazi atrocity exhibit. They are "Prelude to War" and "Divide and Conquer," with recorded German language commentaries.

Public reactions is excellent, particularly to recap of Hitler, Goering and Goebbels speeches in light of present developments. Wolfgang Wolf, U. S. film chief, plans commercial release of the reels later.

'Our Betters' NSG

London, Oct. 8.

"Our Betters," which opened Oct. 3 at the Playhouse, is rated an unlikely entry because outdated. It was apathetically received.

Starring Dorothy Dickson, it is a revival brought back after 23 years.

Down Mexico Way

Mexico City, Oct. 1.

Luis Bandrini, Eddie Cantor-looking Argentinian comic, has returned to Buenos Aires for a rest after a highly profitable sojourn in films and on the stage here. He got an exclusive contract for pix by Filmex and a deal with Virginia Fabregas, Mexican Sarah Bernhardt, to direct a stage season here with her when he returns . . . Clasa, biggest picture producer here, plans to transfer most of its production to Argentine because of difficulties with directors and labor here. He expects this deal to be consummated before fall . . . Cuba as a production base interests Mexican investors who see pictures there as a good bet. That's indicated by the departure for Havana of Roberto Ratti, Argentinian director who has done well in Mexico. Ratti is reported to have Mexican money interests back of him on pic production in Cuba. Ratti is accompanied by America Fernandez de Padrinan, Cuban film actress, said to be associated with him in the production . . . New civic law demands that permits for cinema building only will be granted when the plans provide ample parking space, surface or underground, for the customers' cars.

China Likely To Abide by '45 Coin Remittance Pact

U. S. film company foreign chiefs have learned that China shortly will decide to abide by its original agreement on remittance of 1945 rental revenue from that country. This would mean that American distributors would receive 15% of 1945 revenue at the exchange rate of 20 to 1, which prevailed that year. Remittances for 1946 are still under discussion between the Chinese government on one hand and the State department and Motion Picture Assn. on the other.

China's government officials wanted to bunch the remittances for 1945 and this year, and to reopen the entire remittance question with U. S. distribs. American film companies stood pat in wanting the Chinese to live up to their agreement which was 15% of revenue at the 1945 rate of 20 to 1. Current rate now is about 3,500 to one, and any combining of 1945 and current year's revenue naturally would have meant some exchange basis some place near that rate. U. S. film company officials couldn't see this.

Many U.S. Films Click In Austria But Yank War Epics Prove Duds

Vienna, Sept. 24.

"Tales of Manhattan," 20th-Fox oldie, still is sock here after four weeks. However, it's not topping the Durbin records here and throughout Austria. Columbia's "Men in Her Life" also is mopping up. Army film authorities are nervous about the forthcoming release of several films having a war background because these have been generally received badly by people too recently enemies of the U. S. to enjoy seeing American fighters idealized.

"Fighting Lady" was an outstanding floppola in this category. Not only did glorification of American Navy air force fail to impress, but Austrians resented the German language commentary recorded by a fictitious "Major Jones" who spoke with pronounced Prussian accent, much disliked here. One local critic inquired if "Major Jones" was a piefke. "Piefke" is a local term of derision for German Junkers.

Rob March of Time Photog

Paris, Oct. 8.

Paul Martelliere, March of Time cameraman was driving at night to Fontainebleau when he was stopped by robbers and his auto taken from him. Martelliere was tied to a tree. Police found him there and notified March of Time Paris manager, Gilbert Conte.

The stolen car was recovered later by the police but all personal belongings were gone.

RKO, Columbia Toppers, in Paris, Mull Expanded French Production

Paris, Oct. 8.

French production is getting a boost from the trouble experienced by Americans in finding some way to use accumulated francs they can't get out of the country. One way out is promoting and participating in productions which they will distribute abroad.

Ned Depinet and Phil Reisman, of RKO, which has a tie-up with the local Pathe Company, are here and plan to stay at least another week surveying local facilities. With them is Jack Vochin, of the production staff. They are huddling with Rene Clair, who will direct the initialer, "Silence is Golden," starring Maurice Chevalier. Picture would roll soon since Chevalier goes to America in February.

Nate Spingold, Joe McConville and Jack Segal, of Columbia, also spent three days in Paris huddling with Lacy Kastner. McConville flew back to the U. S., but Spingold and Segal went over to London with former returning to America soon. Segal is coming back here prior to an extensive European survey.

Before leaving, they were joined here by Gregor Rabinovitch, their European production head, just back from U. S. He was a producer in Paris before the war and plans to produce in European studios with local directors, but using U. S. talent.

Laudy Lawrence, who has long experience in Europe, has a deal in work with local producer Paul Ducharme, of Alcina productions, whereby Lawrence would get foreign rights to about 10 forthcoming local films.

The Gaumont Company, with a tie-up with the J. Arthur Rank organization, also is planning extensive production activities. Edouard Corniglion-Molinier, just released from the French Air Forces, steps out of his Regina (Loureau) affiliation to join Gaumont as veepee in charge of production.

For 10%, He Could Pay

London, Oct. 8.

When George Bernard Shaw went to see "Caesar and Cleopatra," which he wrote as a play, at a Welwyn film theatre recently, he insisted on paying his way although the house manager told him that even the projectionists did not have to pay.

Shaw's reply was: "Yes, but they don't get 10%. I do."

Aussie G-U Chain Absorbs Clifford

Sydney, Oct. 8.

Greater Union Theatres has made a deal to take over the Dan Clifford circuit in Adelaide in one of biggest made in Australia for years. This chain consists of 17 suburban film theatres.

With completion of this takeover, Greater Union now has 100 film houses in Aussie territory. Deal was engineered by Norman B. Rydge, and is reported to have been for $1,000,000. J. Arthur Rank is a 50-50 partner in Greater Union.

Clifford circuit, operated by Mary Gordon, sister of the late owner, was one of the last major independent chains left in this area.

'Weekend,' Milland Win Citations At Cannes Pic Festival

Cannes, Oct. 8.

"The Lost Weekend" was designated the best U. S. picture of 1945 and Ray Milland, star of picture, given individual honors at the International Film Festival here Sunday (6). It was decided for reasons of diplomacy not to give any prize for the single best film but a grand international prize was awarded the French production, "The Battle of the Rails" semi-documentary account of the role played by French railroad workers in resisting German occupation.

"Make Mine Music," RKO-Walt Disney picture, was given an award for the best animated film. Georges Auric, who composed the music for "Caesar and Cleopatra," produced in England, and for the French films, "Beauty and Beast" and "Pastoral Symphony," won a first for film composers.

"Brief Encounter," Noel Coward's picture from England, was named best British film. "Maria Candelaria," Mexican-made film which Metro is handling in the U. S., was named Mexico's best effort. Michelle Morgan won individual honors for her work in "Pastoral Symphony."

M. Thirskov, a Russian, won the prize for the best scenario for his "Decisive Turning."

Tito Schipa Scores In Argent. Radio, Concert

Buenos Aires, Oct. 1.

Tito Schipa has made a real comeback with music lovers in Argentina, who have been unable to hear the 57-year-old tenor for past five years. Booked by Radio El Mundo for five airers and five concerts, the tenor was prevented from doing the series because of the musicians' strike which has nearly stymied music broadcasting in Argentina since Sept. 4.

The Colon Opera management stepped in and offered Schipa its theatre for one concert with accompaniment by a non-union pianist. This proved sock boxoffice. Reception given him when he left the Colon theatre rivaled those he used to get in the good old days of the big opera here. His two broadcasts went over big and he has been inked by Mundo for another series next year. Colon management also has made him offers.

Schipa now is bound for California where he is reported to own property. His 23-year-old wife and baby are accompanying him.

Rose, Readying Brit. Prod. Unit, Confirms 5-Yr. Mason Contract

London, Oct. 1.

In spite of all contrary reports, David Rose, ex-managing director of Paramount, now in production for himself, confirms that he has a five-year contract with James Mason, Britain's No. 1 film star. Story going the rounds that Rose will take charge of all J. Arthur Rank's productions activities is regarded here as having little foundation. A job that ties him to a desk is unlikely to appeal to him. His present plan is to make three pictures here and three in Hollywood.

He may tie up with British Paramount and produce for them, but the question of studio space is a big difficulty. Only space that Par has is at Denham (Rank) for one Hal Wallis picture in 1947. Possiblity of space at Metro's British studio when alterations are completed suggests a further tie-up for Rose. Hollywood production is likely to be with his old associate, Samuel Goldwyn.

Incidentally, the resignation of Rose from Paramount became effective Sept. 30. Pending the arrival of J. E. Perkins, new managing director, from U.S., the company is being run by Fred E. Hutchison, general sales manager, who has been elected to the board of Paramount Film Service Ltd., and Tony C. Reddin, ex-exploitation chief, who has also been made a director.

Perkins is expected late this month with Adolph Zukor and Henry Ginsberg. In addition to installing Perkins, Zukor and Ginsberg will tour the country, presenting gifts to all Paramount 25-year men.

AUSSIE 'MR.' FORMAT

Sydney, Oct. 1.

Impressed by the success of "The Kiwis," musical revue which has been touring Queensland, the J. C. Williamson management has decided to put the production on its major theatres circuit, in Melbourne, Sydney, etc. Revue has been staged and acted by a group of New Zealand theatrical war vets, with idea and format similar to the current New York success, "Call Me Mister."

Production is expected to open in Melbourne before Christmas.

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Strand, N. Y.

Alvino Rey Orch (18) with Jo Anne Ryan, Chuck Peterson, Rocky Coluccio, Luise King, The Airliners (4) with Jimmy Joyce; Jean Carroll, Sondra Barrett; "Cloak and Dagger" (USP), reviewed in VARIETY, *Sept. 11, '46.*

Alvino Rey, his singing guitar and king-sized orch paces current stage-show at the Strand, N. Y. It's all solid stuff that dispenses soothing melodies but also incorporating an occasional blary stanza for edification of the cats, still an integral part of this Warner deluxer's audience. Orch comprises three rhythm, nine brasses and three reeds in addition to harpist and maestro on guitar.

Band tees off with solid sesh on "Bumble Boogie," spotlighting Rey on guitar, which is solid all the way. Jimmy Joyce steps out to baritone "Night and Day" solo and then is flanked by The Airliners, three lads and gal, for a snappy version of "Give Me Five Minutes More" to solid reception. Sondra Barrett, attractive gal in blue sequined gown, clicks with some nifty tapstering in followup.

Band takes over for slick arrangement of "Tumbleweed," spotlighting brass section and with vocal assists from Joyce and The Airliners as a prelude to Rocky Coluccio's sock pianoing of "Sheik of Araby." Jo Anne Ryan does neatly on a brace of vocals, a blues number and the ballad, "To Each His Own" for nice response. Chuck Peterson, rotund trumpeter, steps out for vocal and hot licks on "My Sugar Is So Refined" for plenty salvos. Rey and Luise King (Mrs. Ray), harpist, are spotlighted for "My Buddy," with illusion of singing guitar chirping the tune and then "My Bonnie Lies Over the Ocean."

Jean Carroll, personable comedienne, clicks with her comedy lingo and parodies to keep audience happy and guffawing. Gal has gained considerable stature since last around and tops current turn with "Sleeping On a Bus," parody on the housing shortage. Band takes over for closing number as pleasant finale to a fast and thoroughly entertaining bill. *Edba.*

RKO, Boston

Boston, Oct. 4.

Donald O'Connor, Gwen O'Connor & Jack O'Connor, The Kemmys (2), Allen & Kent (3), 3 Swifts, Joan Roberts, Larry Flint's House Orch; "Home Sweet Homicide" (20th).

Very so-so layout for a straight vaude show. Depends entirely on Donald O'Connor for sock, and Mr. Big crashes through, but not enough to lift it out of the doldrums.

Acts are m.c'd with varied results by Jack O'Connor, actor's brother, who introduces the Kemmy's in a slowish sort of an acrobatic risley routine in which the comedy gimmick is a hat the gal keeps knocking off the boy's head. Next are Allen and Kent with the 72-year-old terpster who does old-time eccentric stuff and joins duo for a jitterbug routine to finish.

Three Swifts, standard Indian club jugglers, follow to gain first rise from the audience with their comedy misses, etc., and Joan Roberts, "Oklahoma" and "Marinka" warbler ends on the upbeat with "Sun in the Morning," "These Foolish Things" and an "Oklahoma" medley. Has a tendency to quip with the wisecracking down-fronters, but otherwise potent and possessed of a strong, well-handled and nice sounding voice.

O'Connor follows, getting a nice reception and teeing off with standard chatter, little too blue for the older patrons but sock for the truants. Follows with medley of tunes from various Hollywood hits and winds up with a neat skit involving his wife Gwen. Builds steadily and ends with a beg-off, displaying his easy personality, cocky attitude and adroit self-possession nicely. With a stronger bill ahead of him he'd be very big.

Biz was sad at opener, but looked like better trade for later in the week. *Elie.*

Capitol, Wash.

Washington, Oct. 6.

Bill Johnson, Billy Wells & 4 Fays, O'Donnell & Blair, Ulaine Malloy; "Searching Wind" (Par).

This week's Capitol show is definitely on the anemic side being, act by act, a cut below most of its predecessors.

Bill Johnson, baritone headliner, does the best job on bill with "To Each His Own" and some jazzed up opera but the act is strictly routine. For an encore he does "The Way You Look Tonight."

Billy Wells and the Four Fays—a three-girl, two-man team—is a novelty melange of acrobatic dancing which is neatly costumed but somehow falls short of clicking. Best numbers are a comedy clown dance and a boxing dance between a gal and lad which has possibilities.

The show's comedy rests on Charles O'Donnell, of O'Donnell and Blair, who, in turn, passes it on to such trick props as an oversized saxophone which gives out balloons and beer, a collapsible piano chair, and a trick piano with a built-in stooge who shoots pistols, pops out fists, etc.

Opener is Ulaine Malloy, well-built, attractive blond acrobat. She works with high rings and trapeze and, although the act is not sensational, it is a nice looking number to tee off a bill. *Lowe.*

Empire, London

London, Oct. 1.

The Great Lyle & Co., Hal Stone, assisted by Nina Kaye; Arthur Worsley, Vic & Joe Crastonian, Fred & Sally Hartnell.

This is a cosy suburban house, meticulously clean, with even front of house assistant manager attired in dress clothes. Clientele is regular, every week, with usherettes giving out with a "Good evening" to the customers on arrival, and a "Good night" on departure.

One of the few suburban houses left, which still adheres to its vaude policy, and pays off well.

Bill, this week, is headed by Cecil Lyle, magico, who has added the title of "Great" to his billing. Novelty of program is the inclusion of two yank acts, Hal Stone and Fred and Sally Hartnell.

Latter open show with fast acro steps, including some nifty Russian dancing, with plenty leaps by male partner and rhythmic taps by femme make effective opener. Vic and Joe Crastonian, musical twosome, follows with male partner attempting plenty corny comedy. However, as instrumentalists they are okay. Finish with bag pipes and drums, complete with Scottish regalia, was well liked. Arthur Worsley, ventro with usual precocious dummy, extracts plenty laughs with fair line of gab.

The Great Lyle is strictly a war product. Before the war he was one of many of his kind. But with no opposition, and also having had the sense to acquire the best of others brains, he has built up into a headliner. Some of his standards are the late Horace Golden's "Sawing a Woman in Half;" Arnold DeBiere's Egg and Bag trick, and David Devant's Picture illusion. He is on first half, and takes up some of the second half, with best trick in that portion of program being Amac's Three Card Trick, or Find the Lady. Lyle lacks showmanship evidenced by the Great Dante, and such like personalities. And with the gates now open, should encounter plenty opposition.

A woman papertearer is certainly something of a novelty. Terina is the only one of her kind in England and does a fine job, which is helped by pleasing personality. Her finishing trick, building a big ladder out of paper, is her topper.

Hal Stone, back here after seven years, clicks with his wise cracks. Is now supported by Nina Kaye, instead of Tishie Lee. Former is good looker and handles her lines well. His finishing trombone solo is a worthy climax.

First house was practically 80% billed. Averages $8,000 per week, which is good going. *Rege.*

Million Dollar, L. A.

Los Angeles, Oct. 5.

Lionel Hampton Orch (20) with Milton Buckner, Arnet Cobb, Charles Harris, Wini Brown, Madeline Green; Red & Curley, Otto Eason; "Traffic in Crime" (Rep).

There'll be an upswing in grosses at the Million Dollar this week with Lionel Hampton and his orch on stage. Band is offering solid hour's show five-times-daily to pull rhythm fans in. It's a top-notch aggregation for musical entertainment, proving to be one of the best show bands to play film-vaude house dates.

Hampton and orch gets off to a fast start with "Slide, Hamp, Slide," featuring leader on drums. Next out is mild vocal rendition of "To Each His Own" by Madeline Green. Best part of piece is backing by orchestra voices for added production touch. Faring better on vocals is Wini Brown on "Fun in the Morning." Show then gets Otto Eason and his taps on roller skates out of the way to make room for very solid musical portion.

Highspot is "Hamp's Boogie Woogie," featuring Milton Buckner, short, rotund pianist and Hampton on drums. Piece spotlights solo passages by sidemen and is heavy on bass beat to make for good listening. Charles Harris' trumpet work shines in presentation. Hampton is next up with five-minute workout on a vibraphone medley and then encores for seven minutes with "Sunny Side of the Street," both packed with Hampton's standout rhythm beat.

Hamptones (piano, bass, clarinet, sax, trumpet, drums and vibraphone) continue driving rhythm on several special selections which make way for 12 minutes of Hampton's specialty, "Flying Home." Orch couldn't get off after the "Home" number so brought curtain down with encore on "Heh-Baba-Rebop."

Added act on bill is clever footwork and gags of Red and Curley. Boys are smooth professionals who know their way around a hot tap or a polished bit of dialog.

Hampton is on stage at all times, working hard with showmanly touches to give ticket-buyers plenty of what they came to hear and see. *Brog.*

State, N. Y.

Cozy Cole & Co. (7); Bob Graham, Canfield Smith, The Colstons (2), The Elgins (4); "Holiday in Mexico" (M-G).

Backing up a pic that runs well over two hours, vaude layout at the Loew's State this week is short but punchy with each of the five acts doing a standout stint. House orch under the baton of Louis Basil, now in his second week, continues to set an excellent standard and Basil's emceeing of the show from a mike in the pit ties the works into a neat package.

In opening spot, the four Elgins, three men and gal, warm up the house with a nifty juggling routine. Working with a collection of straw-hats and ten pins, group handle the objects with unusual precision timing, tossing them around a circle at terrific speed. In the deuce, Bob Graham (New Acts) who's been heard on the screen and radio, scores with his sock crooning and boyish manner.

Ballroomology burlesque bit is neatly handled by the Colstons. Duo's clowning is familiar stuff with eccentric torso movements, face-slapping, and red flannel tights under the femme's gown used as the yak-getting devices. In the next-to-closing slot, Canfield Smith's ventriloquist act completely wins the aud via some clever patter and adroit manipulation of the dummy. Smith climaxes his routines with a perfect illusion of the puppet singing "Road to Mandalay," and earns solid palming.

In a flashy windup, Cozy Cole's colored troupe of drum dancers, assisted by June Hawkins' warbling, stage a miniature review. Act opens with spotlight centered on Cole's wild beating of the traps and Hawkins' off-stage primitive chanting. Dance group of three men and two girls slide in from the wings with eye-filling costumes and do an effective drum ballet. Hawkins also thrushes "Summertime" and "Sly Mongoose," a Calypso tune that she sells with a sexy style. Act closes with another drum and dance number by the full company. *Herm.*

Olympia, Miami

Miami, Oct. 4.

Milton Douglas, Paul Duke, Yeary Bros. (4), Whitson Bros. (2), Bernard & Love, Les Rhode House Orch (13); "The Searching Wind" (Par).

Though lacking any marquee lure, current package plays well enough to add up to a satisfactory hour's vaude.

Milton Douglas turns in neat job of emceeing and in own spot gets over in satisfying fashion with his mixture of old and new gags. Guy's easy delivery and know-how adds to laugh-getting abilities.

Ciggie manipulator Paul Duke works smoothly to get over those standard pickups from out of air, topping with the corn silk stunt. Finales for solid response with blade chewing bit.

Risley artistry combined with comedy earns Whitson brothers healthy palm-whacking. Handle the pedal acroantics with seemingly little effort to effect aura of accomplishing difficult feats with ease.

Fairish musical quartet (bass, violin, guitar and banjo), the Yeary brothers get by with their harmonies. Though a bit heavy on the strings, they leave the comedy usual to this type act to one lad and concentrate on music-making.

Working their second pro engagement Love and Bernard, nice-looking pair of youngsters show potentialities, though routines at present need working over. Essay straight and ballet-taps which show ambitious ideas. Teeoff proceedings in fair manner and with more experience should be okay for the better vaude houses.

Les Rhode and house orch do okay backing up show. Biz good when caught. *Lary.*

Adams, Newark

Newark, Oct. 3.

Buddy Rich Orch (16), with Bitsy Mullins, George Berg, Lynn Warren; Slam Stewart Trio; Jack Durant, Bros. Burns & Evelyn; "Hot Cargo" (Par).

The new season finally has been ushered into the Adams on the violent beat of Buddy Rich's drums. The bill of fare is much like last year's provender, signalizing no change in policy or audience reception.

Rich, certainly a ranker with Gene Krupa and Dave Tough as a beater of animal hides, dupes the success he scored in his appearance here last season. His paradiddle technique rates tops with the kiddies who jive around this joint and he seems able to whip up a fine fury. Outstanding is "Quiet Riot," banged out in a welter of stinging crossbeats and triple rhythms. "Nellie's Nightmare" and "Ritual Dance" ring changes in the same metier. "Best Man" finds Rich as vocalist of a subdued and modest sort. He shines as emcee, although not quite equal to the demands of answering the numerous audience jesters. The band per se is not of the best but Rich definitely is.

Lynn Warren, vocalist subbing for Dorothy Reid, adds little to the band's chore. Singing slightly off pitch and in an evening frock that emphasizes avoirdupois, she yodels "Blue Heaven" and "To Each His Own" with less than boff reaction.

Slam Stewart, only bass fiddler who sings to his own C clef grunts, appears in a turn characterized by speed and neat delivery. The Stewart arrangements are nifty, the performance something ultra and it doesn't seem to matter that the tunes are mostly bits and snatches of other pieces. One, with an Asiatic background, somehow reprises "My Man" several times. Played fairly straight is "Sunny Side of the Street." The crowd reaction is ecstatic.

Jack Durant is typically youthful and elastic in his somewhat scrambled turn. A melange of jokes, Gable impersonation, acrobatics and songs, the routine probably was improvised to try to meet the crazy reaction of the hecklers down front. Performers heading for this spot should whet their best insults and have them right to hand. They'll need 'em. *Bran.*

Gayety, Montreal

Montreal, Oct. 7.

Rex Weber, Ray Rogers, Harry Holly & Co. (2), 2 Jacks, Jesse James, George Dunn, Bert King, Scarlett Kelly, Line (12), Len Howard Orch (11).

Acts in current Gayety parlay vary from sock to poor, but generally layout gets nice response from payees. Rex Weber gets clicko reception with a ventro routine (sans dummy) and smooth pipes are used to good advantage in selling the songs. "Brother Can You Spare a Dime?", sung with plenty of schmaltz gets hefty mitting.

Ray Rogers zany xylophoning hits the jackpot. Lad creates hellzapopin atmosphere by losing hammers, kidding the band, and generally mixing himself up. Video announcer bit gets results but he doesn't need it. Two Jacks get hefty mitting for a smooth perch act and Harry Holly's impressions go over especially well with the mask angle as a switch on regular impressionists. Holly could use better routining and should do more singing, since he's got good pipes.

Jesse James, who does a whistling and tapping stint on crutches, is the showstopper. Lad has a nice selling personality.

George Dunn, announced as "another Will Rogers" is anything but. Drawl gagging doesn't register and rope tricks are only fair. Bert King, doing a "blind date" stint is the m.c. and though he tries, he hasn't got the material to roundup the show. Gets lost in talk. Own spot gets yocks but the stint lacks originality and laughs were garnered on basis of payees up on stage being laughed at.

Stripper Scarlett Kelly works on the bombshell style but clicks. Line and settings getting better. Len Howard's orch cuts the show nicely. Biz okay. *Laza.*

National, L'ville

Louisville, Oct. 5.

Bob Eberly, Martin Bros., Perry Frank & Janice; Leon Fields; "The Outlaw" (UA).

After many weeks of off-brand screen fare, National comes up this stanza with return of "Outlaw," and is cashing in on the big exploitation which the Western has received. Pic is teamed with a vaude bill headed by Bob Eberly, erstwhile Jimmie Dorsey vocalist.

Perry Franks and Janice, standard dance turn, open. Pair make nice appearance, and work smoothly both in duo and in single tap specialties. Get nice response.

Pair of clever puppeteers are the Martin brothers. Lads manipulate the strings on a darkened stage, clad in black trousers and shirt. Their puppets do the usual dancing, breakaway skeletons, and catch big hand with a stint by one of the puppets at a miniature piano, while another simulates a hot trumpet player.

Leon Fields intros the acts, and chats with the customers in his own spot. Guy apparently has been working before GI audiences, but civilians found his material on the weak side. His stuff doesn't seem to jell, and most of it has been done innumerable times by emcees, and better. Fair applause.

Eberly has a nice repertoire of pops which he has no trouble in selling. While his styling is on the slow side, it would seem that local pit crew is a little thin in instrumentation to give his songs the expected full background. Gets over well with the audience, however, with his baritoning of "Surrender," "Five Minutes More," "To Each His Own" and as a concession to the older patrons "Tangerine," one of Eberly's favorite tunes. They liked him a lot. Biz very good. *Hold.*

Mayo to Meg 'Valentino'

Hollywood, Oct. 8.

Archie Mayo will direct "The Life of Rudolph Valentino," next picture on Edward Small's production program.

Picture goes into work in January. Meanwhile, Small is testing several candidates for the Valentino role.

Apollo, N. Y.

International Sweethearts of Rhythm (17), with Vi Burnside, Tiny Davis, Mildred McIver, Corline Reed; Beth & Martin, Tim Moore & Vivian Harris, Brown Dots (4), Crackerjacks (5); "Traffic in Crime" (Rep).

Apollo's bill this week levels off somewhat below previous efforts, strong in neither marquee draw nor entertainment values.

As usual, Sweethearts of Rhythm band opens bill with original "Don't Git It Twisted," a jumper. Mildred McIver displays fine piping in "To Each His Own." Orch, with 7 brass, 5 reed, 5 rhythm, could stand tightening.

Beth and Martin do a straight unspectacular tap stint that is lifted from the one-to-fill category. No routining or salesmanship.

Sweethearts come back in another jump tune and then break out their best performer in Vi Burnside, tenor sax, in "Body and Soul." Gal gets a good loose reed tone and has nice ideas, but should steer clear of the crowd-pleasing gymnastic fingering. Two drummers, Jean Lutey and Pauline Bradley are spotted with something called "Drum Fantasy."

Weekly blackout is provided by Tim Moore and Vivian Blaine and is pretty bad, with both fluffing lines and repeating unfunny cracks.

Corline Reed comes out of sax section to chirp "Night and Day" on good contralto voice, although stanza would have been better if shrill chorus effects from the rest of the band had been omitted. Entire group should stick more to music and do fewer circus stunts like head-bowing and horn-swinging which do nothing but distract from soloists' work. Tiny Davis is band's comic, singing "Tiny Boogie" and trumpeting up and down the stage for good laughs.

Next-to-closing, Deek Watson's Brown Dots are another sepia quartet with guitar accompaniment. Serve up "Route 66," "Surrender," with tenor solo, and "Satch'mo' Baby" in quick succession. Watson is inclined to upstage too much. Quartet closes with "Just in Case You Change Your Mind." Nice polish, but not much different from several others with the same routine.

Five Crackerjacks are a comedy-acro group. Come out dressed as ancient GAR vets, with one in femme garb and go through every w.k. stunt in the aoro trade, but all for fair returns. Flash closer. *Tomm.*

David Blum

Continued from page 2

because we haven't had the experience. End result would be that we'd have neither good entertainment nor good propaganda. It's part of the luxury of freedom that our films should not contain propaganda."

Russian films in most countries overseas are treated much the same as they are here, Blum declared. General public shies away from them, since they're not entertaining.

Purpose of Blum's trip was to explore the publicity setup in Europe, taking over the new ideas developed in this country during the war in order to bring the European program up to date. He declined, however, to talk about his findings, considering them strictly trade secrets. "It cost Metro several thousand dollars to send me overseas," he said, "and I don't want to give out my information free to other companies."

Exploitation campaigns in Europe are usually more primitive than in this country, he said, but declared that he learned several stunts in Europe that would be a credit to the U. S. European exhibs are stymied by an acute shortage of materials that prevents them from making up accessories. Despite the tremendous business being done by American pictures showmanship is still necessary since it's always possible to break an existing record.

English and French pix presently look to offer American product the most competition abroad, and with renewed production in both countries, Hollywood must watch its step, Blum said. He scotched reports of severe antagonism by French producers against the recently concluded Leon Blum pact, declaring that the French realize the self-policing gesture instituted by American distribs is a worthwhile one.

Italy, he said, is running true to form as a good market for U. S. pix. Italian production is returning slowly to its pre-war level. Greece, with its political trouble and acute malnutrition among the people, offers only a fair market.

Hypoed Grind Hours Provide Lush Grosses, Also 'Hotel' for Homeless; More Gripes Vs. % Deals, Checkers

By Hayden Talbot

Kansas City, Oct. 8.

Thoughtful men—exhibs and distribs alike—keep on pressing the soft pedal as regards the industry's tomorrow, the only difference of opinion being as to how soon the end of the past five years' lush period will come. Those interviewed stress the inevitability of Newton's law of gravity: what goes up must come down.

Thus far everywhere it's been and continues to be a sellers' market. Not only in the film biz. All along the line—from luxury items to almost non-existent soapflakes in Woolworth's. For your travelling reporter nowhere is this more evident than in the hotel situation. However acute the housing shortage may be, it has nothing on the SRO conditions prevailing in this country's hostelries. No vacancies signs in big cities and along the roadside in rural districts have been up so long they're beginning to look weatherbeaten.

Cars Outnumber Homes

Envious English and European readers of American pubs used to marvel at the Yank transportation standard of two cars in every garage. Today it seems to this mugg you can change "cars" for families and come nearer the truth.

And don't think this hasn't a bearing on show biz. It has a definite connection with the record-breaking grosses still being rolled up almost everywhere. One way these unprecedented takes are being made possible is the lengthening of grind hours from the normal 12 to 19. "Open All Night" banners are appearing on increasing numbers of marquees as your roving reporter's trek takes him into the heart of the midwest.

Generally, exhibs make no bones about it. Admissions sold after 11 o'clock at night have nothing to do with the current pic. Main consideration in the minds of those patrons is whether the house is warm and the seats comfortable. It would be difficult to estimate the total of roomless guys who are presently grabbing themselves a night's sleep for 65c or less.

But this facet of current lushness in the pic biz is stressed only by the few. Generally the indie exhibs are full of their woes, and so busy giving voice to them they have no time to figure what to do with their swollen profits.

But let the men concerned speak for themselves. Topping the batting order this week is B. J. (Bennie) Berger, president of North Central Allied and astute operator of a chain of 33 indie houses in Minnesota, leased to Paramount. Says Berger in his office in Minneapolis:

"Divorcement is the only possible solution of the present impossible situation. The existing hectic state of affairs must come to an end. Producers must treat exhibitors as all other manufacturers treat their retail customers. Without complete and friendly cooperation between factory and store manufacturer and retailer both would go out of business. The makers of the product we exhibitors sell to the public must be made to realize it is our salesmanship which keeps their studios working.

All Checkers Humiliate Exhibs, Create Distrust

"As for percentage terms, all percentage pictures must be cut out. There are plenty of reasons for this, but one ought to be enough. It is the humiliating effect on the small exhibitor of having his patrons see a checker on the job. The psychological effect on those patrons is very bad. Maybe they've known this exhibitor 20-30 years. They've liked him, trusted him. But what's this they see? A checker. What can it mean, if it doesn't mean the people he is doing business with don't trust him? And if this is so, maybe he isn't to be trusted.

"All the seemingly unanswerable arguments of distributors who seek to perpetuate this sorry business cannot get over the solid fact of the damage done the small town exhibitor's standing in the community by this open distrust on the part of his suppliers.

"We have the biggest number of independent exhibitors allied with us of any similar organization in the country, but no local combine can do what has to be done. We realize this, but we also see the fast approaching day when our outfit and others like ours throughout the country will fuse into one national organization. Stupidly the distributors are getting so tough they are driving exhibitors everywhere into a state of mind where united action is at last becoming possible. There is no question in my mind we shall all get together and compel the producers and distributors to treat us decently. They've got to cut out this attitude of suspicion, and conduct business on the same lines as other businesses are conducted.

"When a crooked exhibitor is caught let them stop doing business with him. That's all. But treat the rest of us as we deserve to be treated—as honest men. Percentage pictures—and what they imply—have got to go."

K.C.'s Lively Row

Kansas City's film row is a dynamo. Nowhere thus far scrutinized have distribs and exhibs been more full of pep and aliveness than the key men and indies. A. L. Adler, Metro manager, observes.

"According to the 1940 census Kansas City had 399,000 population. Today there are in the metropolitan area of KC 814,000 people. And business done in the past five years would indicate they are all moviegoers. Business has been and still is not only good; it is unbelievable.

"I have to disagree with the beefer in Indianapolis who told you how stupid producers and distributors are not to stifle the 16m operators. He calls it unfair competition. Since when was it unfair to let people have entertainment in extremely remote regions? With people as amusement hungry as they are today I find it hard to be patient with moaners who anticipate disaster out of added opposition. If it isn't 16m it's midget auto racing which is going to empty movie houses. To such dismal wailers I say there's room for every kind of attraction—outdoors and in.

"As an example of what I mean, take 'Caesar and Cleopatra.' A year ago American exhibitors didn't have to figure on real competition from an English studio. Then along comes this Rank picture. No point in kidding ourselves. It did big in Kansas City. So at first glance you might draw the conclusion it must have hurt business at other houses. Fact is it did not. What it did do was to bring out of their homes people who ordinarily never go to the movies. A reasonable result to expect from this is an added awareness of movie entertainment on the part of several thousands of people who from now on will line up at the boxoffice when good Hollywood pictures are offered. Far from being hurt, exhibitors' will undoubtedly gain by this new form of opposition.

"It's too bad there should be so much misunderstanding about checkers. They are essentially an aid to efficiency. This talk about humiliating the exhibitor by what he claims is suspicion of him is nonsense. Business is not conducted like a tea party; fine feelings, supersensitiveness have to be disregarded. Naturally I cannot be specific, but from this checking system have come appalling revelations—even in our own houses. This admission should be quite enough to prove there is a justification for their use.

M-G Uses FBI Methods, Rules Out Local Checkers

"We have now gone so far as to put into operation methods copied from the FBI. One of the main points of Mr. Hoover's organization is its use of operatives in districts where they are unknown and to which they themselves are strangers. Not only does this tend to prevent their being sidetracked by personal considerations, but it makes it easier for them to cover up their identity and mission. So we keep our checkers always on the move. One week they're in Maine, the next they are in Pennsylvania, and so on. In this connection, referring back to the people who come to us first, even if they're only dreaming of opening a house, our checking system has uncovered the fact business can be terrific—both ways. It's the difference between 1945 and 1946. One week you can do capacity, the next week you can play to empty seats. If it weren't for our checkers we'd not have the figures to prove this, and we'd not be able to advise newcomers accordingly.

"So, while admittedly these are lush times, big profits and big losses can follow each other—and do. Distrust of the exhibitor has nothing whatever to do with our using checkers. There is, for instance, the theatre we've been checking for years—a little house I prefer not to name. Every time we check a week at this house the gross is considerably smaller than the average take in that house. If it happened once or twice you could account for it by unusually strong opposition, or inclement weather, but it has happened too often to be explained away in any such fashion. At any rate, the returns made by that house for unchecked weeks are always bigger than for any checked week."

Biz Not Tremendous

Says Home Strowig, owner of the Plaza and Lyric theatres in Abilene, Kans., and vice-president of KMTO:

"With the year almost three-quarters gone, I'd say business has been good, but not tremendous. Outdoor amusements have certainly cut in, taking a big toll, but I've heard no griping about new diversions. Generally business is not as good as it was during the war. In areas I'm in touch with I'd say it's off 15%. In one corner of my county there have been six cases of polio recently, but as yet no schools nor swimming pools have been closed. Most significant development of recent times has been the gap between good and bad weeks. You can play to time takes—and with a lemon you can take a nasty loss.

"As for bidding, we don't like it. We think producers should stick to their old customers. Moreover, we believe the decree, if it is enforced, can lead to a big overseating in many situations. I have no concrete alternative to put forward, but I am strongly in favor of allowing sound rules of business to be applied to our dealings with distributors. And, as in all lines of trade, the personal equation must figure as between distributor and exhibitor.

"It may interest exhibitors in other parts of the country to know I never play an A picture in a double bill. I play dual features in my B house, where my patrons prefer quantity to quality. But I have made it a set policy to let an A picture stand or fall on its own. And my patrons seem to see eye to eye with me in this respect. Luckier than some, I went into the war period with very good equipment. A year ago I was able to re-carpet my A house, using the best bits of the old carpeting for my B house. I plan to close my B house and remodel it as soon as I can.

"Extended runs in key city houses definitely create a shortage of product. It is these extended runs which account for the fact 'The Postman Rings Twice' has not played Kansas City yet, and therefore we can't get it. Citizens who come back to Abilene from visits to Chicago and other centers ask what is the matter with us, for being so slow about showing this picture. It's all wrong.

"I voice the opinion of many exhibitors when I say we have no objection to being checked, but we do object to the distributors hiring local checkers. In big cities it doesn't matter, but in small towns it does. Everybody gets to know your business. The checker may be somebody you've had trouble with. He may be a city official. In that case the first thing you know the municipality comes to know your take, and it gives them an idea to reach in and get some of your revenue.

"Without naming names—distributors hereabouts don't have to be told the town I mean—I can tell you of one community where the city council slapped a 5% tax on gross admission prices. Result of this was the 30,000 citizens of this town have now been four weeks without movies, the three theatres having closed their doors rather than submit to this gouging. The point is it would never have happened if the local checker hadn't tipped off the City Hall crowd to the big takes those three houses were gathering in.

"In the circumstances it's just as well there's no checking system on sales of popcorn. Shortage of butter and total lack of margarine haven't prevented houses in my part of the country from making big profits from sales of popcorn. A new vegetable oil seems to fill the bill satisfactorily. And these lush days parents who bring a couple of kids to see the picture buy four bags, whereas in the old days those same two kids would have to do a lot of coaxing to get one bag to divide between the pair of them. Maybe, though, I'm being unwise to mention this. I'd hate to think I'd given a pushoff to a popcorn tax."

(Next week: Omaha and Denver).

Md.-Va.-D.C. Indie Theatre Owner, Sidney Lust, Airs Some Gripes

Washington.

Editor, VARIETY:

With respect to the cross-country tour now being taken by Hayden Talbot on behalf of VARIETY, I think the peak has been reached insofar as top grosses are concerned and I doubt if there will be any pronounced improvement in business, especially in this territory, where many new houses are either under construction or planned for early building.

As far as neighborhoods are concerned, I would rather play some pictures extra days than give too short a run, but there is no advantage to us so long as exchanges won't cooperate on a price basis. I really believe that it would be advantageous, in the long run, for the distributor to get the extra playing time by making it possible through price cooperation with the exhibitor.

Exploitation Gripes: I would suggest that instead of spending all of the advertising and exploitation budgets on so-called "showcase" theatres, that some of the money be allocated to the better neighborhoods. Co-op ads would go a long way toward boosting grosses for all concerned, in addition to giving the distributor more playing time. I firmly believe (as was the case following the last war and following the 1929-34 depression) that the neighborhood theatre will be the real money-maker for the entire industry and that it would be smart showmanship on the part of the larger distributors to recognize that fact and put some of their extra advertising, publicity and exploitation money into boosting their real bread-and-butter business-getters — the neighborhood house. Certainly, window cards, circulars, etc., would be helpful, while consistent advertising support of neighborhood theatres as family entertainment headquarters would result in better films playing week stands, instead of two or three days. I want to mention, as well, that easy transportation (with easy access to parking space) will make most neighborhood houses become truly deluxe theatres,

Sidney Lust Theatres.
(Sidney Lust.)

New Merchandizing Idea in Candy Business Attune Munchy-Crunchy Grosses to Certain Types of Films

With candy sales in theatres having become an integral part of theatre revenue and of service to the customers, something new in the way of a special consulting service to teach exhibs and their house staffs how to get the most out of the munch-crunch product has been established by the National Merchandising Service Corp. Outfit is owned and operated by a couple of ex-theatre men who prefer to remain anonymous because of their present positions with one of the majors. Headquarters have been set up in Stamford, Conn.

Under its setup as vending consultants to theatre operators, National sells candy to exhibs on a percentage basis. Exhib pays only for the candy, getting all equipment on a loanout for free and also getting gratis the company's special sales ideas, on which special pains are taken to keep them abreast of the times. National deals only in popular, nationally-advertised brands, preferring to forego the more obscure brands in deference to family trade.

Many of the ideas gleaned by National execs from their years of showmanship have been grabbed up by their customers. Exhibs have latched on to the idea, for instance, that it's the total revenue that counts, so that rather than raising prices in these times of candy shortages, it's more important to stick to the 5c tag and thus sell more candy. National also advises exhibs on the types of pictures that are especially good for candy sales, shipping more sweets to a house when it has an action-type film booked and decreasing the shipments in deference to the "more intelligent" pix, such as "Song of Bernadette" and "Sister Kenny." Exhibs have also agreed that they do almost one-half of their candy biz on Saturdays and Sundays. Candy sales, consequently, are handled as a parallel operation to regular film business.

Stands are especially equipped with refrigerating units, which blow a stream of cold air across the candy to keep it from melting. New counters also feature cathode tubing, which provide the maximum of light with the minimum of heat. Innovations are only a sample of things to come, according to the National execs, who predict that manufacturers some day will turn out equipment especially equipped for theatre problems.

Good candy operation in any theatre can result in sales ranging from 2c-6c per person, depending on the type of picture and admission prices, National chiefs think. Pointing to the manner in which adults' shyness about buying candy has disappeared, they believe that customers today consider eating candy in theatres as much a part of going to a show as actually watching a picture.

OPA Angle

Lifting of OPA price restrictions on candy manufacturing last Wednesday (2) is expected to have telling effects on theatre candy sales.

Price increases are expected to be passed on to jobbers, who will undoubtedly pass them in turn to exhibs. Result will either be a boost in the price of candy items sold in theatres or the manufacture of a smaller bar that can still be sold for 5c.

It's reported that some exhibs may be forced to raise prices 1-2c per item. Such a move would mean that exhibs would be forced to deal with bothersome pennies. It would also render practically useless the machines presently in operation and equipped to handle only nickels or dimes.

M-G's Field Auditors (Checkers to You) To Continue as Set Up

Results of the decentralization of Metro's checking system have proved highly successful and the company will definitely continue the policy, according to a decision arrived at by M-G checking department toppers at a meet in Chicago last week.

Six checking supervisors, to whom checkers in each of six different territories throughout the country are to be responsible, huddled at the Chi meet with William G. Brenner, head of the department, and Metro assistant treasurer Charles K. Stern. Group discussed possible method of improving the system and means of working out more cooperation among themselves in such matters as straightening out any overlap of territories.

Company decided, incidentally, to ban the word "checker," with all employees doing that type of work henceforth to be known as "field auditors." Move is another in Metro's steps towards revamping the industry lexicon, since it recently instituted the term "reprints" as a tag for its newly-released old product, disdaining to call the oldies "reissues."

From Oct. 1 Issue Film Daily

"Undercurrent"

with Katharine Hepburn, Robert Taylor

M-G-M 116 Mins.

SET OUT THE ROPES TO HOLD THE LINES THAT WILL FORM FOR THIS SPLENDID DRAMATIC OFFERING.

All the superlatives and very probably a batch of new ones will be called upon to give praise to "Undercurrent." In a season that started in a whirl of lightness and color "Undercurrent" arrives to stir profoundly and provide an emotional impact seldom encountered in the artificiality of the film medium.

Katherine Hepburn has a role that lines her up for unquestioned leadership in her chosen line of endeavor and when the conclusion rolls past, the viewer will be limp, exhausted, stirred. "Undercurrent" for exhibitor and patron is one of those all too rare events.

From the outset a scheme of suspense is created in the direction of Vincente Minelli that moves and builds to quite unbearable heights and there is a fairly hair-raising scene most certainly not for the impressionable and thin-skinned.

As the story is the thing and as each new role enhances a player's estimation and adds to stature of indicated potentialities so will this film set laurels for Robert Taylor, Robert Mitchum and the supporting cast that includes Edmund Gwenn, Marjorie Main, Jayne Meadows, Clinton Sundberg and Dan Tobin.

The story is a beautiful example of screen writing; intelligent, warm, inventive and given the limit in interpretation. Edward Chodorov has done handsomely and creditably by Thelma Strabel's original. On the music side a Brahms piano concerto tinges, emphasizes, heightens and sets off the dramatic content and in this respect, for his taste and contribution to the whole, Herbert Stothart rates special consideration in the distribution of laudatory remarks.

Miss Hepburn is a young girl swept off her feet by a rapid marriage to Taylor, a rich, renowned manufacturer, and set down amid the glamor of capital society and the country life of aristrocratic Virginia. And as marital life settles upon her she becomes aware of something not entirely right in her husband's action. His brother is relegated to chance remarks, abrupt dismissal. He speaks little of his family.

"Excuse it please! This is where the reviewer gave away the terrific ending. We cut it out so that you could enjoy the thrilling surprises for yourself!"

This is one of the best.

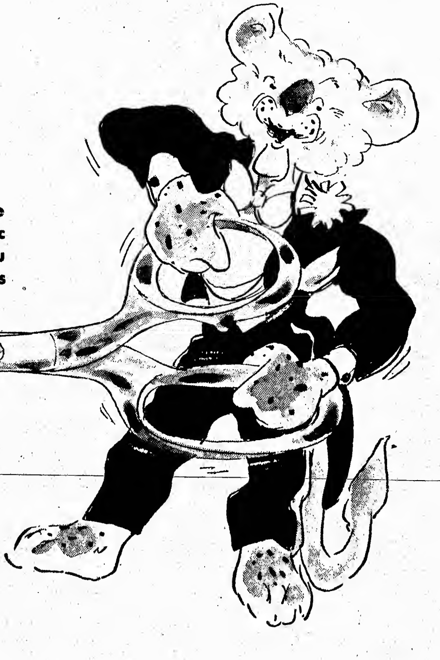
CAST: Katharine Hepburn, Robert Taylor, Robert Mitchum, Edmund Gwenn, Marjorie Main, Jayne Meadows, Clinton Sundberg, Dan Tobin, Kathryn Card, Leigh Whioper, Charles Trowbridge, James Westerfield, Bill McLain.

CREDITS: Producer, Pandro S. Berman; Director, Vincente Minelli; Screenplay by Edward Chodorov from an original story by Thelma Strabe; Cameraman, Karl Freund; Film Editor, Ferris Webster; Sound, Douglas Sheare; Art Director, Cedric Gibbons; Set decorations, Edwin B. Willis, Jack D. Moore.

DIRECTION, Superb. PHOTOGRAPHY, Excellent.

YOU'LL SEE WHY LEO CUT UP THIS WONDERFUL FILM DAILY REVIEW ON M-G-M's "UNDERCURRENT!"

P.S. More wonderful reviews in all trade papers!



Inside Stuff—Pictures

New York Daily Worker over-enthusiastically reported a couple weeks ago that Columbia had purchased world rights to the Soviet filmusical, "They Met in Moscow." Col was negotiating for the rights, it has been learned, but the deal was never consummated. Picture was the biggest grossing Russian production ever released in this country, according to Artkino, Soviet distribution agency here. It played the Victoria theatre on Broadway in June, 1944.

According to the Worker, Columbia planned to remake "Moscow" with a Texas plain locale and Rita Hayworth starred. Yarn is about a love affair between a dashing sheepherder of Daghestan and a lovely swineherder of Vologda. The Worker termed it "the 'Oklahoma!' of Soviet musicals." VARIETY (*Wear*) in its review, said: "It is one of the better efforts from the Russe studios, with musical score and warbling standout."

There have been two Hollywood remakes of Soviet pictures. One was "Girl From Leningrad," which was retitled "Three Russian Girls," and made by Gregor Rabinowich with Anna Sten starred for United Artists release in 1943. The other was "Sahara," starring Humphrey Bogart and produced by Warner Bros., which was a remake of "The 13."

Number of companies have recently talked about remaking another Soviet film, "Adventure in Bokhara," but no deal has been set as yet.

Contrary to general impression, Commissioner of Internal Revenue Joseph D. Nunan, Jr., has made no final decision on Al Jolson's plea for the bracketing of his share of the profits on "The Jolson Story" in the capital gains column rather than charging it up as personal income. Jolson, who's already had two tet-a-tetes with Nunan, took a third Washington trip over the weekend to chew the question over once again.

His argument, a novel one for the T-men to mull, is that he is now over 60 with his active earning days behind him. In selling the story of his life to Columbia on a profit-sharing basis (50%), he had sold property in the same sense that a factory is sold, according to the Jolson pitch. Singer says that once that income ends there won't be much more and that the 80% or thereabouts tax bite leaves only 20% for his life. Incidentally, Jolson's lot would have probably been lighter had he incorporated his life before turning it over to Columbia.

Change made last week by Samuel Goldwyn in the title of his new Danny Kaye starrer was the result of findings of Audience Research Institute. Goldwyn switched the tag from "The Secret Life of Walter Mitty" to "I Wake Up Dreaming." Original label was that of the New Yorker short story by James Thurber on which the film is based. ARI pollsters discovered, however, that it meant practically nothing to the average filmgoer and the new title had considerably more b.o. pulling power.

Daniel Dare, producer of "Variety Girl" at Paramount, is adopting a different way to introduce the musical film to the screen public. Instead of the customary title, the figure of a circus barker will appear on the screen, talking directly to the audience and introducing the members of the cast.

Move to Dismiss SCA Crossclaims Sets Back Scophony Settlement

With the Scophony anti-trust case already bogged down in a quagmire, prospects for an early settlement of the legal suit became more remote Monday (7) as Paramount, Television Productions (a Par subsidiary) and General Precision Equipment Corp., all defendants, served notice for a motion to dismiss the crossclaims for damages filed against them by defendants Scophony Corp. of America and Arthur Levey, SCA prexy.

New move, according to Government attorneys working on the case, indicates a new cleavage between the defendants. Prospects for an immediate settlement of the suit were based on predictions that it would wind up in a consent decree. Latter looks doubtful now, since the defendants have indicated they cannot get together.

Notice was filed on Joseph Ollier, attorney for Levey and SCA; E. F. Blair, attorney for Scophony, Ltd., of England, and Joseph B. Marker, Government attorney handling the case for the N. Y. division of the anti-trust department. Papers gave six reasons for motion, which is returnable Nov. 19, claiming the court has no jurisdiction over the subject matter, and also that the crossclaims fail to allege damages susceptible of proof. Latter was one of the chief stumbling blocks in the recent Jackson Park case in Chicago.

In filing the notice, the defendants indicated they thought the crossclaims should be dismissed on the grounds that, if the Government were forced to handle them along with the suit, it might impede the trial. Some say that if SCA and Levey were granted the damages asked for in the crosselaims it might indicate that the Government would win its suit, since it would reportedly show that Par, TP and General Precision are guilty of the charges filed against them by the anti-trust department.

M-G Uses New Zealand Pic for 'Dolphin St.'

Hollywood, Oct. 8.

Metro has borrowed the New Zealand documentary film, "One Hundred Crowded Years," from the N. Z. government as an aid in filming "Green Dolphin Street."

Documentary includes scenes showing the development of Wellington, the seaport which forms the background for the story, to be produced by Carey Wilson, with Victor Saville directing.

Goldwyn-DOS

Continued from page 6

organization in prospect. Meanwhile, the Selznick staff has outstripped Goldwyn's in size and promises to continue to enlarge more rapidly than Goldwyn's. However, while all of the Goldwyn staff is permanent, some of the Selznickites are being hired only to push the forthcoming "Duel in the Sun."

Selznick's Team

On the sales side, the Selznick squad lines up under distribution chief Neil Agnew, with Kusell as general sales manager. Western division, headquartering in Los Angeles, is operated by John Howard, assisted by Andy Maller. Midwest division, working out of Chicago, is in charge of Sam Horowitz. An aide to him is about to be named. New England and Canada division, headquartered in Boston, is topped by Tom Duane, appointed just two weeks ago. Search is now on for division manager for the south and the cast. In the international field, Selznick is repped by William Erbb in England and Manny Reiner in Latin America.

Goldwyn's sales organization operates under James Mulvey, with Sachson as general sales manager. He's aided by Al Suchman in the east, Sol Krugman in the middle Atlantic territory, and Ben Fish, Goldwyn's brother, in the west. In the foreign field, Alfred Crown heads the organization, with Alfredo Murzetta operating out of Buenos Aires, Isidro Rosenfeld in Santiago, and Arthur Dent in England.

Selznick's advertising-publicity force is headed by Paul MacNamara on the Coast and Sid Alexander in New York. Publicity staff in New York is topped by Joe Roberts, who is aided by Herb Berg and Fred Eidelsberg. Exploitation is bossed by Ted Baldwin, with Jim Eastman and George Bernstein working under him. In the field there's Claude Morris and Ben Babb in Texas, Eugene Murphy in California, Ted Tod in the midwest, Jerry Pickman in New England, and Al Gorson in New York and the middle Atlantic states.

Goldwyn flack and advertising departments are chiefed by Lynn Farnol in New York and Bill Hebert at the studio. Publicity head is Ben Washer, assisted by Llewelyn Miller on magazines and Shirley Strickler on fan mags and fashions. Bill Ruder handles exploitation. Entire staff works out of New York and does much traveling. There's considerably more dependence by Goldwyn on the RKO organization for routine publicity than by Selznick on the UA staff.

Internationally, Goldwyn has David Golding permanently stationed in England to handle publicity and expects shortly to name a p.a. in Paris.

Picture Grosses

Continued from page 18

CINCINNATI

over for fourth downtown stanza. Dandy $6,000. Last week, "She Wrote Book" (U) and "Dead of Night" (U), $5,000.

Palace (RKO) (2,600; 50-70). — "Killers" (U). Hefty $17,000. Slick advance campaign included tiein with Cincy Post on Lena The Hyena cartoon contest, fetching 15,000 entries, displays of which in Palace windows stopped foot traffic and caused cops to ask for jerking. Last week, "If I'm Lucky" (20th), all right $14,500.

Shubert (RKO) (2,100; 50-70) — "Cloak and Dagger" (WB) (m.o.). No complaint at $5,000. Last week, "Claudia and David" (20th) (m.o.), $4,000.

'Cloak' Great $26,500 In 3 Denver Spots

Denver, Oct. 8.

"Cloak and Dagger" looks the easy outstanding grosser, playing in three spots. Elsewhere the city is mainly holdover. Cold weather will help biz this session.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74) — "Time of Lives" (U) and "Wild Beauty" (U), after week at Denver, Webber. Good $5,000. Last week, "Cleopatra" (UA) (m.o.), big $6,000.

Denham (Cockrill) (1,750; 35-74)—"O.S.S." (Par) (2d wk). Solid $11,000. Last week, big $15,500.

Denver (Fox) (2,525; 35-74) — "Cloak and Dagger" (WB) and "Great to Be Young" (Col), day-date with Esquire, Webber. Fine $18,000. Last week, "Time of Lives" (U) and "Wild Beauty" (U), also Webber, fine $17,000.

Esquire (Fox) (742; 35-74)—"Cloak and Dagger" (WB) and "Great to Be Young" (Col), also with Denver, Webber. Trim $4,000. Last week, "If I'm Lucky" (20th) and "Flight to Nowhere" (SG), also Paramount, good $3,000.

Orpheum (RKO) (2,600; 35-74) — "Kid From Brooklyn" (RKO) and "Falcon's Alibi" (RKO) (2d wk). Good $11,500. Last week, smash $21,500.

Paramount (Fox) (2,200; 35-74)—"The Runaround" (U) and ("Wrote the Book" (U). Fine $12,000. Last week, "If I'm Lucky" (20th) and "Flight to Nowhere" (SG), $11,000.

Rialto (Fox) (878; 35-74) — "Cleopatra" (UA), after week at Denver, Esquire, Webber, Aladdin, and "Below Deadline" (Mono). Good $4,500. Last week, "Canyon Passage" (U) and "Slightly Scandalous" (U) (m.o.), big $6,000.

Webber (Fox) (750; 35-74) — "Cloak Dagger" (WB) and "Great to Be Young" (Col), also Esquire, Webber. Big $4,500. Last week, "Time of Lives" (U) and "Wild Beauty" (U), big $4,000.

'Music' Sweet $23,000, L'ville; 'Bess' Big 21G

Louisville, Oct. 8.

New product at only two houses, the big seaters Rialto and State, is responsible for the strong biz this session. "Make Mine Music" at the Rialto is the topper, with "Gallant Bess" at the State in second spot not far behind. "Outlaw" is pulling them in at the National with vaude on the stage.

Estimates for This Week

Brown (4th Ave.-Loew's) (1,000; 40-60)—"Claudia and David" (20th) and "Deadline for Murder" (20th) (m.o.). Fair $4,000. Last week, "O.S.S." (Par) and "Hot Cargo" (Par) (m.o.), $4,500.

Kentucky (Switow) (1,200; 30-40) —"Easy to Wed" (M-G) and "Hearts Growing Up" (Par). Husky $3,500. Last week, "Smoky" (20th) and "Well Groomed Bride" (Par), $3,400.

Mary Anderson (People's) (1,100; 40-60)—"Big Sleep" (WB) (2d wk). Still stout at $8,000, after initial week's socko $12,000.

National (Standard) (2,400; 60-80) —"Outlaw" (UA) and vaude headed by Bob Eberly. This week the film is pulling 'em in. Big $15,000. Last week, "Phantom Thief" (Col) and Benny Carter orch, others, mild $11,000.

Rialto (Fourth Avenue) (3,400; 40-60)—"Make Mine Music" (RKO). Smash $23,000. Last week, "Claudia David" (20th) and "Deadline for Murder" (20th), neat $14,000.

State (Loew's) (3,300; 40-60) — "Gallant Bess" (M-G) and "Faithful in Fashion" (M-G). Strong $21,000. Last week, "Angel on Shoulder" (UA) and "Little Iodine" (UA), mild $12,000.

Strand (Fourth Avenue) (1,400; 40-60) — "Rebecca" (UA) (reissue). Fair $5,000. Last week, "Partners in Time" (RKO) and "Truth About Murder" (RKO), good $6,000.

Legal Strategy of Little 3: They're Unwittingly Tied In With Majors

Tim Holt's RKO Series

Hollywood, Oct. 8.

RKO assigned Tim Holt to star in a new series of old Zane Grey westerns, to be filmed on location at Lone Pine.

Herman Schlom will produce, under Sid Rogell's supervision, with Lew Landers as director.

Dennis F. O'Brien, Vet Showbiz Atty, Dies at 70

Dennis Francis O'Brien, 70, w.k. theatrical attorney and senior member of the N. Y. law firm of O'Brien, Driscoll & Raftery, died after a long illness at his home in Yonkers, N. Y., last Wednesday (2). After a requiem mass in St. Denis R. C. church, Yonkers, on Saturday (5) burial was in the Gate of Heaven Cemetery, Hawthorne, N. Y.

Many show business prominents were among the mourners that crowded the church. Honorary pallbearers were John P. O'Brien, former mayor of New York; Irving Berlin, Frank Xavier, Arthur F. Driscoll, Edward C. Raftery, T. Newman Lawler, Gene Buck, Harry Farrell, Dr. John E. Ruisi, Merill B. Sands, Edmund C. Granger, Dr. James G. Morrissey and Alfred McCann, Jr.

Among others present were Otto Harbach, Gerald Donovan, Walter Vincent, Owen Davis, Mary Pickford, Glyn Davies, John S. Burke, Robert W. Perkins, Mrs. George M. Cohan, George M. Cohan, Jr., Helen Cohan, Mrs. Mary Cohan Ronkin, Dean Samuel Arnold of Brown University and George Keegan.

Born in North Brookfield, Mass., O'Brien, was graduated from Brown University in 1898 and received his law degree from Georgetown University in 1901. In the same year he was admitted to the bar of the District of Columbia.

He first practiced law in Providence as a member of the firm of Sheahan & O'Brien. In 1906 he came to New York, practicing alone and, in 1910, entered into a law partnership with the late Moses L. Malevinsky. In 1913 the firm became O'Brien, Malevinsky & Driscoll, and since 1933 has been known as O'Brien, Driscoll & Raftery. Latter member of firm is Edward C. Raftery, currently prez of United Artists.

Under the three firms O'Brien had brought in many topflighters of show business, both actors and producers, as clients. His profound knowledge of show business aside from the legal ramifications had cushioned the struggles of many and built for him many warm friendships that had lasted through the years. One was his warm associations with the late George M. Cohan, and there were many others. Through the years he had advised many and seemingly had the gift of seldom making a wrong guess.

He was general counsel and veepee of Douglas Fairbanks Picture Corp., a post which he held until the death of Fairbanks. Among his clients are Irving Berlin, Mary Pickford, Channing Pollock, Arthur Hopkins, Sam H. Harris, Jack Dempsey, VARIETY, and many others.

His wife, Mary Brennan O'Brien, whom he married in 1904, and who for years had been head of the Catholic Big Sisters in Yonkers, died in 1937. A daughter and three sons survive him. One, Paul D. O'Brien, is a member of his late father's law firm.

Newins (Sans Skouras) Takes Over St. Cloud's 15

Ownership of St. Cloud Amusement Corp., operator of 15 theatres in northwestern New Jersey, passed last week to Intercounty Circuit, Inc., headed by Harvey B. Newins, longtime associate of George Skouras of the Skouras Circuit. Good will of the theatres brought $475,000 and aggregate rent payable over the 30-year term of the lease was stated to be in excess of $5,000,000.

Clifton E. Smith, connected with St. Cloud for many years, has disposed of his entire interest but will continue on as film buyer for the theatres for the time being. Newins, in reporting the deal, emphasized the point that Skouras had no interest in Intercounty.

Strategy of the Little Three aimed at building up the best possible record for appeal to the U. S. Supreme Court in the anti-trust suit while letting the chips fall where they may in the lower court is pointed out in proposed decree findings of the three companies now in the hands of the three judges. Universal, last to file, followed the tack of both United Artists and Columbia in seeking court approval of findings which would absolve it from participation in conspiracy to impose a monopoly. In all three cases, companies made no effort to embody the terms of the decision itself in their proposed decrees.

Idea behind legal tactics is to win court sanction to a large number of findings of fact which depict the Little Three as the unwitting tail to the kite rather than creators of a monopolistic system. Little Three lawyers feel that, when all is said and done, the court will have the final word on any new system of selling pix. Therefore, rather than waste ammunition on any attempts to soften such a system in the decree proposals, the Little Three have gone ahead with the main business of setting up an advantageous record for appeal.

U's proposals illustrate the point. Company shows that it released only approximately 8% of all films released in the U. S. Its franchise agreements were forced upon it as a company policy in order to penetrate territory in which exhibs had refused to license Universal product, decree further claims. By inducing exhibs to build theatres or improve existing ones through the grant of long term franchises, U both fought its bigger competitors and furthered competition among exhibs in those areas, U's proposed decree maintains.

Step-by-step, U, as did both UA and Columbia, presents findings which build up a picture of a smaller company fighting its larger theatre-owning competitors. U, because it is a non-theatre owning company, "would have no reliable market for the great majority of its pictures, if offered singly, and under such a procedure its ability to compete with the integrated defendants would be greatly lessened," is its argument.

So far as U is concerned, the Government had failed to prove many things which were an essential part of any claimed conspiracy. There is no evidence, U said, that the company refused to license any exhibitor; nor that it communicated with any other major in determining terms of licensing agreements; nor that it discriminated in favor of affiliates and against indies. Government had also failed to prove that U conditioned the sale of one picture on that of another. Any exhib, it argued, could have bought less than a season's product.

Sindlinger Would Carry Out Own Research Plan

Al Sindlinger, former exec v.p. of Audience Research Institute, left for the Coast over the weekend in an effort to line up interest in a large-scale plan which was one of the major causes of his recent split with the Gallup organization. Scheme which Sindlinger wanted ARI to institute was a complete carry-through for indie producers from research to actual selling and exploitation of a film.

Sindlinger sought to convince ARI owners Dr. George Gallup and Raymond Rubicam on the advisability of adding top sales and publicity execs to the organization. It would then represent indie producers from the inception of a picture idea, which it would test out for them in the field, right through to the publicity and selling of it. ARI would thus have passed from a purely advisory organization to a complete service agency for indies.

Convinced that research smoothly carried through from production right into publicity and sales can aid a producer make better pix and get more coin out of them, Sindlinger is understood currently sounding out indies on the possibility of their backing him and using the services of the big-name sales and publicity execs he wants to take in with him.

Good for load of laughs from any type audience . . . delightful comedy.
Superb comedy-drama with definite box-office appeal. Wholesome entertainment for family.
Three-way comedy hit. Stone makes most of excellent cast. Superb photography.
Menjou gives excellent performance. Cast has boxoffice pull. Should do good business. Smart production.
Swift-moving entertainment. Marquee lure obviously solid. Stone's production-direction jells nicely.
A whale of a good picture, funny, touching, whimsical, delightful, at all times entertaining.
love at first sight...
Andrew STONE presents
GAIL RUSSELL
CLAIRE TREVOR
ANN DVORAK
ADOLPHE MENJOU
THE BACHELOR'S DAUGHTERS with
JANE WYATT • BILLIE BURKE
Damian O'Flynn • John Whitney and presenting
EUGENE LIST GI pianist who made history at the Potsdam Conference
Produced and Directed by ANDREW STONE
love that UA!

B.&K., Warners Quit Hammond, Ind., Pool on 3 Spots; Other Xchange News

Chicago.

Pool formed 10 years ago by Balaban & Katz and Warner Bros. circuit to operate three theatres in Hammond, Ind., was dissolved, effective Oct. 4 when B&K resumed sole operation of the Paramount, while Warner's took over the Parthenon and Orpheum. This was the way the operation was prior to 1936, when poll was formed.

Paramount will be managed by Duncan Kennedy and will handle Universal, Paramount and 20th-Fox products. Orpheum and Parthenon are slated for Metro, Warner and RKO films. Tom Bonk has been named manager of the Orpheum and the Parthenon will be topped by Harry Mintz.

Metro's Workman Given Leave

Minneapolis.

W. H. Workman, Metro branch manager, has been given a leave of absence so he can recover from the effects of his recent major operation and more recent illness. During his absence, Eph Rosen, veteran Twin City salesman will be acting branch manager. Jack Kelly, northern Minnesota salesman, will help handle Twin City accounts.

Paramount here promoted Bruce Shubert from chief accountant to office manager. He succeeds Chester Mathison who resigned.

Abbott Swartz, PRC's Minneapolis branch manager here, has been advanced to district manager, including supervision of the Milwaukee as well as the local branch.

Oulahan Joins Rank

J. Arthur Rank organization has added J. J. Oulahan to its special field sales staff. Oulahan, working out of the Universal exchange in Philadelphia, will supervise the Washington, Philadelphia, Pittsburgh and Cincinnati territories. New Rank staffer was formerly Paramount's Cincinnati exchange manager.

Blake Up, Marriott Succeeds

L. W. Marriott named branch manager in Los Angeles for Universal-International by William Scully, U-I's sales head. Marriott, formerly with Republic, succeeds Foster Blake, who recently was upped to district manager.

Russ Brown PRC Dallas Mgr.

Dallas.

Russell I. Brown named manager of local PRC exchange. Brown had been manager of the Republic exchange since the first of the year.

Film salesmen here report receipt of letters appealing to them to band together into a union.

Crawford theatre opened at Crawford by L. A. Allen, W. H. Anderson and S. H. England. House will seat 500.

The TCU theatre, owned and operated by Clifford Porter Theatres, opened in Fort Worth. House adjoins the campus of Texas Christian university.

Both Houston and Galveston are suffering from theatre burglaries. Charles Dougherty, manager of Isle theatre at Galveston, was the latest victim when knocked down between two parked cars and robbed of $300. He was on his way to a safety deposit box when struck down.

E. L. and J. O. Harris have purchased the Plaza and Uptown theatres at Kaufman from John N. Stewart.

A new 750-seat house is under construction in San Antonio by Mullen & Dennis, projectionists at local theatres. House is slated to be opened this fall.

Strawhat Goes Pixer

New Hope, Pa., Oct. 8.

Bucks County Playhouse, strawhat legit here, will start a fall-winter season of films Friday (11), presented by Robert L. and M. Adelene Walter (latter the boxoffice treasurer for the Playhouse during the summer) and Allan Ross, of Ross Motion Picture Service.

Plan calls for two showings each Friday and Saturday nights, with special children's matinee Saturday afternoons. Opening bill Friday will be film version of Leoncavallo's opera "Pagliacci," with Richard Tauber. Latter will appear in person Friday for the gala premiere of stage, screen and writers guests.

Mo.-Kans. Exhibs Duck ATA

Kansas City.

Theatre owners of Kansas and Missouri held one of their most harmonious conventions in 28 years here Oct. 1 and 2 at Hotel Muehlebach. The main issue was affiliation with the American Theatres Assn., a resolution adopted empowers directors of the Kansas-Missouri Theatre Owners Assn. to act on the proposal later. This likely would be after settlement on pending consent decree.

A second resolution okayed a fund of $1,500 to be advanced by the local War Activities Committee to the ATA for its current work.

Officers elected were Homer Strowig, boosted from vice-president to the presidency; Elmer Bills, vice-president; C. E. Cook, secretary, and Fred Meyn, treasurer.

Peck Baker, father of George Baker, retiring secretary, was presented a scroll of honor for his 40 years as an exhibitor. Father-son combo currently operate houses in McPherson, Ellis and Oakley, Kans.

Toledo Variety Tent

Variety Club tent in Toledo planned; temporary h.q. in the Willard hotel. Favorable vote for the new tent is assured, according to Robert J. O'Donnell, national chief barker, making it the fifth tent in the state of Ohio.

Rocky Mountain Changes

Denver.

Robert Selig, assistant to the president at Fox-Intermountain Theatres, heads drive for $2,000,000 building fund by University of Denver, his alma mater.

20th-Fox exchange force here given three weeks' extra salary for winning division manager's drive. Manager James Dugan and bookers Carl Larson and Howard Metzger slit was sizeable.

Al Kane, Boston, Paramount district manager, here because of "34th and Greatest Year" drive.

Dewey Gates changed name of Pix, Johnstown, Colo., to Lake.

Howard E. Wilson bought Chief, La Veta, Colo., from John Willis.

Neal Beezley, owner Midway, Burlington, Colo., is recovering from pneumonia.

William T. Hastings moved here from the Grand, Cincinnati, by RKO to manage the Orpheum.

Griffith circuit reopens Cortex, Belan, and Pinto, Mountainaire, both in New Mexico.

Dewey Gates takes over Pix, Johnstown, Colo.

George Simms reopens Prince, Ault, Colo., giving town its first films.

Vinnicof's Takeover

Los Angeles.

Harry Vinnicof, head of Southern California Amus. Co., purchased the Green Meadows theatre from Riomas Co. House will be remodeled at a cost of $25,000 before reopening. Same company also operates the nearby Cairo theatre, acquired about two years ago.

Graham Resigns U

Harry D. Graham, Universal's district manager for Atlanta, Charlotte, Memphis and New Orleans, has resigned from the company effective Oct. 1. Graham is stepping out of the film field to start a business of his own. No successor to his spot has yet been named.

U also has stepped up three more of its sales force in continued revamping of its personnel. Ed Heiber, Chicago branch manager, named district manager for Des Moines, Kansas City and Omaha territories, while J. F. Bannan, Cincinnati branch manager, stepped into Heiber's former job. F. J. Guehl, formerly salesman, advanced to manager of Pittsburgh exchange.

Warner Club in Philly Elects

Philadelphia.

Jack Brodsky, assistant contact manager of Stanley-Warner circuit, elected president of Warner Club. Other officers chosen were Lou Davidoff, vice-president on entertainment; Floyd Bretz, vice-president on membership; Helen Mahoney, secretary; E. Ellis Shipman, treasurer, and Adele Plechner, in charge of welfare.

Jack Blumberg appointed supervisor in charge of maintenance of the President, Venice and Senate.

The new Devon in Northeast Philly opened.

J. J. Bergin, Paramount sales manager, and David Korson, Columbia sales manager, honored at a luncheon by Motion Picture Associates at Ritz Carlton hotel.

Edna R. Carroll, chairman of Censor Board, will head distributors' committee in film industry's division for the Community Chest campaign. Ted Schlanger, David E. Milgrim and Jack Beresin are co-chairman for theatre group.

Warner Club Meets Oct. 19

Annual meeting of the Warner Club, Inc., welfare organization for the company's employees, will be held at the h.o. Oct. 19. Election of a new president to succeed Martin F. Bennett, who left Warners for a post with RKO Victor, will be part of the session's business.

OUTDOOR REFRESHMENT CONCESSIONAIRES from Coast to Coast over 1/4 Century
Now Specializing in Refreshment Concessions for DRIVE-IN THEATRES
SPORTSERVICE, Inc.
HURST BLDG. BUFFALO, N. Y.

SAG-AFL

Continued from page 7

SAG is determined "to do everything within its power to persuade the AFL to get to the root of the jurisdictional strike problem. If we cannot get action on a national basis at this time, we are going to demand that the unions have the right to set up among themselves some sort of impartial procedure which will prevent the ever-recurring jurisdictional disputes which have plagued our industry from its inception."

Token Picketing as SAG Votes to Cross Lines

Hollywood, Oct. 8.

While emphasis on current labor difficulties in studios was shifted from Hollywood to Chicago, token picketing continued at individual lots, heaviest being at Republic over the weekend and at Columbia this morning (8). Charles A. Sproul, Local 946, Carpenters Union prexy, has been named acting chairman of CSU strategy committee while labor chiefs consult in Chicago.

"Casualty list" of CSU was reported reaching total of 55 arrested, 23 injured to point of hospitalization and 104 hurt sufficiently to warrant exclusion from the picket line for time being.

Meanwhile Screen Actors Guild members voted to cross picket lines and live up to their studio contracts by vote of 2,748 to 509. Results of mail balloting were indicated at mass meeting of actors last week when resolutions, calling for respecting picket lines, were voted down by heavy majority. Mail ballots asked actors to vote whether they wished to join strike by refusing to cross picket lines thrown around major studios by Conference of Studio Unions.

Both CSU and Warners took their troubles of a year ago to the courts last week. Conferenee filed a suit against Warners and Burbank city officials, asking damages of $760,000. Warners retaliated with a suit for $3,000,000 damages resulting from the 1945 rioting at that lot. Studio charges CSU locals and other defendants conspired to damage warners' property, halted production, and committed other acts that cost studio actual damages of $2,000,000. Additional $1,000,000 is asked for exemplary damages.

A week of riots and physical bruises in the film strike was highlited by a veiled threat by Richard Walsh, IATSE prexy, that his organization may cut loose from AFL and go out on its own unless it gets more consideration from the parent body. Threat was made in a speech before the IA representatives at the Roosevelt hotel, at which Walsh leveled criticism at William Hutcheson, international veepee of the carpenters, in particular, and against the AFL executive council in general.

As a compromise, and a means of personal safety, the Screen Writers Guild adopted a resolution advising its members to do their writing at home during the current labor crisis. Resolution said:

DICKER TO RENEW '39 STEPS' REISSUE RIGHTS

Negotiations have been started by American owners of reissue rights to "39 Steps" to obtain renewal of the rights, which expire Dec. 31 of this year. "Steps," directed by Alfred Hitchcock for Gaumont-British in 1935 and starring Robert Donat and Madeleine Carroll, is generally credited with being the world's champion reissuer, having played some theatres as many as a dozen times.

William Fitelson, New York theatrical attorney, Charles L. Casanave, vet distribution exec, and Al Margolies, Hitchcock's personal rep., own the reissue rights. Casanave acquired his share from the estate of Arthur Lee, who headed G-B in the U. S. until his death in a plane crash. Casanave also bought half the rights of Fitelson and Margolies, so they each hold a one-sixth share.

Film is owned by estate of Lord Tweedsmuir (John Buchan), who authored the story. G-B acquired original story on only a seven-year lease deal, which expired in 1942. Americans obtained reissue privileges at that time for a two-year period and got a two-year renewal in 1944. They have an option for another renewal if G-B does not take up its option to do a remake.

Distribs Face Tougher Bucking From NW Combines Vs. % Pix

Minneapolis, Oct. 8.

Having their first experiences with booking combines, distributors here are not finding the going so pleasant. The combines are bucking percentage pictures much harder than the individual buyers have done, it's reported. One of the combines is passing up Metro's "Easy to Wed" as it becomes available for Twin City subsequent runs because of the percentage demand.

Resistance to RKO's "The Kid from Brooklyn" and Paramount's "To Each His Own," on account of percentage, also is reported. All of these pictures did exceptionally big business in their initial Minneapolis and St. Paul first-runs, and the distributors are refusing to alter their terms for the combines.

Up to a year ago there wasn't any combine in this territory. Now there are five. All the big independent circuits and many important independent exhibitors, including most of those in the Twin Cities, are buying and booking combine members. Branch managers here claim that members aren't getting any better deals than they got as individual exhibitors.

Turned down flatly by the home office in its appeal to have "Anna and the King of Siam" and "Centennial Summer" sold flat, instead of on pereentage, North Central Allied now has informed 20th-Fox that it would take a half loaf, rather than none, and okay the deal for members if the pecentage is lowered to 25%.

Incidentally, with Independent Theatre Association's employment of Casper Choinard as general manager, buying and booking eombines have made seeond raid on distributors' personnel within last half-year. Choinard is veteran and ace United Artists' Twin City circuits' salesman.

Texas' First Telecast

Dallas, Oct. 8.

Texas' first television program broadcasting marked the opening of Interstate's newest film theatre, the Wilshire, here last Friday (4). Interstate's television studios are adjacent to this new deluxe neighborhood house, and the opening program was telecast and received in the foyer of the house on two tele receiving sets.

Interstate plans other programs for televizing to be received at this house, and possible others.

F-WC Rates Mgrs. Execs., Pooh-Poohs Bargaining

Los Angeles, Oct. 8.

Fox-West Coast has raised the contention that theatre managers are executives and consequently are not entitled to collective bargaining rights under the National Labor Relations act. F-WC objection was made to Quinton Ogren, NLRB field investigator, at a joint conference with the Associated Theatre Operating Managers.

Henry Pines, ATOM prexy, countered with the claim that the managers are legally permitted to bargain collectively. He cited a recent decision of the U. S. court of appeals, granting foremen of the Packard Motor Car Co. the right to organize.

Nab 4 in St. Louis

St. Louis, Oct. 8.

Four young East St. Louis Negroes were nabbed by cops last week while trying to burn their way through a metal door in the rear of the Majestic theatre, East St. Louis, with a stolen acetylene torch. They admitted they intended to rob the theatre safe.

New York Theatres

CARY GRANT ALEXIS SMITH
NIGHT and DAY
IN TECHNICOLOR
MONTY WOOLLEY · GINNY SIMMS
JANE WYMAN · EVE ARDEN · CARLOS RAMIREZ
DONALD WOODS and MARY MARTIN
Directed by MICHAEL CURTIZ · Produced by ARTHUR SCHWARTZ · Dances created and staged by LeROY PRINZ
B'WAY at 51st AIR-CONDITIONED WARNERS' HOLLYWOOD
OPENS 10:30 A.M. · CONTINUOUS · LATE FILM 11:30 P.M.

GARY COOPER in "CLOAK AND DAGGER"
With ROBERT ALDA and Introducing LILLI PALMER
Produced by United States Pictures for Warner Bros.
Directed by FRITZ LANG
IN PERSON
ALVINO REY
AND HIS ORCHESTRA
PLUS
Jean CARROLL · Sondra BARRETT
STRAND, B'way at 47th St.

Paramount's "TWO YEARS BEFORE THE MAST"
Starring ALAN LADD · BRIAN DONLEVY · WILLIAM BENDIX · BARRY FITZGERALD
RIVOLI, Broadway at 49th Street

M-G-M's New Hit! "THREE WISE FOOLS" MARGARET O'BRIEN LIONEL BARRYMORE LEWIS STONE EDW. ARNOLD
IN PERSON! PAUL WHITEMAN AND ORCHESTRA Special! RODDY McDOWALL Extra! MARTHA TILTON
CAPITOL B'way at 51st

20th Century-Fox Presents "THREE LITTLE GIRLS IN BLUE" IN TECHNICOLOR
Plus on Stage—BEATRICE KAY
Mary Raye & Naldi · Extra! Maurice Rocco
ROXY 7th Ave. & 50th St.

LOEW'S STATE
ON SCREEN Held Over M-G-M's Technicolor Musical "HOLIDAY in MEXICO"
IN PERSON MILT BRITTON And His Band · EDITH FELLOWS Extra! PAUL HAAKON

BOB HOPE and Joan Caulfield in "Monsieur Beaucaire"
A PARAMOUNT PICTURE with PATRIC KNOWLES
In Person CHARLIE SPIVAK And His Orchestra · BOB EVANS · JOHN and RENE ARNAUT · Extra! PEGGY LEE
PARAMOUNT TIMES SQUARE · MIDNIGHT FEATURE NIGHTLY

RKO PALACE B'WAY & 47th St.
ROSALIND RUSSELL
ALEXANDER KNOX
in 'SISTER KENNY'

RADIO CITY MUSIC HALL
"THE JOLSON STORY"
Spectacular Stage Productions

J. ARTHUR RANK Presents
"Caesar and Cleopatra"
Cool ASTOR
Broadway and 45th Street
Popular Prices—Continuous

WM. JACOBS' QUARTET

Hollywood, Oct. 8.

Warners handed production chores on "The Turquoise," to William Jacobs, making a total of four features on his shooting program for the 1946-47 season.

Others coming up are "Trilby," "Barbary Host" and "Whiplash."

A Thumbnose Sketch—Ted Lewis

By JOE LAURIE, JR.

THE SCENE:—Is Ohio. THE TIME:—Is Correct. THE WEATHER:—Inconvenient. THE PLACE:—Circleville. That is where our hero, Theodore Leopold Friedman (he is now called Ted Lewis for short) first met his parents. The courthouse burned down an hour after Ted's birth was registered, showing the kid's record was even hot in those days! Circleville is a town where there's nothing doing every minute. It's a unique town. Unique is a word derived from two Latin words, Unus meaning one and Equs meaning horse. Circleville is certainly a unique town. Ted was delivered by a midwife who was married to the town's undertaker, so you see they had you coming and going.

The first few years of his life he wasted growing up. He then went to public school and high school. He took up general studies and quit without becoming a general. He did play in the school band when he was nine years old. Those were the B. P. days (Before Petrillo). He also managed to learn the answers to a million questions that not even a Quiz Program would ask, so he quit school. He was taking music lessons, he had no feeling for music, no ear, no tempo, but he came on time for his lessons. He made enough money selling Police Gazettes to make a sound investment—he bought a clarinet. The clarinet only cost him two installments and a change of address. It was about this time he walked into the house and said, "I'm not a kid anymore, I just fell down a manhole!" At 15 he was doing as well as could be expected as nobody expected anything from him. He went to the Bliss Business College and learned typing and stenography. He couldn't get a job as it would look funny for a boss to be caught with a man on his lap.

The next item on his life chart shows his father finding him at Olintagey Park at Columbus playing with the band. He was brought home but couldn't be kept there, because he packed his brag and baggage and went back to Columbus to work in Goldsmith's Music Store demonstrating all instruments. The customers didn't know how they should sound either. At 17 he decided to go into show business. Did an act with his brother. The act was billed Ted and Ed, the Musical Twins. They played for Gus Sun. They weren't twins and they weren't musical so the Sun stopped shining. Ted then met up with two rathskeller entertainers named Rose and Young and a trio was born. This time the midwife had nothing to do with it. They got an opening at Hammerstein's. That was 1911. The act was known as Rose, Young & Friedman. The agents saw them at a disadvantage—the curtain was up. They broke up and Ted now put his heart and soul in his playing. He put everything in it but music. He then joined a guy named Lewis. There was no room on the marquees (in fact there were no marquees where they played) for the name of Lewis & Friedman, So Ted took the closest name that sounded like Theodore Leopold Friedman and called himself Ted Lewis. The act was a great success—they outran every audience.

A Trio Is Born

By now it was 1915 and Ted had a tarnished silver tenor voice. He joined two fellows and called the act Duffy, Geisler & Lewis. They signed with Charlie Robinson's "Parisian Flirts," a burlesque show. One of the gals in the show, a toe dancer by the name of Adah Baker, ended her stage career by marrying Ted, but Ted kept her on her toes for 31 years. She has been a loyal, grand and wonderful wife and helpmate to Ted and he has been a good husband to her day in and night out!

In 1916 Ted got a small musical aggravation together billed as Ted Lewis and His Nut Band, playing Coney Island. That fall, Lewis played with Bessie Clayton at the Palace. E. F. Albee thought he was too peppy for the act as Ted used to sway from side to side, and he was fired. Not many years later E. F. Albee paid him plenty of dough to play his Palace as a headliner. In 1919 Ted had a five piece band, but they soon learned to play another piece, and they joined the "Greenwich Village Follies." With this show he stayed for four years, doubling with vaudeville and night clubs. Domino Room (owned by Joan Sawyer), Rector's (2 years), and the Bal Tabarin until Prohibition closed it up. On the road he played the Edelweis Gardens in Chicago; the Palace Hotel in Frisco; Alexandria Hotel, Los Angeles; and in New York the Ziegfeld Roof and Little Club.

In 1923 he decided to become a producer and "The Ted Lewis Frolics" was born. The show didn't last long. Ted and the actors ran out of make-up in five weeks. It was a fast moving show, but the audience moved faster. Opening night the lobby was packed. It was raining. Ted went on and held the audience in the palm of his hand, which gives you an idea how many people were in the house. Business was so bad they were selling loose cigarettes in the lobby. One critic said Ted was going places; he even named one of them! Lewis lost $150,000 of his own dough and paid it all up. He closed his show on a Saturday and joined the "Passing Show" on the following Thursday. While in this show he doubled at the Sherman House and Marigold Gardens in Chicago. He then toured presentation (nee vaudeville) houses, then opened at the Ritz-Carlton, Atlantic City. He then went to the Parody Club until spring 1925. That same year he went to London, opened at the Kit Kat Club, also played the Hippodrome there, and then went to Ostend, Belgium, and Les Ambassadeurs in Paris. When he went to London he brought a lot of polo shirts with him, but when he saw how formal everything was there he had Adah sew tails on them.

Back on Broadway

He came back to the U. S. and the Parody Club, now redecorated—no more sawdust on the floor to break your fall. 1926 saw Ted co-starred with Sophie Tucker and Lester Allen in "LeMaire's Affairs." It was 20 years later to the day that he opened at the Latin Quarter in N. Y. and met the same wardrobe lady that was in "LeMaire's Affairs." Some say even with the same wardrobe! He then went on the Orpheum Circuit with a novelty band, meaning they played a tune the way it was written, which made them a novelty. They played for records and sometimes for money. In 1929 he made his first Warner Bros. picture, "Is Everybody Happy?" (Zanuck wrote it); also "Shows of Shows." He played night clubs between pictures which gave him a lot of time to double. In 1930 Adah became very ill after a trip abroad and they came home and Ted decided to retire. After laying off five months he couldn't stand it and opened at the Oriental theatre, Chicago.

He went to the Hollywood restaurant on Broadway for four weeks and stayed 16. In 1935 went back to pix making "Here Comes the Band." They wrote the picture around him—never touched him once. It was a case of eight reels in search of an audience. In 1939 came a pic with Abbott & Costello and the Andrews Sisters, and in 1940 Columbia remade "Is Everybody Happy?", but didn't remake Ted Lewis. In 1945 he made a couple of more pix, "Manhattan Merry-Go-Round" and "Hold That Ghost." When Ted saw these he got down on his knees and prayed "Forgive me my cinemas!" 1944-45-46 saw him in many night spots and theatres and now he is at the Latin Quarter, N. Y., and packing 'em in so tight one must make an appointment for breathing.

He's a little guy, but could be six feet if his legs were straightened out. His knees are farther apart than the bookends in Dr. Elliott's seven-foot library. He has wavy hair, comes from sleeping with his head in Venetian blinds. He has a nervous figure, with his battered high hat on he looks like a tug in trouble. Anyway here is a little guy that once he got on top has stayed there for many years, because he delivers 36 inches of entertainment to the yard. He has an original style which has put his name on the scrolls of show business in gold. He makes the world brighter with every note he sings and plays. He is genial and generous, a credit to his profession and an agreeable gentleman.

The late, great Jack Conway, reviewing the Ted Lewis act many years ago in VARIETY, wrote "Ted Lewis is the John Henry of bandleaders and he will outlast all jazz combinations." Con was right on a right guy.

All of show business wishes you 35 more happy, healthy, cheery and melodious years! You and Adah rate it!

Then and Now

Ted Lewis—then known as Ted Friedman—made his first New York appearance at Hammerstein's, on Oct. 22, 1911. He was held over for two weeks with the act of Young, Rose and Friedman. The following was the bill:

Charlotte Parry & Co.
Cartmell & Harris
Will Rogers
Ryan, Richfield & Co.
Victor Moore & Emma Littlefield Co.
Hoey & Lee
Scott Bros.
Lt. Eldridge & Sally Randall
Rose, Young & Friedman
Smith Bros.

Ted Lewis—now known as Ted Lewis—is current at the Latin Quarter, N. Y., and headlining a unit that includes:

Ted Lewis & Co.
Mack Triplets
Geraldine Du Bois
Frances & Grey
Paul White
Elroy Peace
Chick Gladke
4 Esquires
Gail Bennett
Joy Skylar
Music by Sol Klein and Buddy Harlowe

(From 'Variety' New Acts, Aug. 29, 1919)

TED LEWIS (4)
Jazz Band Offering
12 Min.; Two
Palace.

Ted Lewis and his jazzers have been holding forth in cabarets for some time, also in the "Greenwich Village Follies." Lewis, as a jazz staple, does not disappoint and as a headlining feature cannot miss. Lewis is inimitable in style; as a jazzist he leaves nothing to be desired. Lewis as an attraction will meet with an equally favorable opinion anywhere and everywhere.

Opening with "Liza Jane," spasmodically delivered on his clarinet, and the four-piece (piano, slide trombone, cornet and drums) jazz band back of him, he designated the cornetist and trombonist as end men for the purpose of uncorking two or three gags. One had been buried about the date of the jokester's birth. The rest defy criticism. The band is in checkered clownish dress, with Lewis sporting a classy alpaca dress suit, in which he shakes and shivers and shimmies, prances about, saxophones, hokes and jazzes. His "Smiles" number to the accompaniment of the cornetist who can make his instrument laugh, hee-haw and smile, works up the encore, "Tell Me." The turn is "there" on any time. *Abel.*

('Variety' New Act Files, Oct. 28, 1911)

ROSE, YOUNG AND FRIEDMAN
Rathskeller Act
14 Mins.; One
Hammerstein's, N. Y.

Rose, Young & Friedman fell into the bill at Hammerstein's after Hibbert & Warren had dropped out, because of the familiar Monday complaint, position. The act is purely rathskeller, and will be quickly compared with Hedges Bros. & Jacobson, because of the saxophone used by one of the boys. There is but one singer in the trio, the other two dividing their talents between the piano and saxophone.

The act starts rather poorly, but gathers speed and finishes well. The two best numbers, a "Yiddish Rag" and the good old "Alexander's Band" come at the finish. They boost the average up to a pretty good mark. The opening selection is not good. A live gingery number with plenty of go is needed to get them off right. The present selection does not answer the purpose. The boys lack a personality that could stand out strongly above all the work, a thing which has been responsible for the success of several similar turns. However, the trio were at a disadvantage early in the week, having jumped into the bill unawares, and a later showing may bring developments. The act should work into a good early number for the big bills. *Dash.*

Ted Lewis

There is nothing tragic about any self-styled "high-hatted tragedian of jazz" if he is still wearing that top hat after a third-of-a-century in show business, and his colleagues salute him as they do in this issue. It's about as tragic as a great "Hamlet" by a Barrymore or a great "Shylock" by a David Warfield.

Certainly this edition of VARIETY mirrors an honest sentimentality which is the more potent because it costs the testimonialists good money to so publicly salute a pal. But it doesn't end there.

For here we have a public entertainer scaling even greater heights at a Broadway nitery, playing to a mass gross far in excess of the class patronage he formerly enjoyed at this self-same spot. Both times were postwar periods. As the Palais Royale, it was after World War I, and today at the same Broadway and 48th street locale Ted Lewis gets even wider patronage, only it's now called the Latin Quarter.

And therein lies the answer to many of our contemporary show business greats—greater now than ever before. Benny, Allen, Burns & Allen, Cantor, Jolson, Frank Fay, Berle, Jessel, Whiteman, Bert Wheeler—all no kids, yet even more socko at the b.o. than the flash-in-the-pan upstarts whose vogue may be atomic but mayhaps limited.

And thus, a Ted Lewis like any other quality merchandise, seems to improve in value with the passing of time. By no means a character trouper, the high-hatted tragedian of jazz with his battered topper, bandylegged strut and prop clarinet is an object lesson, in and out of show business. His showmanship is invincible, his domestic life impeccable and his continued b.o. potency irrefutable. Not a bad parlay! *Abel.*

Ted Lewis Parlays Tophat, Clarinet And a Phrase Into Bigtime Career

By NAT KAHN

Thirty-five years is a long time in anybody's career, and it's a particularly long time in a particularly hazardous business like show business. For about 25 of those 35 years Ted Lewis has been a top performer. The "Is Everybody Happy?" kid has parlayed a phrase, a battered tophat and a creaky clarinet into several fortunes. It's a far cry from the Theodore Leopold Friedman, later to become Ted Lewis, who as a youngster hitched his way from Circleville, O., his home town, to Columbus, 26 miles away, because he felt there was no business like show business.

Teddy Friedman learned about it the hard way, whether it was playing in the band at Olintagey Park, Columbus, or barking for a carnival. In this way he learned much of the showmanship that he feels so many of our present-day performers lack.

"And why do they lack that element of showmanship?" Lewis asks. "They lack it because they haven't been schooled sufficiently in the rudiments of show business. They haven't learned what makes show business tick. They haven't learned it as did Benny, Allen, Jessel, Cantor, Jolson, Burns & Allen, Whiteman, Price and so many others."

Now in his 56th year, Lewis probably works as hard as any performer in the industry. Currently heading his own unit at the Latin Quarter, New York nitery, where he's being tendered a testimonial on his 35th anniversary in show business, next Sunday (13), Lewis is on stage in this show of more than an hour practically all the time. There is never any audience doubt that this is anything but a Ted Lewis show. To the show biz clan he's been known through the years as one who never "cheats" on an audience, one who knows how to build a fellow performer to get over with the best critical response.

Top Coin Payoff

The best answer to all this is in the moneyed payoff. In his best years Lewis earned somewhere around $400,000 per; right now, when he works around 48 or 50 weeks annually, his income is still not too far removed from the latter figure.

If Adah (Mrs. Ted) Lewis didn't make him knock off several weeks each year to rest up, he'd be working all the 52. She's the one, too, on whom he depends for business guidance.

Lewis finds that a thorough schooling in all the elements that comprise the amusement industry is very important for a performer even if he doesn't necessarily devote much of the time to any particular field.

"Take those Hollywood people," Lewis avers. "How many of them can go into a theatre and entertain? And how many click in radio? The payoff is this: talent is talent whatever the medium, and it never pays to be rushed into success, as are many Hollywood or radio performers, because of some unusual break, novelty, etc., that has captured the public fancy. A knowledge of all show business and its operations will make a performer's career all the more lasting because of the background and knowledge that he has acquired with which to meet the frequent challenges to success."

Lewis points to the present-day stars—stars who have remained that way for years—who emanated from burlesque. He, too, played in burlesque, at a time when burlesque was a particularly fertile feeding ground for talent feeling their way. Today there is comparatively little burley—with none in New York—by which a performer can sow his oats. Bert Lahr, Fannie Brice, Eddie Cantor, James Barton, and many others, were in burlesque prior to their emergence as stars in their own right, Lewis points out, and passing of the burley circuits in particular is the reason there is so comparatively little outstanding talent coming to the fore in more recent years.

'Showmanship' the Answer

"Showmanship—that's the thing," Lewis adds. "It's those little tricks acquired over the years, and in various phases of the business, that help to teach a performer the selling qualities that he requires for years of success. That phrase of mine—'Is Everybody Happy?'—is the thing by which most people identify me, along with the frayed and battered tophat and my clarinet. And add to this my 'Me and My Shadow' routine. All these are identifying marks that help the performer keep alive in the memory of the amusement-goer."

While Lewis has worked in every medium of the amusement field, it was probably the "Greenwich Village Follies," in 1919, that was the turning point in his career. It was in the "Follies," where he did very much the same type of act that he does today, that he received such a sock ovation that eventually he was tripling into the Palace theatre on Broadway and the Ziegfeld Roof, and after closing at the Roof he continued to triple from the show into the then-famous Little Club.

To the newer crop of showmen, Ted Lewis exemplifies best the selling power of corn in show business. Long since a facet of the industry that has been thought a passing selling point for a performer, corn in Lewis' hands has been a strongly trenchant entertaining factor, until today he has many copyists, not perhaps as extreme as he, but at least trying to emulate the Lewis savoir faire.

Lewis is not a bandleader in any sense of the word, though he has a band. He's a performer. That clarinet is more or less a prop, though he does blow it occasionally. He has one of his sidemen handling the baton, while it's Lewis' job to attain an intimacy between audience and stage by his ever-present, throaty warbling, the "Me and My Shadow" number with the colored stooge, an occasional banter with others in his unit, and some corny

(Continued on page 68)

TED'S

HOME TOWN

EXTENDS

Hearty Congratulations

ON THE

35th ANNIVERSARY

OF HIS ENTRANCE INTO

SHOW BUSINESS

The Entire City of Circleville, Ohio

1911 TED LEWIS 35th ANNIVERSARY IN SHOW BUSINESS 1946

AN OPEN LETTER TO TED LEWIS

Dear Ted:

Under ordinary circumstances, a mugg like me has no business appearing on the same bill with you. My racket is paper and my only claim to fame in the field of the arts is as co-owner of the Belasco Theatre (free advertisement) or as an angel; (remember the time I took you to the opening of "Live Life Again" and you were so enthusiastic that you wanted to buy half my interest, which, incidentally, I was ready to sell, but, Adah, God bless her, turned thumbs down. And then we bought the morning papers. Result: Two performances! The fastest opening and closing on Broadway for the 1946 spring season.)

There is, however, a purpose in my joining your many friends to pay tribute to you in this special Ted Lewis Anniversary issue of Variety; namely, the opportunity it gives me to thank you publicly for the wonderful help, both of your time and talents, that you have given my pet charity, Beth David Hospital, and to thank you also on behalf of the other hospital directors who want you to know that your efforts have been greatly appreciated.

I drink a toast to Ted Lewis, one of the greatest of showmen and a wonderful and loyal friend. May he live to celebrate another 35 years in show business.

Sincerely, HARRY E. GOULD.

CONGRATULATIONS—

TED

CHARLIE SPIVAK

"I'd like to take this occasion to thank

TED LEWIS

for the start he gave me, and wish him many more happy anniversaries in show business."

June Edwards

Congratulations

THE TROYS

Congratulations

To My Old Friend

And Pal,

TED

HARRY RAPF

Dear Ted:

1911 . . . . You Played at Rector's, New York

1921 . . . . You Played at Garfinkel's Wedding

1946 . . . . You Are Playing at the Latin Quarter, New York

35 Years and You're Still the TOPS

We Love You

Eve and Stanley Garfinkel

1911 TED LEWIS 35th ANNIVERSARY IN SHOW BUSINESS 1946

"The Hat that never grew too small"

We pay tribute to a man who for 35 years has typified the Highest Ideals of Show Business.

TED LEWIS

Lou Walters'

LATIN QUARTER

BROADWAY AT 48th ST. Circle 6-1737

Where Ted Lewis Breaks Every Record—Not only in Grosses but in presenting the Best Floor Show Ever in a Cafe.

1911 TED LEWIS 35th ANNIVERSARY IN SHOW BUSINESS 1946

Congratulations, Ted:

Jack and Mary Benny

Ours is off to you and yours, Ted.

Jack Bregman
[illegible]
Chester Conn

Congratulations and
Continued Success to

TED LEWIS

HENRY BUSSE

TED LEWIS

It Is a Pleasure to Be Associated With You for All These Years

SOL KLEIN	CHARLES PALEY
SAM SHAPIRO	SAM TURK
SAM BLANK	LEE BERGER

Congratulations, TED LEWIS

WILLIAM KOLMER and JACK MARCUS

1911 TED LEWIS 35th ANNIVERSARY IN SHOW BUSINESS 1946

Universal-International Pictures

Joins

With the Entire Amusement Industry

in extending

Best Wishes and Congratulations

to Ted Lewis

an exemplary showman

who deserves this tribute

1911 TED LEWIS 35th ANNIVERSARY IN SHOW BUSINESS 1946

NOT EVERYBODY, TED

EASY ACES
(For Instance)

To The Incomparable Showman
The One And Only

TED LEWIS

God Bless You Always

HILDEGARDE

DEAR TED:

Our business is coats and suits. We don't know too much about show business, but we know this much: that anything that bears your name must be okay, so here we are, along with all your well-wishers, extending our congratulations and best wishes to one of the greatest entertainers of our times.

Sincerely,
LOU and LULU
GAYNES

DEAR TED:

Celebrating your 35th Anniversary in show business is a record that you and Adah have much to be proud of: and those of us who have the good fortune of knowing you are equally proud of the success you have made and are making.

SEYMOUR WEISS

The Roosevelt
New Orleans, La.

My Dear Ted:

You Are the Pride
Of Our Profession

Dave Apollon

TO TED—

Congratulations!
You're a Swell Friend and
a Great Artist

JESSE BLOCK
and
EVE SULLY

Congratulations
From

VANESSI'S
RESTAURANT
San Francisco

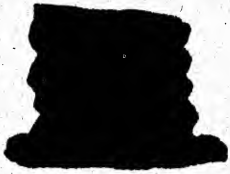
Congratulations,
TED

Shep Fields

TED LEWIS
EVERYBODY *IS* HAPPY
On Your
35TH ANNIVERSARY
VILLAGE BARN
Greenwich Village, New York City

1911 TED LEWIS 35th ANNIVERSARY IN SHOW BUSINESS 1946

Congratulations—



FROM

Dear Adah and Ted:

"When friendships are real, they are not glass threads or frost work, but the solidest things we can know."

Emerson.

Continued Health and Happiness are the sincere wishes of
SARI, RUFUS, DIONE, GEORGE MICHAEL LeMAIRE
and
GLORIA, NORMAN and PAMELA CLERK

1911 TED LEWIS 35th ANNIVERSARY IN SHOW BUSINESS 1946

WWW

Everybody is Happy, TED LEWIS!

Everybody is happy to celebrate your 35th anniversary
in the show world and the William Morris Agency
joins in the chorus of praise and good wishes

★

WILLIAM MORRIS AGENCY, INC.
NEW YORK · CHICAGO · BEVERLY HILLS · LONDON

Congratulations to

A GREAT SHOWMAN

FANCHON and MARCO

PLATFORM IS A WORD THAT DOUBLES IN BRASS

In a shoe, it's a pretty girl's S.R.O.

In a band, it's the stand . . . that Ted Lewis took and has stuck to for thirty-five years of swell entertainment.

an Albert Original

Many happy returns, Ted, as long as you can stand and deliver . . . "Is everybody happy?"

Stein & Blaine
13-15 West 57th Street · New York 19

HATS OFF TO TED LEWIS

HAL McINTYRE

1911 TED LEWIS 35th ANNIVERSARY IN SHOW BUSINESS 1946

TO MY PAL TED—

CONGRATULATIONS!

Ida's Husband

FOR MAKING EVERYBODY HAPPY!

HARRY H. GREENBERG

HERE'S TO TED LEWIS—
A GREAT SHOWMAN!

I. J. Fox
fifth avenue
36 STREET NEW YORK

AMERICA'S LARGEST FURRIER

TO TED:

It's nice to be with you today
to help celebrate your
35th Anniversary

CONGRATULATIONS AND BEST WISHES

LEO F. FORBSTEIN

1911 TED LEWIS 35th ANNIVERSARY IN SHOW BUSINESS 1946

MAURICE A. BERGMAN

September 18, 1946

Dear Ted:

Can this really be your 35th Anniversary in show business?

It seems only a few minutes ago that you were playing at the Royal Theatre (booked by Gus Sun) in Chillicothe.

It wasn't a bad act. You remember the travesty of the prison song from Il Trovatore? And just around the corner was me - working in Chandler's Music Store.

Just look how we've deteriorated.

My love to you and Adah. Best wishes for the next thirty-five.

Warmest regards.

Sincerely,

Maurice

Maurice Bergman

Mr. Ted Lewis
c/o Amusement World

DEAR TED:

Congratulations! We will be seein' you soon again. Things are always great when you're around. We enjoy you and enjoy your friendship.

Sincerely,
RALPH BERGER

Latin Quarter
Chicago, Illinois

TED:

YOU'RE TOPS

BELLE BAKER

CONGRATULATIONS

TO ONE OF

THE BEST SHOWMEN

Gene Walton

Ted certainly has done a magnificent job and has the respect of not only his colleagues but of the entire country.

Arthur B. Baer

CONGRATULATIONS

TED LEWIS

GERALDINE DUBOIS

Congratulations

TED

ON YOUR 35th ANNIVERSARY IN SHOW BUSINESS. OUR SINCERE GOOD WISHES. MAY YOUR NEXT 35 BE AS FRUITFUL

Sincerely

ROXY THEATRE

New York City

Dear Ted:

That little high hat you've been wearing all these years has never changed in size.

Best wishes.

Willie Howard

TO TED LEWIS

A GREAT SHOWMAN . . .

GOOD HEALTH AND HAPPINESS . . .

HARVEY STONE

1911 TED LEWIS 35th ANNIVERSARY IN SHOW BUSINESS 1946

TO A GREAT SHOWMAN

AND

A GRAND FRIEND

Sophie Tucker

DEAR TED:

This Is Truly a Great Day—
Everybody's Happy . . .

Congratulations

Ceil Chapman

BEST WISHES

TED

ON YOUR 35TH

FROM YOUR DRESSING ROOM MATE OF

THE GREENWICH VILLAGE FOLLIES

1921-1922-1923

I'LL NEVER FORGET YOUR KINDNESS

TO ME WHEN I WAS A LITTLE BOY

Joe E. Brown

1911 TED LEWIS 35th ANNIVERSARY IN SHOW BUSINESS 1946

Congratulations!

TED LEWIS

Music Corporation of America

MCA Artists, Ltd.

LONDON • NEW YORK • CHICAGO • SAN FRANCISCO • BEVERLY HILLS • CLEVELAND • DALLAS • DETROIT

We doff our hats to the "ole" tophat

CONGRATULATIONS

TED LEWIS

on your 35th anniversary

JACK MILLS
and
IRVING MILLS

MILLS MUSIC
Inc.
1619 Broadway
New York 19, N. Y.

Congratulations

TED

From a Couple of Kids
BOB EVANS
and
Jerry O'Leary

To

TED LEWIS:

Congratulations . . . it's so nice to be with you on this occasion.

The
MACK TRIPLETS

Happy Anniversary Ted!

from Arnold Reuben

Who Is Opening the Newest and Most Fabulous Restaurant in the World

For the greater convenience of REUBEN'S Nationwide clientele . . . soon . . . you can enjoy superlative cuisine and meticulous service . . . at TWO famous restaurants . . .

212 West 57th Street 6 East 58th Street
NEW YORK

SHIRLEY and MILTON FELD

LILLYN and EDDIE SHERMAN

Congratulations

TED

IRVING LAZAR

and

DON LOPER

ADAH

POLLY and ALEX GOTTLIEB

MILTON PICKMAN

Congratulations to "TED"

For 35 Years of Making Everybody Happy!

from

Monte Proser's

COPACABANA

10 E. 60th ★ PL 8-1060

Greetings from

VERA-ELLEN

1911 TED LEWIS 35th ANNIVERSARY IN SHOW BUSINESS 1946

TED LEWIS

To you, your high hat and your clarinet, warmest greetings on the occasion of your 35th Anniversary in Show Business from the entire personnel of

BEVERLY HILLS COUNTRY CLUB

NEWPORT, KENTUCKY

"SHOW PLACE OF THE MIDDLE WEST"

Congratulations

TED LEWIS

A Friend

Congratulations

TED

NAT LEWIS

It's a high hat, a cane, a clarinet, and a song . . . "Is Everybody Happy?" . . . well I am—and I am happy to be with you today to celebrate your 35th Anniversary in show business. You're an asset to the theatrical profession.

Dave Chasen

Beverly Hills, California

Dear Ted:

It is indeed a pleasure to greet you on this special occasion.

Hannah and Ted Troy

Congratulations To

TED LEWIS

And Heartfelt Admiration

TONY and SALLY

DE MARCO

To Ted Lewis—

A TOAST TO A GREAT SHOWMAN!

May You Celebrate Many More Successful and Happy Anniversaries

TOM GERUN

FRANK MARTINELLI

BAL TABARIN

San Francisco, Cal.

1911 TED LEWIS 35th ANNIVERSARY IN SHOW BUSINESS 1946

Let's Face It Ted..

You're a Credit
To the Theatrical
Profession

FRANCES
FAYE

Congratulations Ted!

A warm, sincere and friendly greeting to our pal, Ted Lewis, on his completion of 35 years in show business. Like good wine, Ted grows in popularity with the passing years.

Ted, we trust you will lead the parade of America's top entertainment personalities and enjoy good health, happiness and prosperity for many more years.

THE TOWN CASINO
BUFFALO, N. Y.

HARRY ALTMAN
HARRY WALLENS
Proprietors

Dear Ted-
Keep punching!
Save your money!
With your talent-
Don't worry!
Love-
Joe E. Lewis

1911 TED LEWIS *35th* ANNIVERSARY IN SHOW BUSINESS 1946

EVERYBODY *IS* HAPPY

TO JOIN IN CELEBRATING

TED LEWIS'

35th ANNIVERSARY IN SHOW BUSINESS

OUR CONGRATULATIONS TO A

GREAT SHOWMAN AND A GRAND GUY

PHIL KASTEL
BEVERLY COUNTRY CLUB
NEW ORLEANS

THE TOPPER FOR 35 YEARS!

CONGRATULATIONS TO THE MAN WHO MADE *EVERYBODY* HAPPY!

WARNERS' **STRAND** BROADWAY AT 47th STREET

Our Hats Are Off

TO THE BEST-KNOWN HAT ACROSS TWO CONTINENTS

GOOD LUCK, TED, FROM THE TWO-CONTINENT FIRMS

LEEDS MUSIC CORPORATION
Lou Levy, Pres.; Al Gallico, Prof. Mgr.
NEW YORK and LONDON

PETER MAURICE MUSIC CO., Ltd.
Happy Goday, Gen. Mgr.; Jack Perrin, Prof. Mgr.
LONDON and NEW YORK

CIGGIE SPONSORS' SMOKE-SCREEN

Is There a Doctor in the House?

The following, as heard on the Frank Sinatra-Old Gold show and the Red Skelton-Raleigh program, are samples of how the cigaret commercials are burning up the airlanes in the "Battle of the Ciggies."

RALEIGH COMMERCIAL

ANNOUNCER: "Now medical science offers proof positive."

2nd ANNOUNCER: "No other leading cigaret gives you less nicotine, less throat irritating tars, than the new, smoother better tasting Raleigh."

ANNOUNCER: "Yes proof positive."

2nd ANNOUNCER: "No other leading cigaret gives you less nicotine, less throat irritating tars, than the new, smoother, better tasting Raleigh."

ANNOUNCER: "Star of Benedict Gogeaus picture, 'Diary of a Chambermaid,' Paulette Goddard, says, quote:

WOMAN'S VOICE: "I saw the facts with my own eyes, and it's true. Medical science has proved no other leading cigaret gives you less nicotine, less throat irritating tars, than the new Raleigh. From now on, Raleigh is my choice."

ANNOUNCER: "Right, Paulette Goddard. Those tests were based on the method used by the United States Government. So, friends, enjoy the new, smoother, better tasting Raleigh. And remember, medical science offers proof positive."

2nd ANNOUNCER: "No other leading cigaret gives you less nicotine, less throat irritating tars. So no other is safer to smoke than the new, smoother, better tasting Raleigh."

OLD GOLD COMMERCIAL

You know . . . judging from all you read about cigaret laboratory tests . . . and medical claims about smoking . . . and throat irritation . . . you'd think the little test tubes are given away with each pack of cigarets you buy. But honest, folks, you won't find a *single* test tube in a pack of Old Golds. You won't even find a prescription for a throat treatment. No . . . what you get in a pack of Old Golds are 20 smooth, mellow and most fragrant cigarets. Believe us . . . we don't want you to keep a fever chart every time you light an Old Gold. All we ask is that you enjoy the finest blend of the finest tobacco money can buy. Look . . . Old Golds are made by folks who've been associated with the best in quality tobaccos for nearly 200 years . . . so we're not gonna start selling you throat care all of a sudden. We're in business to give you a wonderful smoke . . . and every advanced control known to science is concentrated towards that goal . . . yes, to give you a cigaret that's absolutely tops in rich, mellow, deep smoking enjoyment. Sure . . . take care of yourself . . . and your throat and everything else! But listen . . . any time you want a treat instead of a treatment . . . treat yourself to a pack of Old Golds!

F C & B Billings Up to $43,000,000; $15,000,000 Slotted for Radio Shows

Foote, Cone & Belding billings have spiraled over the $43,000,000 mark, with approximately $15,000,000 of that amount earmarked for radio accounts. That puts FC&B right up with the top league agency boys, within shooting mark of the $50,000,000-$60,000,000 J. Walter Thompson-Young & Rubicam leaders.

The trade in general has been conscious of the comeuppance of FC&B, particularly in the past year, with the recent switchover of two American Tobacco accounts (Jack Benny and Frank Morgan shows representing $3,000,000 in billings) from Ruthrauff & Ryan, accenting the wrapup of new business into the FC&B fold.

Agency has two of the top comedy airers on the webs—Bob Hope and Jack Benny—although in both in-

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KMH HYPOES BUDGET, MULLS NEW OVERHAUL

In a move to recapture some of the audience pull lost since Bing Crosby exited the show, Kraft Music Hall has given the program a budget hypo for slotting of top guest talent. New policy under the $12,000-a-week budgeted stanza was inaugurated last Thursday (3) when Fred Astaire did a guest shot.

Eddie Duchin is still the show's top mainstay, but all contracts are under an until-Jan. 1 basis. After that, program is expected to undergo drastic overhaul, with J. Walter Thompson agency meanwhile scouting around for a top personality to take over the Kraft session.

Rooney Back to Pint Size

Full hour show built around Mickey Rooney, buttressed with guest stars like Frances Langford, etc., which Walter Schwimmer, of Schwimmer & Scott, Chicago, developed, and which the agency has been trying to sell cooperatively to different department stores around the country, has petered out.

Rooney is now going back to offering himself as a half-hour show on the Andy Hardy pattern. He's in New York this week after a series of personal appearances on the road.

CLEARS SQUAWK VS. DAYTIMERS

Washington, Oct. 8.

The 16 bigtime broadcasters who form the Clear Channel Broadcasting Service have protested FCC's present policy of licensing large numbers of "daytime only" stations on existing clear channels without waiting for wind-up of the clear channel investigation.

The petition, filed by Louis Caldwell, counsel for CCBS, claimed that spotting the part-time outlets all over the spectrum would raise interference and other problems should any of the clears win their fight for power in excess of 50kw. Since "superpower" is one of issues the commission is theoretically exploring in the present inquiry, Caldwell claimed that FCC should not shut off that avenue by overloading the spectrum with daytime stations on the clear channels.

AIR PLUGFEST IS SLUGFEST

By GEORGE ROSEN

The "Battle of the Ciggies" appears to have gotten under way in earnest, with Old Gold (P. Lorillard Co.) and Raleigh (Brown & Williamson) in particular, slugging it out weekly via their network commercials.

It's Raleigh's "medical science is proof positive" vs. OG's equally-emphatic "treat instead of a treatment" counter-irritant that in recent weeks has been bludgeoned into the ears of coast-to-coast listeners on the multiple Raleigh-Old Gold nighttime network shows.

Both within the trade and among lay listeners there's been considerable off-the-cuff uncomplimentary comment, with the question raised that such triphammered plugfests must inevitably invite a boomerang to the sponsor.

Both the Raleigh approach, that, in effect, you're a sucker if you fool around with anything but the science-medico okayed weed, as well as the OG overtones that imply a direct "who-you-kiddin'" answer to Raleigh, are being viewed with alarm. For some are asking the question: How far can you carry these commercials, and at what point does the public become satiated.

Reductio Ad Absurdum

Piling up such super-duper selling points to a point of absurdity, it's felt, may eventually bring a "plague on both your houses" reaction from the consumer public.

General impression is that the ciggie sponsors on radio have ventured far beyond the soap, food and other radio bankrollers in injecting the "only-we're-right-you're wrong" element into the commercials.

In years past, the late George Washington Hill's Lucky Strike commercial was singled out alone for provoking the greatest listener sensitivity against the trip-hammered technique. Today, although there's been no lessening of the American Tobacco plug impact, the LS/MFT auctioneers are considered to have a less inoffensive slant when contrasted with the Raleigh-Old Gold brand of huckstering.

Successful integration of the Lucky Strike plug with the comedy scripting, particularly on the Jack Benny show, is regarded as the chief factor in erasing the stigma attached to the Hill-inspired technique.

Camel and Chesterfield, the other two large brands, go in for moderation—comparatively speaking.

Mutual Billings Up 32.5%

Mutual's billings for first nine months of 1946 are up 32.5% over same period last year, total billings for Jan.-Sept. '46 being $19,033,606.

In 1945 the billings, January through September, totalled $14,361,551.

All, All Are Back, the Old Familiar Faces; Radio Picks Up Where Left Off; Only Bit-Boy Shows New But Unproved

To the Sticks

Hollywood, Oct. 8.

NBC is so cramped for broadcast space that shows are being shooed out of town. On Oct. 13—that's Parade of Stars day—Bob Burns and his bazooka are routed to Canoga Park, 15 miles from Hollywood.

And to top it off he'll do his show from the high school auditorium.

Twilight Crime Worries Coast, Repeats Wanted

Hollywood, Oct. 8.

There's a campaign that's slowly gaining momentum on the Coast but which has already reached a point where it's becoming disturbing both to the networks and the sponsors of whodunit shows. The great to-do is over the fact that the majority of these shows emanating from New York, usually around 8 or 9 o'clock (EST) in the evening, do not carry Coast repeats, so that they reach Pacific area listeners around 5 or 6 o'clock.

There appears to be a large segment on the Coast that objects to the fact that the Pacific zone gets the crime shows at a much earlier hour than other parts of the country, and is agitating for Coast repeats later in the night when the kids are already in bed.

In fact, one candidate for the prosecuting attorney of Los Angeles County is basing his campaign for election along such lines, hitting out at radio crime shows in general on the grounds that they aren't doing the kiddies any good.

As a result of the feeling, there's a report that "Mr. District Attorney" on NBC, which hits the Coast at 6:30, is mulling the possibility of doing a repeat.

Sponsors of the whodunits in general oppose the repeats because of the coin hike involved.

Bing Wraps Up 2 More

Hollywood, Oct. 8.

Bing Crosby did his fifth and sixth advance recording for Philco today (Tues.) with Ezio Pinza and Burl Ives in guest spot. Jimmy Durante is guester on the seventh disk.

Ives, on his own show for Philco, has already cut eight platters for series getaway Oct. 18. It goes on Mutual and indies.

They're all back on the air; the fall commercial broadcasting semester's in full swing; the reshuffled schedules have been woven into a new nighttime pattern with many personalities and programs working for new bosses and on other networks—but the reaction of trade observers on the overall picture is that radio has taken up precisely where it left off last season.

Here's how the trade highlights the 1946-'47 entertainment picture, now that they've all left the post and are out in the clear:

The emergency of the "bit boys" on the sock comedy airers, particularly Phil Harris, Dennis Day and Mel Blanc, into full-fledged comics with their own half-hour shows, accents anew the all-important question as to where radio's future funny men are coming from. For the general impression is: It's one thing to lend a boff capsule to a Jack Benny show with its highly-geared production know-how and its stable of top-coin writers, and quite another to attempt to stretch the capsule contribs over a full 30 minutes under less favorable production auspices.

It's been evidenced in the past few weeks since Blanc graduated from his "bit boffs" into his new Tuesday night Colgate show on CBS, and again when Harris stepped out into his own bankrolled show. The Harris premiere show was greeted by the trade as suggesting a warmup for an inevitable Benny gag: "Come home, all is forgiven." Dennis Day's click as a comedian on his own remains a moot point, since it was strictly an elaboration of the Benny-Day Sunday night routine, with Benny as a guestar, that contributed chiefly toward the opening show's hypo.

The same old favorites will be right back on top—the Bennys, the Hopes, the Fibbers, the Allens, the Cantors, etc. The same formats prevail. The same high-priced writers are in the saddle, except that many of them have shifted around and are making with the gags for another of the handful of top comedians. If there will be any innovations in programming, they've yet to make themselves discernible.

Since it's the same boys who will move the sponsors' packages off the shelves (when and if they become available), they're still in the position of dictating their own coin terms, despite the prevailing sentiment a few months back that talent costs in general would toboggan.

The "sameness" goes right down the line. The musical show pattern remains essentially unchanged. That goes as well for the pix adaptation cycle of programs and the multiple "rating stealer" whodunits that are as much in the vanguard as in the past.

WORLD BROADCASTING LOPS OFF 22 HEADS

Jack Meyerson, former Boston manager of Decca, has stepped into World Broadcasting with an axe. He's reported to have fired one executive and three salesmen the first day.

Some 22 went out the first fortnight. Muriel Deutsch (daughter of Percy Deutsch, World prexy), resigned rather than carry out instructions to fire two of five staff writers. She'd been head of writers for World for some years.

Meyerson says company is currently going through reorganization pains, with topheavy personnel situation resulting in layoffs.

HASTINGS BUYS 'CRIME'

Hollywood, Oct. 8.

"I Deal in Crime," starring William Gargan, has been bought by Hastings Piston Ring for Saturday night spread over ABC. It hits east at 8:30, with coast repeat via wax at 7:30.

The company recently bought "Michael Shayne" for Mutual

Has Your Gag Been Psychoanalyzed Lately?

Audience reaction to the fall comedy show line-up—as revealed by the Ernest M. Walker electronic analysis system described in last week's VARIETY*—is listed below. System records studio reaction on comedy shows, measuring length and volume of laughs. Two types of shows are listed, gag type and situation type comedy. Requirement for gag type comedy is an index of 10 or better; for situation comedy, 3 to 10.*

PROGRAM	NO. OF PROGRAMS CHECKED	FALL INDEX	LAST SPRING INDEX	NOTICEABLE CHANGE	CAUSE
Judy Canova.............	6	20.1	12.4	plus 7.7	More gag lines and better quality comedy
Bob Hope..............	2	18.4	21.7	minus 3.3	Fewer gag lines; poorer quality comedy
Jack Benny..............	2	18.0	18	....	....
Red Skelton.............	3	18.0	15.5	plus 2.5	More gag lines
Amos 'n' Andy...........	1	17.6	11.2	plus 6.4	More gag lines and better quality comedy
Fred Allen..............	1	16.5	12.4	plus 4.1	Better quality
Joan Davis..............	1	15.7	7.6	plus 8.1	More gag lines and better quality comedy
Allen Young.............	2	15.1	15.1	....	....
Edgar Bergen............	4	14.7	14.7	....	....
Duffy's Tavern..........	1	14.3	11.7	plus 2.6	More gag lines
Burns and Allen.........	3	12.1	12.1	....	....
Frank Morgan............	3	10.1	5	plus 5.1	More gag lines
Bob Burns...............	2	10.1	5	plus 5.1	More gag lines
Life of Riley...........	1	10.0	8.4	plus 1.6	Better volume
Fibber McGee............	1	8.0	9.8	minus 1.8	Less gag lines and better quality comedy
Blondie	5	7.5	1.9	plus 5.6	More gag lines and better quality comedy

Labor Hovers As Banquet's Ghost At Radio Exec Club Meet; Group Seen As Mediator for Coming Confabs

There was a ghost at the banquet table of the N. Y. Radio Executives' Club, as the organization opened its season of luncheon meetings last week. The place was fairly flooded with network and agency veepees and behind each exec's chair, invisible but its spectral influence felt, was the shadow of Labor. It was the general feeling in the trade that a new era in labor relations faces the industry, so that what's happening in New York—still the nerve center of both nets and agencies as far as business policies are concerned—is of importance to the radio industry countrywide.

Officially, it was all a very nice, quiet session. Robert Swezey, veepee-general manager of Mutual, is new prexy of the club. He and program chairman James Sauter arranged a panel discussion which brought to the mike Frank E. Mullen, exec. veepee of NBC; Arthur Pryor, Jr., veepee in charge of radio for BBD&O; James Lawrence Fly, former FCC chairman, and Dean Mildred Thompson, of Vassar College. They discussed "Responsibility in Radio."

None of the speakers expressed anything startling, the biggest hand going to Dean Thompson when she ribbed radio mildly about its quantitative measurements and said, as a listener, she would like to know "who are these people who tell you what you think you should know about the listening public?" She called, seriously, for more, and more genuine, radio criticism which "should be just as discriminating and just as independent as are the dramatic and music reviews in our best papers."

But beyond the polite chit-chat was the fact that the Radio Executives' Club had drawn out a batch of really top executives, including in addition to Swezey and Mullen also Frank White, veepee-treasurer of CBS and, incidentally, all of the top labor relations people of all the nets.

The feeling existed that the REC intends to play a new role as the cohesive factor in N. Y. radio as the labor situation is faced for the coming year. The fact that a rep was there from the Chicago Radio Club gave the occasion the further possibility of being a springboard for some kind of industry-wide setup going beyond New York.

Most of the execs there had taken time out from a number of strenuous labor conferences and negotiations either under way or scheduled for the near future.

For two days before the REC meeting, the execs had already been busy with the delicate negotiations for a new contract (or contracts) with the American Federation of Radio Artists. That very day (3), CBS held its first negotiating session with the latest factor introduced into the labor picture through certification of the United Office and Professional Workers of America (CIO) as the bargaining agent for CBS' white collar workers.

Two days before the REC meeting, also, as all the execs there knew, the Radio Directors Guild had at last received its charter from the AFL, at a special ceremony presided over by William Collins, AFL rep for New York City.

The Radio Writers Guild had, as threatened, definitely broken off negotiations with the American Assn. of Advertising Agencies and had embarked on new organizational plans.

Finally, in the offing, was the American Federation of Musicians and the expiration of its contract next February, with all that might mean in terms of a runin with James C. Petrillo, etc.

Some saw significance also in the fact that, for the first time, the REC has set up its own flack tiein, hiring the Institute of Public Relations, Inc., to front for it. That gives the radio execs a mouthpiece that can speak for the entire industry, and the labor issue is the only one on which united front action is likely in the near future.

All in all, there was the definite feeling that, under its luncheon-club napkin, the REC could serve as the cohesive medium, formally or informally, for the radio industry in New York as it faces the big labor issues that are confronting radio now.

Ah! Days of Yore

A birdseye quickie on radio's quarter - century comcuppance was injected into the N. Y. Radio Executives Club luncheon last week by Frank Mullen. The NBC exec veepee-gnl.-mgr. recalled how, back in the days when he was getting his radio feet wet on KDKA, Pittsburgh, a group of about 300 of top "charter" radioites huddled with Herbert Hoover, then Secy. of Commerce, and unanimously decided that advertising would never have a place in radio. "You'll never know how close we were to never having a radio industry," quipped Mullen.

And back in the old days ASCAP decided that $250 would be a fair figure as its annual "take" from the radio industry. Talent was invited up to the studios to work cuffo — and jumped at the chance.

Writers' Guild Drive Has 4-A's On Anxious Seat

The Radio Writers' Guild, having broken off negotiations of 14 months' duration with the American Assn. of Advertising Agencies, is launched on a stiff organizational drive in the east that's got the 4-A's guessing on what's coming next.

Items in the campaign are: the winning of a National Relations Board election at WPTF (Raleigh, N.C.); organization of the staff writers at WMCA (N.Y.); negotiations for five staff writers employed by Young & Rubicam agency in N.Y. on "We, The People," and the appointment of an experienced labor organizer as eastern regional executive secretary.

The latter is perhaps the most important of the straws in the wind, but all of the various steps point in the same direction: the RWG intends to establish itself in radio, and the Four-A's will hear more from the RWG—only it will be through scattered actions, rather than by seeking to chart an overall agreement.

Chosen as the eastern regional exec sec is Michael L. Davidson. He was last seen on the radio scene in the rôle of organizer for the Radio Guild of the United Office and Professional Workers of America

(Continued on page 62)

'Hire a Hall'

For several years the Radio Writers Guild has held its general meetings in one of the larger CBS studios in New York. But the next N. Y. meeting of RWG will be held at Midston House (N. Y.) instead.

CBS politely regretted that it hasn't the studio space. RWG leaders said they were grateful for the past favors.

Molle in Lather: Army Bags Scores

The Molle shaving outfit is in a lather over what transpired last Saturday (5) when it bankrolled the first of a series of 15-minute late afternoon programs on WJZ, the ABC flagship station in N. Y., in which Al Helfer reels off the football scores.

The Helfer stanza is inked in immediately following the Harry Wismer network broadcast of the Army games, sponsored by the Army Recruiting Service. Last five minutes the network broadcast, however, is also given over to the latest scores. Which left Helfer holding the bag to reprise the same scores, same games just heard.

12 YEARS ON KLZ PODIUM
LES WEELANS
KLZ's capable, versatile musical director is Denver's busiest with more local, live-talent musical programs than are on any other Denver station.
KLZ, DENVER.

Distaff Gabbers, Tongues Tied, Seek Air Outlet

An unusual campaign has been started by a group of women's organizations in New York, representing some powerful femme units claiming several hundred thousand members in the aggregate, in an effort to find a radio outlet for a pair of distaff gabbers who've been on the air 39 weeks.

Campaign, started last week, took the form of a stock telegram sent to the program head of every N. Y. station, except WMCA, describing the show in glowing terms and offering it, without naming the women involved. "If you are interested," stated the wire, "we would be glad for you to get in touch with us and we, in turn, as beau geste, will put you in touch with them."

Gabbers concerned, it turned out, are Susan B. Anthony, 2d, grandniece of the founder of American suffragism, and Eunice Hill, who've been conducting an ayem femme strip, titled "This Woman's World," on WMCA. According to the station, the cross-the-board 15-minute stanza was booked for three successive 13-week cycles in the hopes that it would attract sponsors on a participating basis. Not enough sponsors were attracted, and the show was dropped.

While the telegram by women's org leaders did not charge WMCA with gagging the gabbers, the implication was there in another statement which appealed to radio stations "not to hit below the public intellectual belt." The signers insisted that the Anthony-Hill contrib would be of public interest, certainly among their constituencies.

Signers included: Florence Eldridge March, chairman, women's division, Independent Citizens Committee of the Arts, Sciences and Professions; Mrs. John Hammond, chairman, women's division, National Citizens Political Action Committee; Jeannette Turner, New York City Consumer Council; Mrs. Sidney Hillman; Mrs. Edgar Snow; Rose Terlin; Mrs. Maxwell Anderson; Ruth Young, exec sec., United Electrical Radio & Machine Workers of America, District No. 4; Terry Penman, national director, National Maritime Union Auxiliaries; Dr. Gene Weltfish, president, Congress of American Women; Mrs. Anna Center Schneiderman, vice president, American Jewish Congress; Thelma Dale, exec sec. National Negro Congress; Mrs. Elinor Gimbel, chairman, Child Care Council, Greater New York; Captain Anna Abbott, WAC.

Fire Prevention Show On MBS Sponsorship Agenda

National Board of Fire Underwriters, representing over 200 capital stock companies, will sponsor a new dramatic show (as yet untitled) over Mutual, beginning Sunday, Nov. 3, in the 3:30-4 p.m. slot.

Agency is MacFarland. Jim Sheldon is the producer. Show will be pitched to fire prevention, with cast and writer as yet not set.

Wanna Swap, Bud, Instead of Cash? That Is the Question Before FCC

Washington, Oct. 8.

Want to trade your radio station for a hotel, swap it for a theatre, or even for stock in another radio operation? Maybe you can and maybe you can't get away with it under FCC's AVCO rule, calling for open bidding on all stations up for sale.

As result of a dynamite-loaded petition filed here last week, FCC is now face to face with the first "barter" deal of its kind, and, will have to spell out a clear-cut policy on the entire question.

Petitioners were the Associated Broadcasters, Inc. and Curtis Radiocasting Corp. of Indiana, who want to effect a swap of radio stock as payment for stations but have smacked up against a cash buyer who filed a competing bid under the AVCO rule.

Cohn & Marks, attorneys for both seller and the original buyer, have now challenged FCC's action setting the competing bids for hearing, on ground that the second offer does not match the first. They are also seeking oral argument to clarify FCC's future policy on such stock swaps under the AVCO ukase.

FCC's ruling here will be an important guide to prospective sellers, since barter deals frequently ease the tax burden on both parties and are often the simplest way of closing a transaction.

Here's what happened in the Indiana case. Associated Broadcasters, Inc., Lisensee of FM station WABW and holder of a permit for a standard outlet, WBBW; in Indianapolis, contracted last May to sell the properties to Curtis Radiocasting Corp., in return for 1,350 shares of Class A stock in the purchasing company. Curtis is the parent organization of Evansville-on-the-Air, which has several AM and FM licenses in Indiana and a lien to buy WMTV, East St. Louis, Ill.

Under this deal, Associated would retain interest in its own stations and, in addition, pick up holdings in Curtis' stations, sharing in profits of all. However, a competing bid was filed for Associated's stations by Radio Indianapolis, Inc., a group of local businessmen, most of whom are newcomers to radio, who offered to pay cash equivalent of the original offer.

The petition filed by Associated last week makes it clear that the company does not want cash and will dispose of the stations only if it retains a stock interest in them. Petition adds that, even if it were possible for Radio Indianapolis, Inc., to deliver 1,350 shares of Curtis stock as payment, this would still not permit Associated to participate in earnings of WABW and WBBW. Therefore, petition claims it is impossible for a second bidder to meet terms of the original contract.

Several alternatives are possible before FCC. For example, the commission may decide that AVCO rules will apply equally in barter deals, and buyers will be chosen on "public service" criteria rather than on method of payment. In this case, FCC would probably favor Radio Indianapolis, in line with its traditional policy of preferring newcomers and local people.

Premieres

(Oct. 9-Oct. 19)

Oct. 12

Adventures of Sherlock Holmes, with Tom Conway, Nigel Bruce; 9:30-10 p.m., Saturdays; WJZ-ABC; R. B. Semler; Erwin Wasey.

"Judy 'n Jill 'n Johnny;" 12-12:30 p.m., Saturdays; WOR-Mutual; Horwitz & Duberman; Sterling.

Vaughn Monroe show, with Shirley Booth, Oscar Levant, guests; 10-10:30 p.m., Saturdays; WABC-CBS; R. J. Reynolds; Wm. Esty.

Oct. 13

Gabriel Heatter's Brighter Side; 10-10:15 Sundays; WOR-Mutual; Mutual Benefit Health and Accident of Omaha; Arthur Meyerhoff.

Leo Durocher; 1:15-1:30 p.m., Sundays; WJZ-ABC; G. N. Coughlin; Roche, Williams, Cleary.

"Married for Life;" 2-2:30 p.m., Sundays; WOR-Mutual; sustaining.

The Putnams, commentary; 8:45-9 p.m., Sundays; WOR-Mutual; Co-op.

House of Mystery; 4-4:30 p.m., Sundays; WOR-Mutual; General Foods; Benton and Bowles.

Oct. 16

"Philco Radio Time" with Bing Crosby, Bob Hope (guest), Skitch Henderson, others; 10-10:30 p.m., Wednesdays; WJZ-ABC; Philco; Hutchins.

Oct. 19

Cleveland Symphony Orch; 6-7 p.m., Saturdays; WOR-Mutual; sustaining.

WMCA-Bess Pact Stresses Newer Concept in N. Y.

The "Season of the Shifting Salesmen" in Manhattan's radio picture is probably unprecedented, with virtually every indie in New York feeling the drastic personnel overhaul. It goes deeper than merely sparring for better positions. Actually, it has its roots in a new thinking on the part of the station operators that for too many years the sales boys have been making too much money—that they, and not the stations, have been the chief beneficiaries of the multiple commissions in wrapping up sales.

Highlighting the checkerboard moves in recent weeks has been the pacting of Herman Bess by WMCA, as director of sales, following in the wake of a flock of exits from the Nathan Straus indie. Bess, as veepee in charge of sales for Arde Bulova's WNEW for 12 years, built up both a rep and a fat bankroll over the years. His recent exit from WNEW, however, stems chiefly from a new sales concept in which the Bulova-owned indie is now pitching in the national league.

It's reported that Bess took a check in settelement from WNEW, agreeing to stay out of the radio business for a year, but that he had a change of heart, returned the check, and consummated the deal with Straus.

Chi Judge Doesn't Like Marital Problem Shows

Chicago, Oct. 8.

Nixing a proposed radio show on the marital problem theme, Chicago's Superior court Judge Joseph Sabath theorized it wrong to exploit such cases.

Veteran of several years in divorce court, Judge Sabath said: "It would have exploited actual cases in court. It would be wrong, dead wrong, and, besides, it was commercial. If I ever do a radio show in an endeavor to straighten out marital problems, it would be for a cause only."

Charles Shaw to WCAU

Charles C. Shaw, formerly with the CBS London Bureau, has been added to the news staff of WCAU, beginning Oct. 14.

Stix Want Better Fix On Nighttime Radio, Sez U.S. Aggie Expert

Washington, Oct. 8.

The Agriculture Department's Extension Director, H. L. Wilson, went on record again here last week in favor of more and better farm feature radio shows during the good, nighttime hours.

Wilson renewed his drive for nighttime slots in a return letter to Victor Sholis, director of the Clear Channel Broadcasting Service, who earlier this summer objected violently to a form letter sent out by Wilson to State Extension Directors. Sholis was burned because at that time Wilson supported the conclusion of a U. S. Census Bureau study of radio, which declared that farmers relied on regional stations more than on the big clear channel outlets for their radio service. Sholis had reminded Wilson that the industry had punctured the Government study full of holes as loaded in favor of the smaller stations—and that farmers—even in the Census survey—were satisfied with the special farm information shows they now receive in volume during the daytime hours.

ADMEN BOW TO NET PROGRAMS

For Snobs or Mobs?

What are the television set manufacturers doing for television? Is it their intention to restrict the medium to the snob trade, or would they like to make it a mass medium, like radio? The prices currently quoted on sets indicate that there may be a good deal of astigmatism among those who must provide the public with receivers for the product of clearsighted I.O. cameras.

The figures of costs per set "on the market" (that, too, is a euphemism as yet) speak for themselves. Viewtone's $279.95 model (which, with taxes, cost of installation, etc., will come closer to $350) seems about the cheapest for a combo set that includes AM reception with FM, television and a record changer. Certainly, that's not a price for the masses. The other models, running into the $2,000-and-upward category, are strictly class production.

O.K. If that's what television wants—to be a class medium—the approach is correct. But the multi-million costs of coaxial cables, the building of telenets, the expansion of television broadcasting and programming—these will never be paid off through outlets at the fancier bars on New York's east side or Chicago's Loop.

Radio started going places, piling up millions of listeners, only when prices of sets came down to within reach of the average pocketbook. And the average American purse, even during an inflationary period, can't afford those $350 productions, let alone the fancier jobs costing two-grand up. Television will have to do the same, if it isn't to restrict itself to the narrow confines of the snob-trade.

Set Manufacturers Settle Down, But Prices Mostly Stratospheric

Television set manufacturers, after almost a full year of postwar reconversion difficulties, are finally settling down in earnest to the production of receivers. Although most manufacturers are reluctant to predict how many sets they'll be able to turn out during the next few months, it's estimated that at least 25,000 new models will be in retail stores in television broadcasting areas by Christmas. Samples of the new models, including 28 different sets, are slated for exhibition at the Television Broadcasters' Assn. meet tomorrow (Thursday) and Friday at the Hotel Waldorf-Astoria, N. Y.

RCA-Victor has earmarked two model sets for production this year, first of which will go out to dealers in quantity early next month. Models include a seven-inch direct view tube, furnishing a 23-square inch picture, that's slated to retail at $225; and a 10-inch direct view tube, giving a 52-square inch picture, for retail at $350. Two sets, which were demonstrated to RCA dealers at a closed showing last month, will include video reception facilities only.

RCA also has a console model, including a 10-inch tele screen, plus AM and FM radio and an automatic record changer, which will not go into mass production until after the first of the year. Companys large screen projection model will also be held back until after Jan. 1. Transmitters and all other elements of broadcast equipment are currently in production and will be delivered to broadcasters late this year.

United States Television, which jumped the gun on its better-known competitors via fullpage ads in N. Y. dailies last month, already has sets for immediate delivery in Macy's, Bamberger's, Abraham & Strauss and Bloomingdale's department stores. Set is a custom-built projection model, with a five-inch tube throwing a 21x16-inch picture, that's earmarked for bars, niteries and private offices. Usually built directly into a wall, the set retails for $2,750. Company this week installed one such set in El Borracho's, N. Y. eatery, and two in the Stork Club.

$225 to $2,350

Same size tube incorporated into a console cabinet for sale to bars and public clubs is also being produced now to retail at $2,350. Another smaller console cabinet with the same tube that's for home use will go into production in about three weeks at $1,995. In addition, U. S. has a 10-inch direct view console model to retail at $745 and a small tablemodel, including a seven-inch direct view tube, to retail at $225. Company expects to turn out between 500-1,000 of the $1,995 models by the end of the year, and a

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N. Y.'s 'Television Row'

Manhattan's W. 47th street between Sixth and Seventh avenues became the city's first "television row" last Thursday (3), as several bars on both sides of the street advertised via large windowcards the telecast of the Dodgers-Cards playoff game.

With only an 8x10 inch screen perched high on the walls in each bistro, the customers jammed them throughout the day. Owners couldn't charge admission but still made greatly hypoed profits via terrific sales of beer and liquor.

Gerl Pounds Drum For Superior Tele

Philadelphia, Oct. 8.

Joseph Gerl, prexy of the Sonora Radio and Television Corp., last week urged that tele manufacturers and broadcasters set up an industry-wide committee to draft and enforce a code of ethics against "excessive commercialization" of tele programs.

"Without such a committee there is danger that television may turn out to be nothing but a complicated mechanism operated for the sole purpose of selling mouthwash and deodorants," Gerl told a meeting of the Poor Richard Club, advertising men's organization here. He said that television today is experimenting generally along the lines of commercialization, rather than with public education and entertainment, and declared: "Because of the fact that most of the personnel of television today has come from radio, there seems to be some danger that television may degenerate into an animated radio broadcast, with all the singing commercials and spots not only grating on our ears but also on our eyes."

Gerl said that television would not compete with newspapers, the radio or magazines as an advertising medium. "Newspaper ads are predominantly price and comparative value advertising," he said. "Radio advertising is mainly institutional, repeating a brand name over and over. National magazines do show the product, but the cost of a national television hookup, to reach the same audience, would be so far out of line, that magazines have given up worrying over television competition.

"Television as an advertising medium will complement all other forms of advertising, and will be used mainly to show a product and demonstrate how it works."

TELE'S ROLE IN REVERSE

By TOM GRIES

The long-standing radio feud between the ad agencies and networks, over who should do programming, has shifted into television, but the video arguments have taken quite a different slant. Where in broadcasting agency reps have hotly maintained that to them alone belongs the right to set program standards and formats—in the video field they have taken just the opposite stand, saying that it's up to the networks and other television station operators to do the programming.

And, with few exceptions, agencies seem to be stuck with this "Let George do it" story, in spite of their own admissions that it will give the nets a strangle-hold on video techniques and programming know-how. One of the big network talking points used to bring agencies and their clients into the television fold has been that they can make their mistakes now, while time and talent are cheap, and profit by them later when the chips are down. Agencies' answer has been that they don't have to learn the hard way, but can take their cue from fluffs made by station programmers, which leaves program control right back in the laps of the nets.

Although the television department head in each agency is an enthusiastic proponent of the medium, recommendations that clients spend their advertising dollars on video always seem to get pigeonholed. This is seen as especially bad for sponsorship because, with television trying to break out of the pioneering shell, potential clients need a strong sales pitch before they're willing to lay out capital for bankrolling of video programs. Result is that most contracts for sponsored programs have arisen out of a direct pitch made by the networks to clients, showing the latter that they could profit as much from exploitation of their participation in television as they could from product sales coming from the same advertising expenditures in another medium.

No Charity

Majority of agency and client arguments against money outlay have centered around the fact that there are relatively few receiving sets in homes. One agency exec said: "We're not in the philanthropy business. Our clients are engaged in commercial ventures and they certainly can't make anything on the sales they'll get from television programs now. Most of us are just

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Ford Cops More Pigskin To Round Out Sportsked As Biggest Telespender

Ford Motors, continuing to hold its own as the heaviest spender in television to date, has signed to sponsor the first two home games of the Brooklyn Dodgers pro football team over WCBW (CBS, N. Y.). Games include the Dodgers-Chicago Rockets tilt this Friday (11) night, and the Dodgers-Miami Seahawks game on Oct. 25. J. Walter Thompson is the agency.

As the top advertiser in tele, Ford has concentrated all its money on remote pickups of sports and special events. In addition to the two Dodger games, the company now bankrolls pickups of all events from Madison Sq. Garden, with the exception of fights staged by Mike Jacobs, over WCBW, as well as all home games of the Columbia University football team over the same stations. Company also sponsors all games played in N. Y. by the All-American Football Conference over WABD (DuMont, N. Y.), and all Northwestern University home games over WBKB (Balaban & Katz, Chicago).

Connie Desmond will handle play-by-play on the first game, with no announcer set yet for the second. They'll be covered by CBS' newly-delivered RCA Image Orthicon cameras.

CAN VIDEO STAND IT?

'Gore' Is Involved as Magico Plans Show on NBC

First in a new series of shows featuring magico Russell Swann over WNBT (NBC, N. Y.) hits the air next Sunday (13) night at 8:30 p.m. Titled "Magic in the Air," the 20-minute program will be carried on a sustaining basis.

Swann is an old hand at television, having appeared on several NBC video shows before the war. NBC tele producers are currently trying to decide whether Swann's feature act, in which he ostensibly cuts off a girl's head, would be too gory for video home audiences.

FCC May Unlimber Teletint Hearing Plans in TBA Time

Washington, Oct. 8.

FCC is expected to announce momentarily a hearing date on CBS' request for commercialization of color television, since, according to reports here, the commission will make full disclosure in advance of Television Broadcastres Assn. meeting which opens in New York this week. Idea is that TBA members can then map strategy for the color hearing during course of their New York meeting.

At same time, it is understood the hearing will probably open in the first week of December—timed to precede or at least coincide with RCA's first big shipment of from 12- to 14,000 black-and-white television receivers for the Christmas market.

Behind-the-scenes word is that acting FCC Chairman Charles R. Denny refused to speak at the TBA conference because of his foreknowledge of the CBS hearing. However, Denny, Commissioner Ewell K. Jett, Curtis Plummer, chief of FCC's Television Engineering Division, and Asst. General Counsel Harry Plotkin will all attend the TBA meetings, it is understood.

The December hearing—which promises to be only the first round of a long series of sessions on the same subject, covering months and maybe years—is expected to delve into both economic and engineering aspects of rainbow video. It is recalled that it required almost a three-year period between experimental phase and commercial authorization for a type of black-and-white video that had been on the air for years.

Color sympathizers argue in behalf of giving CBS the commercial green light now that the public apparently prefers colored pictures to the black-and-white it has seen. They raise

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ABC Sets 3 New Shows, 2 on WPTZ, 1 WRGB

Three new shows have been lined up by ABC television, two for transmission over its Philadelphia outlet, WPTZ (Philco), and the third for WRGB (GE, Schenectady).

The two Philly shows, each 15 minutes, will tee off Friday (11), replacing "Stop the Clock" in the 8 to 8:30 p.m. slot. "Woman's Angle in Sports" is to feature Alice Marble in the first half of the show, with Vera Massey, radio actor, taking over the second half with monologs and songs. Schenectady show is an audience participationer, titled "Don't You Know Me?," slated to begin next Wednesday (16).

All three shows will be directed by Bobbie Henry. ABC production chief Harvey Marlowe is producer.

Tele Puts Best Foot Forward As SRO Crowd Treks to N. Y. Confab; Meets, Exhibits to Be Telecast

By BOB STAHL

Proof of whether television is finally ready to shake off its inertia and move ahead on a commercial basis is expected to be the chief outcome of the Television Broadcasters Assn.'s second conference and exhibition, which opens a two-day run tomorrow (Thursday) at the Hotel Waldorf-Astoria, N. Y.

Shackled heretofore by more setbacks from both within and outside the industry than have probably ever confronted a new medium trying to stand up and walk on its own feet, television, according to its chief proponents, is finally prepared to make its stand. TBA meet, it's claimed, will herald the launching of a concerted drive by the entire industry to create a national video service.

Latest developments in both transmission and reception equipment, including 28 different receiving set models, will be exhibited at the meet. More than 80 addresses, covering every phase of the industry, are slated to be delivered. Capacity attendance of more than 1,200 top execs from tele, radio, motion pictures, advertising and other fields is expected to be able to make its own decision by the time the final curtain rings down on the meet as to whether tele is yet ready or will continue to flounder in the background of the entertainment world.

All principal sessions of the conference are to be televised on the Schenectady - New York - Philadelphia-Washington network, through arrangements completed by the program committee headed up by Noran E. Kersta, manager of NBC television. N. Y. stations WNBT (NBC) and WABD (DuMont) will handle all the telecasts, with the exception of one show slated to be transmitted from Washington. Stations will be on the air 14 hours each day, chalking up a new record for continuous programming.

Proceedings in the main ballroom of the Waldorf, scene of most of the

(Continued on page 60)

By Truck & Plane They Roll Their Own to Get Those I.O. Cameras Fast

Proof that the RCA Image Orthicon tube is the hottest thing in television equipment today was seen last week as tele broadcasters from cities in all parts of the country arranged to pick up the tubes themselves from the RCA plant in Camden, N. J. Broadcasters, in a hurry to get the tubes as fast as they roll off the production lines, were reportedly afraid that the current N. Y. trucking strike might in some way slow down delivery.

WCBW (CBS, N. Y.) was the first, sending its own truck down to Camden on Sept. 27 and pressing the cameras into service the following day for the Columbia-Rutgers football game. WPTZ (Philco, Philadelphia) also sent a truck to the plant to pick up the tubes.

St. Louis Post-Dispatch station, KSD, with its tele station still under construction, flew its own plane to Camden to pick up an I.O. camera, as well as other field pickup gear. Capt. William Eddy, manager of WBKB (Balaban & Katz, Chicago), also flew his own plane to Camden to get his equipment.

Goodyear's Navy Fillin

With Army playing Michigan at Ann Arbor this Saturday (12), WNBT (NBC, N.Y.) is slated to televise the Navy-Duke football game from Baltimore. Events will be sponsored by Goodyear, which bankrolls all telecasts of Army home games and other games selected on the three Saturdays during the season when Army plays out of town.

Game marks the first telecast ever done from Baltimore. Images will be transmitted to N.Y. via the Bell System's coaxial cable.

JACK CARSON SHOW
With Arthur Treacher, Dave Willock, Norma Jean Nilsson, Irene Ryan, Freddy Martin Orch; announcer, Del Sharbutt
Writers: Marvin Fisher, Dick Mc-Knight
Producer: Larry Berns
Director: Sterling Tracy
30 Mins.; Wednesday, 8 p.m.
CAMPBELL SOUP
WABC-CBS, N. Y.
(*Ward Wheelock*)

Situation comedy at its radio best, the Jack Carson Show has steadily developed over the past three years into a top program, for which no small credit is due Ward Wheelock. Agency has kept show's identification high-level by smartly sticking to same cast names it has had in the past, while maintaining consistent script and production averages.

To the showbiz characters who, several seasons ago, said Carson would never make it, this 1946 preemer must have been the knockout blow. Not that it was the best comedy show ever, but just that it was solid entertainment.

Carson is still the neighborhood goat, being picked this time as a reluctant candidate for an obscure political office through the machinations of Irene Ryan, playing a ZaSu Pitts-like librarian. Comic's travails are interrupted at the halfway mark by Freddy Martin's orch in "Five Minutes More."

Payoff gag of the show came in the second stanza, when Carson, while trying to impress a politician with his importance, receives a call from President Truman, and answers, "Chopsticks? Oh, that's in the key of C," and then asides, "I wish Harry wouldn't try those tough numbers." Show still uses Norma Jean Nilsson for the neighborhood moppet who's just too sweet for words. Carson does a duet with the little gal on "Give Me the Simple Life." Comic has an easy, relaxed vocal style that gets across with sock effect.

Campbell commercials, as spooned by Del Sharbutt, are replete with superlatives but innocuous all the same. Mid-commercial is slotted well into the situation script. In closing, Carson gave a plug to the other half of Campbell's Milwaukee parlay, Hildegarde. *Tomm.*

"INFORMATION PLEASE"
With Clifton Fadiman, Franklin P. Adams, John Kieran, Oscar Levant, Fred Allen; Don Baker, announcer.
Producer: Dan Golenpaul
30 Mins.; Wed., 10:30 p.m.
PARKER PEN
WABC-CBS, N. Y.
(*J. Walter Thompson*)

"Information Please," panting a little heavily with its years, was off on a new network, with a new sponsor, last Wednesday (2) night. All the old familiar voices were present: Clifton Fadiman, the emcee; John Kieran and Franklin P. Adams, the regulars; Oscar Levant back after a two-year hiatus, as a guest, and Fred Allen, another old favorite, as additional guest. Show should have been a mellow breeze—not the wheeze that it was.

The questions weren't too bright or interesting. They followed an old pattern, questions about names, gifts, racing terms, poetry, etc. Fadiman sounded a little labored as the emcee, and his voice, too, seemed muddled and indistinct at times. Impish Levant, for the first quarter-hour anyway, appeared subdued, while Allen was in only occasionally with a brief wisecrack. Kieran and Adams tried valiantly, but evidently hadn't gotten into the swing of things yet.

The whole business sounded stuffy and dull, bogged down badly right from the start. Matters got a bit better in the second half of the stanza, as the pundits got more into the feel of things, with flashes of the real Levant coming through and Allen throwing the weight of his wit around a bit. But the whole proceedings sounded tired, not up to scratch. Evidently sponsors and pundits are taking program a little too much for granted, and ought to get off their encyclopedias to brighten things up. *Bron.*

THIS IS HOLLYWOOD
With Ray Milland, Ann Todd, Hedda Hopper, Gerald Mohr, Gavin Muir, Ramsay Hill, Betty Fairfax
Producer: Frank Woodruff
Writer: Bill Hampton
30 Mins., Sun., 10:15 p.m.
PROCTER & GAMBLE
WABC-CBS, N. Y.
(*Pedler & Ryan*)

Radio adaptations of top films with star picture personnel in the lead roles has by now reached the point of standardization which virtually guarantees smooth scripts and top characterizations. It's only the surrounding gimmicks that distinguish the many Hollywood dramats.

"This is Hollywood," which is debilled by Hedda Hopper, on its preem (6) attempted the difficult job of translating the psychological drama "The Seventh Veil" for radio adaptation with the aid of two top-notch filmsters, Ray Milland and Ann Todd, latter making her air debut. Despite excellent performances, script failed to grasp the psychological aspects of the story, and consequently yarn as told, became little more than a good air translation that maintained interest in its telling. Miss Todd gave an excellent account of herself, as did Milland.

However, with superimposing of Miss Hopper, even if the serious psychological implications of the story came off, effect would have been nullified with her chatter. Miss Hopper seemed intent upon plugging herself at the expense of the atmosphere program tried to create. Such lines as her meeting with the two British princesses, reminded one of a loud conversationalist at a bar who tries to draw attention by spouting about brushes with biggies. This type gab can get by when show is presenting a light comedy, but with dramas like "Veil" it's entirely out of place.

Camay soap commercials aren't too intrusive and are capably handled by announcer Bernard Dudley. *Jose.*

ECHOES OF NEW YORK
With Jane Pickens, Al Gallodore, Josef Bonime Orch, Edisoneers Mason Adams, Jeffrey Ryan, James Van Dyke, Charles Herbert Martin; emcee John Reed King; announcer George Hicks.
Writers: Ruth Adams Knight, Joe Bates Smith
Director: John Wilkinson
Producer: Dorothy McCann
30 Mins., Tuesday, 9 p.m.
CONSOLIDATED EDISON CO.
WJZ, N. Y.
(*McCann-Erickson*)

The fact that this program has just about every form of radio entertainment accorded into a half hour might mitigate against its success under ordinary circumstances, but "Echoes of New York" shapes up as network-scale divertissement, although piped only to the New York locale.

Emphasis in the opening shot was on music, with guest stars Jane Pickens and sax man Al Gallidore. Following the hurdy-gurdy opening and institutional plug George Hicks introed Miss Pickens for her first number, "They Say It's Wonderful." Gal sounds like a good bet for radio if she changes her phrasing to suit the medium. As it stands, entire presentation is too slow. Emcee John Reed King takes a quick junket into the audience to quiz a few on exactly what makes a New Yorker. Nobody seemed to know for sure.

Second guester, Gallidore, was introduced as the greatest saxophonist alive, which might cause comment from Coleman Hawkins or Johnny Hodges fans. Gallidore tootled "Oodles o' Noodles" in the Bechet manner on a soprano horn, then slowed down for some gymnastics in virtuosity. Charles Herbert Martin, an old actor told of his experiences in New York of the '80s when they first turned the lights on Broadway. Drama illustrating great event was overdrawn and unnecessarily long.

Miss Pickens reprised nicely with "Summertime," assisted by Edison employee chorus, and then final institutional plug came in form of a lesson from George Hicks on the working of the astronomical time switches which turn street lights on and off. *Tomm.*

FIBBER McGEE & MOLLY
With Jim and Marian Jordan, Bill Thompson, Arthur Q. Bryan, Gale Gordon, Bea Benadaret, The King's Men; announcer, Harlow Wilcox; music, Billy Mills
Writers: Don Quinn, Phil Leslie
Producer: Frank Pittman
30 Mins., Tues., 9:30 p.m.
JOHNSON WAX
WEAF-NBC, N. Y.
(*Needham, Louis & Brorby*)

Wistful Vista has opened No. 79 again. And there was something new this year when Fibber McGee & Molly came back to NBC last Tuesday night (1). Not once during the half-hour did McGee's closet rattle. Except for this omission, everything was the same: The traveler returning from Mars, judging our civilization by the McGees, could be sure that not one of the fauna, not a leaf of the flora was disturbed during his absence.

McGee could be laughed at, just as he always could, and the Mrs. was still the same old knowing, understanding and mildly chiding character. So were all the others, from the cynical physician to the mayor of the town. It was all hackneyed. It was all amusing. There wasn't a sock in the 30 minutes. But since the pair and their retinue are old friends, there was no temptation to silence them. Taken by themselves, the McGees have a sure place. Judged from the viewpoint of radio's never-changing pace, their mellowness only strengthens the already firm reflection anent the well-worn groove.

The King's Men were good in "Doin' What Comes Naturally," and Billy Mills' orch did "I Got the Sun in the Morning" with sufficient verve. Jim Jordan helped Harlow on the Johnson Wax plug, but Wilcox came through himself as the able salesman he is. *Cars.*

ROY ROGERS SHOW
With Gabby Hayes, Dale Evans, Sons of the Pioneers, Pat Buttram, Country Washburn Orch.
Writer: Jack Quinn and staff
Producer: Ed Simmons
30 Mins., Saturday, 9 p.m.
MILES LABORATORIES
WEAF-NBC, N. Y.
(*Wade*)

Helping to spread word of the benefits of Alka-Seltzer and One-a-Day Vitamins among the yokelry, Roy Rogers and his supporting cast from Republic Pictures' series is taking over for the National Barn Dance. Program is pretty much a repeat of stock filler from the film series, in which every story is padded by the comedics of Gabby Hayes and the singing of Rogers and Dale Evans.

Citizens of the hinterlands are notoriously passionate fans of cowboy stars in general and, because of his exploitation, Rogers in particular. And they pay the great compliment of imitation, which should bode well for sale of the Miles products. If this isn't enough, the program itself is solid fare throughout, and could probably please urbanites if they were to listen.

Cowboy star opened show with "There's a New Moon Over My Shoulder," after which he introed Dale Evans, whose singing chores in the pix are held to a minimum. She did nicely with "On the Alamo." Heavy emphasis is laid on funnyman Gabby Hayes, who trades on a mangy beard and a missing upper plate. Hayes holds to the cowpoke traditions of mistrust of women and hatred of sheepherders. Latter part was filled by Pat Buttram. Sons of the Pioneers fill in pleasantly with waddy tunes, while Country Washburn's orch cuts an okay show.

Program has good pace and direction, although plugs are a little heavy on the ears, with both products being pushed equally. The only thing missing is Trigger. *Tomm.*

NEW YORK PHILHARMONIC SYMPHONY
With Artur Rodzinski, Dr. Harvey Fletcher, Herbert E. Smith; Stewart Metz, announcer
Producer: James H. Fassett
Supervisor: Richard E. Hackenger
Writer: Ben Hyams
90 Mins.; Sun., 3 p.m.
U. S. RUBBER CO.
WABC-CBS, N. Y.
(*Campbell-Ewald*)

Sunday afternoon New York Philharmonic Symphony concerts—only sponsored major symphonic series now on the air—continue, prestige-wise, to lead radio's longhair entertainment. The country's oldest as well as one of its leading ensembles brings the world's finest soloists and the music library's finest scores to the ears of the hemisphere. The programs are high-grade, unvarying, reliable and satisfying.

Program which teed off Sunday (6), fourth season under U. S. Rubber sponsorship, was up to snuff on all counts. It had the reliables in a Brahms symphony (the Second) and Bach toccata and fugue (in C major), and a new work in William Schuman's "Undertow." The interesting intermission talks on scientific subjects were continued with a chat by Dr. Harvey Fletcher on the human ear and how modern science comes to its rescue when hearing is affected. There were the brief news bulletin highlights at the close. And the simple, effacing commercials, highly effective because of the good taste shown in their handling. *Bron.*

KATE SMITH SHOW
With Ted Collins, Pert Kelton, Harvey Stone; Jack Miller and orch; Four Chicks and Chuck; Joe Tobin, Tom Hudson, Fred Barron, announcers
Writers: Robert Arthur, Jerry Adelman, Arthur Henley, Charles Lee, Burt Stiller
Producer-Director: Collins
30 Mins.; Sun., 6:30 p.m.
GENERAL FOODS
WABC-CBS, N. Y.
(*Foote, Cone & Belding*)

Pert Kelton went on the air Sunday night (6) over CBS with some smartly-tailored wisecracks. She was funny. But atomic energy makes some people feel like sourpusses in spite of themselves, and Miss Kelton laughed about atomic energy—which is like laughing at the old lady who fell on her bustle while crossing the street. Then there was Harvey Stone—as a likable, nimble-tongued a comic as the war has produced out of the ranks of what used to be called GIs. When he was still in uniform, Stone was very, very good. This trip, his material lacked and lagged. He still has that sense of timing, that feeling for pace. But he needed a script, and what he had was some gags about shortages in housing, meat, autos, etc. Then there was Kate Smith.

Ted Collins and Miss Smith took the trouble to remind the audience that this is Miss Smith's 16th year on the air. Well, she can still sing—even if a jive version of "The Moon Comes Over the Mountain" seemed somehow to fit her like a bow-tie on a tragedian playing Hamlet; even if "They Say It's Wonderful" was so coy and schmaltzy that it overflowed. But best of all, Miss Smith showed herself as sincere in the commercials. There she was sock. Those plugs weren't "integrated" in the sense that the star sneaks them up on the listeners, wrapped in sly allusion to some situation on the show. Oh no! They were straight commercials, delivered with the ardor of a salesman believing in the product.

For these doings, Jack Miller's orch provided the music, the Four Chicks and Chuck helped, and it took one announcer plus two voices from left field to help Miss Smith sell Postum. *Cars.*

"DUFFY'S TAVERN"
With Ed Gardner, Sandra Gould, Eddie Green, Carmen Miranda (guest), Charles Cantor, Mary Meade, Matty Malneck's orch, John Brown, Dave Hossinger, Jimmy Wallington (announcer).
Producer - director: Tony Stanford (John Morris for NBC).
Writers: Vin Bogert, Sid Dorfman, Larry Gelbart, Al Johansen, Elroy Schwartz.
30 Mins., Wed., 9 p.m.
BRISTOL-MYERS.
WEAF-NBC, N. Y.
(*Young & Rubicam*)

Ed Gardner and "Duffy's Tavern" are back in radio for another season, though in a different spot, and while there's no doubt that the malaprop Archie, played by Gardner, will garner a neat share of listeners, there was no doubt, also, that this comedy show too frequently missed fire at the debut. The opening airer of the new series, which has moved into the ex-Eddie Cantor spot for Bristol-Myers Wednesday nights on NBC, had some laughs in Archie's telephonic conversation with Duffy, his boss, "the little man who wasn't there," and in the mangling of the King's English with Finnegan (Charlie Cantor), Miss Duffy (Sandra Gould), and Eddie the waiter (Eddie Green). But it certainly was a lot of talk to take for a half-hour, particularly when the comedy was as far-spaced as it was on the opening show.

Carmen Miranda was a guest on the initialer, and the script dwelt largely on the too-obvious buildup to her final emergence, which was much too late in the layout. Her warbling of "South America, Take It Away" lost practically the value it might have had if she had sung it straight, but the script had the other denizens of the "Tavern" chorusing at inopportune moments in what was brutal treatment of a hit song.

Matty Malneck's music, as always, was advantageously dominant, and Jimmy Wallington handled the commercials neatly on Ipana and Trushay. But, generally, the opener was enough to lend a couple of muscles to Frank Sinatra, the opposition CBS tenant. *Kahn.*

Followup Comment

James Melton took over the former Raymond Massey spot as the "Harvest of Stars" emcee on NBC last Sunday, and did a good job of guiding the stanza's musical sections—which is by far the biggest part of the program. As the star singer, he was somewhat less than exciting, his opener from "Oklahoma!" being on the pedestrian side, and his rendition of "I'll Take You Home Again, Kathleen" being of the same colorless quality. He was better in dueting "O Soave Fanciulla" with his guest, coloratura Winifred Smith, and the chorus and Lyn Murray (latter batoning for ailing Harlow Barlow who's ready to come back in a week or so) helped Melton give Grofe's "Daybreak" more solid quality. The "dramatic skit" on the show, ostensibly the story of "Silver Dollar" Horace Tabor, was not very dramatic, the capsule being compressed tightly. On the whole, put the show down to a very slow opening.

Mutual's "It's up to Youth" show, which started modestly on two stations (WOR, WIP) in August, has now grown to full net stature, preeming over the entire web last Wednesday (2). In the interim, the show seems to have ironed out some of the earlier bugs. The problem dramatized on last week's session—about a high school gal who's ashamed of the poverty in her home and a bit afraid her parents won't be "accepted" by her friends—was handled moderately yet for major impact.

Best of all were the youngsters, two boys and two girls, all ranging in age from 14 to 16. They sounded sure but not oversmart, quick but not super-sophisticated, interested in the problem at hand but not as if it bore the gravity of an atomic bomb. Triangle publications, sponsoring this show for Seventeen mag, seems to have a good buy, aimed of course at the teen trade.

Television Reviews

"FRIDAY QUARTERBACK"
With Lou Little, Bob Stanton, Arthur Daley
Producer: Ed Sobol
15 Mins.; Friday, 8 p.m.
UNITED STATES RUBBER
WNBT-NBC, N. Y.
(*Campbell-Ewald*)

This will probably be a good show after the bumps are ironed out, but as it stands there are entirely too many inexcusable fluffs for it to pass as a professional job. Sloppy production, most unlike producer Ed Sobol's past efforts, was largely responsible for preem program woes.

Lou Little, whose voice is no bargain at best, was having trouble with his lines and it hurt to watch him try to get some of them out. He opened with an intro of the program and its general format, then Bob Stanton, NBC sport chief, moved in for some two-way banter. After the standard opening phrases, Little went to a blackboard to explain the difference between the regular "T" formation as used by most teams, and his own "Wing T" which has a back wide behind the line. Informal lecture would have been much clearer had it not been for Stanton's repeated interruptions.

First of a series of guests, Arthur Daley, was brought in for the show's final phase, prediction of the following day's scores. With Stanton acting as mediator, Daley and Little made their guesses, which were marked on a blackboard for future reference. Listeners were asked to send in their own predictions, and an obvious bid was made for a mail count on the audience.

Stanton's introduction in the show was preceded by films of last year's top games, with comment from the web sports ed which should have been either rehearsed or left out entirely. Result was that Stanton had the wrong team with the ball, talked at the wrong time, and finally Little came in prematurely for his second stanza. In future programs, this film will be replaced by pictures of the preceding week's games. Entire direction and production will have to be picked up.
Tomm.

ABC-POWERS CHARM SCHOOL
With Peggy Allenby, Pat Hosley, Walter Herlihy, John Robert Powers, others
Producer-director: Harvey Marlowe
Sets: Bob Bright
30 Mins.; Thurs., 8 p.m.
TEENIOR, JUNIOR FIRSTS, JOHN WILHELM FURS
WABD-ABC, N. Y.
(*Chernow*)

As with most new television shows, the ABC-Powers Charm School chalked up several firsts for the industry. It was the first time that an ad agency has taken over a complete 13-week series of shows, with its various clients coming in later for each program on a participating basis. More important, however, the show marked the first time that the fashion industry, which can benefit to a great extent with tele advertising since its products can be seen, plugged fashions the way they should be plugged on the telescreen.

With television still at loggerheads over the color controversy, it may be sacrilege to bring the mention of color into a review of a black-and-white show. If ever a program illustrated a need for color, however, this was it. Dresses and fur coats were modeled by John Robert Powers mannequins during the last 10 minutes of the show in a well-enacted scene, with an ample description by emcee Peggy Allenby. With women's fashions depending as much on color as anything else, however, what can fashion modeling mean without it?

Program-wise, the show was only fair. Format follows the Powers "Charm School of the Air" theme, with the cast demonstrating different shortcuts to good grooming for the women. First half of the show, though, consisted of trite talk among Miss Allenby, a young gal who's trying to be a model (Pat Hosley) and a gym instructor (Walter Herlihy). Of the three, Miss Hosley's the only one who looked as though she knew she was supposed to act. Exercises demonstrated in the gym lent a novel touch, but the show never got going until the actual fashion modeling began.

Producer-director Harvey Marlowe, though missing out on his direction, did well with the cameras and also with establishing the basic technique of video modeling. Show was highlighted by Bob Bright's three sets. Last one was especially good, with the models stepping out of a montage grouping of the top fashion mags. *Stal.*

Tele Followup

After two postponements due to engineering difficulties in getting transmission lines working between N. Y. and West Point, NBC television finally got into the Army football schedule with the Army-Cornell game last Saturday (5).

Video-wise, the telecast was almost 100% better than WNBT's first football coverage of the season with the Giants-Green Bay Packers pro game several weeks ago. Producer Burke Crotty had his camera technique down to a "T" that was just as successful as the Army's T-formation. Image Orthicon cameras with their turret lenses even brought in closeups of the players' faces and the between-halves swing around the West

(Continued on page 62)

FRED ALLEN SHOW
With Portland Hoffa, Minerva Pious, Parker Fennelly, Peter Donald, Kenny Delmar, H. V. Kaltenborn, Lowell Thomas, guests, DeMarco Sisters, Al Goodman orch.
Writer: Fred Allen
Producer: Howard Riley
30 Mins., Sun., 8:30 p.m.
STANDARD BRANDS
WEAF-NBC, N. Y.
(J. Walter Thompson)

Last of the big league comics to return for the new broadcasting season, Fred Allen on Sunday (6) unwrapped his '46-'47 version of "Allen's Alley" and his capsule kickaround of the contemporary scene. The usually reliable Allen can cover a lot of ground; he can spread out the mustard plaster to embrace Nick Kenny, Carmen Lombardo and Four Chicks and a Chuck, and invariably have enough left over for a once over lightly (with a dash of vitriol) to encompass Americana Absurdum. That's why a large segment of the listening public welcomes him back seasonally in expectation of some fresh, pungent adult humor.

For that very reason Allen on his premiere was a disappointment. For the first 20 minutes or so, Allen might just as well have been doing a guest shot on the show. Most of the Alley gang's back — "Senator Claghorn" (Kenny Delmar); Titus Moody (Parker Fennelly) and Mrs. Nussbaum (Minerva Pious), with one new tenant, Peter Donald, who's doubling from his "Can You Top This?" dialectics to do an Irish bit as replacement for Falstaff. There's been some reshuffling in the Alley this season, with the now standard Claghorn routine spotted for the windup, and Donald's triple-brogued "Mr. Cassidy" as the "opener." There's probably nothing wrong with the Cassidy contrib that some good material won't cure.

But the overall effect of the Alley routine was to suggest that it's now worn pretty thin; that another 39-week cycle might be milking a good thing too dry; and that perhaps it's time for Allen to grab hold of something new.

The idea of building the initial script around Lowell Thomas and H. V. Kaltenborn — Thomas as a newscaster, and Kaltenborn as a naive commentatnr getting his first intro to comedy programming—wasn't as funny as it might have shaped up on paper. It was uninspiring at best and actually slowed down the show's pace. They resolved themselves into a couple of interlocuters bringing on the various Allen show segments, with both out of their element.

Allen got in his real innings in the closing minutes with his biographical, "Mayo Pasteur Allen" surgery room dramatization. For a few minutes he was in the groove. *Rose.*

ABBOTT & COSTELLO SHOW
With Bud Abbott and Lou Costello, Marilyn Maxwell, Skinnay Ennis Orch; Jim Doyle, announcer
Writers: Parke Levy, Paul Conlon
Producer-Director: Nat Wolff
30 Mins.; Thursday, 10 p.m.
R. J. REYNOLDS (CAMEL)
WEAF-NBC, N. Y.
(Esty)

Abbott and Costello are back on the air for Camels after a summer vacation during which time they haven't picked up any new habits, neither good nor bad. It's the same team at the same corner selling the same stock-in-trade that's put this show among the 15 top-ranking comedy airers. Only switch from last year is in the supporting lineup where Skinnay Ennis and Marilyn Maxwell have replaced Will Osborne and Connie Haines. But with A&C in action for practically the full half-hour, this variation is hardly felt.

Rap for comedy's declining estate on radio can be pinned on this program along with the others. Although Abbott & Costello function together as smoothly as ever, their results are only as positive as the scripting. On the teeoff stanza last Thursday (3), the scripters unpacked a string of gags with a distinct odor of camphor on them. After the zany duo wound up tearing to tatters such words as "uncouth" and "couth," "immaculate" and 'maculate," nobody would have been surprised if they had taken a whack at the equally antique routine of 'who's on first?," etc.

Script is obviously pitching to the most inclusive audience denominator, and in this, it's successful. But the danger lies in working a formula, that's paid off in the past, to death. On the preem session, moreover, there were several gags with points that were blurred or nonexistent, and although the studio audience gave out with thunderous laughs, home dialers must have wondered what all the yakking was about.

Ennis and Miss Moore, in addition to bit parts in the A&C comedy situations, worked over one number apiece with good results. Plugs for Camel cigs, placed at the 10 and 20-minute marks, were not too rasping or too long. Tobacco company is stressing the results of a poll taken of the country's medicos and at the program's windup reminds us of its generosity in giving away free cigs to the boys in vet hospitals. *Herm.*

THE CAMPBELL ROOM
With Hildegarde, Dixie Walker, Bert Lahr, Tallulah Bankhead, Paul Barron Orch; Ernest Chappell, announcer
Producer: Anna Sosenko
Director: Herb Moss
Writer: Will Glickman
30 Mins.; Sun., 9 p.m.
CAMPBELL SOUP CO.
WABC-CBS, N. Y.
(Ward Wheelock)

Here's a new sponsor and network but the same reliable Hildegarde. Gay, effervescent, she still hands out songs in her distinctive, warming manner, selects a superior class of guest star who gives eagerly, amusingly, and wraps it all up smoothly for a high-grade half-hour of variety entertainment.

This time it's Campbell Soups Hildegarde is chanting for, and Sunday's (6) opening program must have been good listening for the sales force as well as the general radio audience. Aside from the occasional cute-cute note that creeps into Hildegarde's emceeing, the program is strictly top-brackets. Sunday she sang in excellent voice, in her usual smart style, and sang plentifully. There were "Live and Laugh At It All," "To Each His Own," "Sun in the Mornin'," "April Showers," "There's No Business Like Show Business," and of course the signature sign-off, "Darling, Je Vous Aime Beaucoup." A nicely-balanced selection.

For the usual variety of guests that "wander" into Hildegarde's supper-club room, there were Dixie Walker, Bert Lahr and Tallulah Bankhead. Hildegarde's quips with Walker were amusing, and Walker's interchange with Lahr hilarious. Miss Bankhead — no one for even a Hildegarde to fence with—got off some neat digs in her drawling way, and then tangled with Lahr. The two enthusiastically threw insults at each other, and then joined in a highly entertaining skit ribbing the English. Miss Bankhead let Walker off easy, although this, too, made for some good fun. Hildegarde floated airily by them all and the fun flew. It was good banter.

Sponsor kept the commercials down to two brief but succinct messages.. **Paul Baron and orchestra** added some smart accompaniments, and "The Campbell Room" was off on a rich journey. *Bron.*

YOUR UNITED NATIONS
With: Leon Janney, Roger De Koven, Horace Braham, Dan Ocko, Joe Bowland, Gene Leonard, Kermit Murdock, Donald Buka, Art Carney, Adelaide Klein, Bryna Raeburn; Alexander Scourby, narrator; Jack Costello, announcer
Producer-Director: Frank Papp
Writer: William Hodapp
30 Mins; Tues., 11:30 p.m.
Sustaining
WEAF-NBC, N.Y.

As a warmup for the UN General Assembly meetings skedded for the end of October after a month's postponement, NBC's University of the Air, in cooperation with the UN's information department, is presenting this series of dramats on the work and progress of the world peace-makers. It's a serious, intelligent and interesting effort that should rate high on the list of dialers' "musts." But, unfortunately, the dramats are slotted into an extreme hour when most listeners are either too tired or not in the mood for this type of fare. Sunday afternoon would make an ideal time.

Aside from the time, the net has apparently unzippered its exchequer for this series, bringing together a large, crackerjack cast and a highly literate script. Material of this sort generally resists dramatic treatment but the preem stanza last Tuesday (1) neatly achieved its effect via a counterpoint technique that shuttled back and forth between high politicking and concrete personal reactions.

First of three programs devoted to a review of the UN's brief history, the session opened with a solemn reading of the world charter's preamble and quickly traced developments up to the current squabbling at the Paris Conference. Program evidenced a descending line of hope as it contrasted the optimistic speeches of Molotov, Eden and Stettinius at the outset of the San Francisco Conference with the morbid fears of atomic warfare today. Keynote of the broadcast was sounded in the recurring line: "Where is the courage, the modesty, and the dispatch with which the peoples of the world were promised peace and a crust of bread?" Program frankly pointed up the current international impasse, yet held out promise without falling into a pollyanna tone.

Question remains for future programs whether the dramats will gloss over the fundamental issues dividing the big powers or tackle them fully and fearlessly. *Herm.*

"A DAY IN THE LIFE OF DENNIS DAY"
With Dennis Day, Sharon Douglas, Bea Bernaderet, Charles Dant orch., Verne Smith, Frank Barton, announcers.
Writers: Frank Galen, Russell Beggs, Arthur Allsberg, Frank Fox, Bill Davenport.
Producer: Frank O'Connor.
30 Mins., Thurs., 7:30 p.m.
COLGATE.
WEAF-NBC, N. Y.
(Ted Bates)

Here's one that a reviewer, in all fairness, should sit out—at least until the second broadcast, and until Dennis Day can be judged more accurately as a comedian on his own. If last week's preem of "A Day In the Life of Dennis Day" added up, for the most part, to a good comedy routine, credit it more to the fact that Jack Benny lend-leased himself to Colgate for a one-shot to help Day launch his new program. For the sake of accurate reporting, this was more of an elaboration of the Benny-Day Sunday night routine, with even Don Wilson thrown in for an assist. The chances were better than even that it couldn't miss.

But without the Benny hypo, a week-in-week-out half-hour of Day is still a moot point. That his writers on the initial show succeeded in capturing the right tempo to match Day's comedic pattern augurs well for the show's future. As such, Day bids fair to branch out more successfully that Phil Harris, another alumnus of the LS/MFT semester who's doubling this season into his own commercial airer.

Day's format will be a situation comedy—with songs. The vocals were there on the opening stanza (and up to the usual high Day standard), but as a situation comedy the show starts from scratch on the second broadcast. Whether Day can hurdle it — minus Benny — still remains to be seen. *Rose.*

AMOS 'N' ANDY
With Freeman Gosden, Charles Correll, Lou Lubin, Jim Basquette, Hattie McDaniel, Ernestine Wade, Delta Rhythm Boys; announcer, Carlton Kadell; music, Lud Gluskin
Writers: Bob Ross, John Medbury, Bob Fisher
Producer: Glenn Middleton
30 Mins., Tues., 9 p.m.
LEVER BROS. (RINSO)
WEAF-NBC, N. Y.
(Ruthrauff & Ryan)

It's business as usual on the NBC net Tuesday nights since Amos 'n' Andy returned to the air a week ago (1). Very much as usual. The two blackface minstrels of the air have been around so long, and their malapropisms, their minor troubles, their constant trust in humanity matched against their own excursions into avarice—these things are as familiar to the listener as his own old hat. And reaction to the pair is on the same level—comfortable but unexciting.

As usual, "Andy" was going to take someone over. As usual, it was he who was sucker. The same group of characters were there as of old, they tossed around the same load of gab, voicing and mild reference to men's foibles. Here and there, an old joke was brought up to date, bringing in reference to OPA, shortages, etc. But one was reminded of a hack novelist who rewrote his 1905 best seller, by substituting an automobile for a buggy, and replacing the player piano with a radio—it was still a good novel, undeniably old and dated, but just as undeniably acceptable to a new lot of readers. That's the situation of a show like this one. Amos 'n' Andy are part of our radio folklore. But their longevity and acceptance speak volumes about the absence of the venturesome, the fresh and the really new in top radio.

The Delta Rhythm Boys did one number, "Louise," which was niftily integrated into the stanza's thin story line, and they did it well. Lud Gluskin's orch backed the rhythmers but had little to do otherwise, except for helping the group with the Rinso jingles. And Carlton Kadell did his part of the plugging well. *Cars.*

MAIN ST., HARTFORD
With Roy Hanson
15 Mins.; Mon.-Sat., 12 noon
WDRC-HARTFORD

Looking to hypo its ailing curbstoner, "Main St., Hartford," WDRC hit upon a plan of using a mystery voice of the air in the midst of this interview show. At frequent periods, and often at the request of the interviewee, an unidentified voice, usually identified with someone in public limelight, is dubbed into show. Interviewees who guess possessor of voice get a buck. If they fail to identify same, award is jackpotted until someone gives the proper answer.

Since inaugurating this combination challenge and jackpot twist, station has noted a terrific magnification of both its street and ether audiences. Also noted is the change in type of personalities who either participate in or listen to show. Show now interests persons of higher I.Q. than formerly were in evidence. Emsee Roy Hanson more than adequately handles the interviewing. Paces it nicely, frequently dubbing in humorous asides that make for a nice package. *Eck.*

JOAN DAVIS SHOW
With Si Wills, Wally Brown, Verna Felton, Sharon Douglas, Pat McGeehan, others; Delta Rhythm Boys; Jack Meakin's Orch.; announcer, Frank Bingman
Writers: Joe Quillan, Bob O'Brien, Nat Linden, Si Wills
Producer: Dick Mack
Director: Walter Bunker
25 Mins.; Mon., 8:30 p.m.
LEVER BROS. (SWAN)
WABC-CBS, N. Y.
(Young & Rubicam)

Joan Davis had been given up by a number of listeners, expert and otherwise. But on show caught (7) she left a more than favorable impression. Quite in disregard of the ballyhoo about her being "Queen of Comedy," the fact is that as heard ing. If her stable of writers doesn't let her down, she'll be up there in the high Hoopers before the season's over.

she was fast, funny and entertain-

Much of the dark talk about Miss Davis stems from the well-authenticated reports that the Lever Bros. think she's too expensive a package and would like to drop her. That's strictly the bankroller's business. But showmanwise, Miss Davis is as good as anything on the air—no, that's not much of a compliment this year; she's really much better than most.

On the show under current analysis, she turned in a flock of laughs that were really deserved. Her supporters — Si Wills, Wally Brown, Verna Felton, Sharon Douglas, and Pat McGeehan — came through on their own and at the same time played like a team. A crack here or there was on the adult side—like the one about "Miss Weatherby's" perfume smelling "like a morning in Duffy's Tavern" rather than like a night in Madame DuBarry's boudoir. But the delivery was good, and if a blue nose could take offense that's just too bad—for the bluenose.

The Delta Rhythm Boys came through with a sock interlude, and Jack Meakin's orch did well by itself. The commercials were businesslike and to the point. A good show all the way around. *Cars.*

SPARKLE TIME WITH MEREDITH WILLSON
With Ben Gage, Annette Warren, Vivian Gary Trio; Gage announcing
Producer-director: Myron Dutton
30 Mins.; Fri., 7:30 p.m.
CANADA DRY
WABC-CBS, N. Y.
(J. M. Mathes)

The Meredith Willson summer fill-in variety show has blossomed into a regular autumn airway tenant—with decision needing to be reserved. Following his summer format, Willson has his ace orchestra playing some neat tunes, Ben Gage alternating ably as baritone soloist and announcer, a novelty act included for further variety, and an added stunt in the introduction of a young, new talent each week. Willson wraps up this motley with his drawling monologue of quips and stories, as he doubles as emcee and conductor.

Trouble is, the drawling style doesn't suit the snappy musical tempo of other parts of the program, so that the half-hour has a slow, dawdling pace that is noticeable. Willson's yarns are sometimes long and frequently disjointed and rambling, so that the attention wanders. Program as a whole strikes one as somewhat nondescript, lacking point and punch.

Sponsor seems overanxious to get in his licks, Friday's (4) opener having two commercials in the first six minutes, and five in all for the half-hour. Orchestra seemed to be overdoing the theme song business a bit, too.

Gage did a nice job Friday with "Sun in the Mornin'" and "To Each His Own," and the orchestra did itself proud with a neat arrangement of "A Pretty Girl Is Like a Melody." The Vivian Gary Trio, a novelty instrumental unit, tinkled through "Where're You At?" New talent for the week was Annette Warren, pianist-singer, rendering "I Don't Know Enough About You" in a bonniebakerish mite of a voice. But this listener is still trying to tie together remarks by Willson on America, luxury and songs like "Pretty Girl Is Like a Melody," and Sam Ott, Sousa and Lord knows what else. They didn't add up. *Bron.*

"INVITATION TO COLLEGE"
30 Mins.; Sunday, 4:30 p.m.
FOOD FAIR MARKETS
KYW, Phila.
(J. M. Korn)

Show is one packaged by Bruce Ellis Associates, New York, and has a high potential for "public service" tieups. Contestants are students of high schools in Philly area. Winner of each series of broadcasts gets a four-year scholarship to Temple University.

Quizmaster of the show is Alan Scott, Mutual newscaster, who was well known in Philly as commentator on WCAU. First local spot for Scott in more than five years, he lends sparkle to the proceedings, keeping quizzer moving with rapidity. Eight contestants on opening show were smartics, with winner of first heat having perfect score despite difficult questions. Judges included high city officials, giving "name" lift to contest. *Shal.*

POT O'GOLD
With Harry Salter orch; Happy Felton, emcee; Vera Holly, Jimmy Carroll; Bob Shepard, Lyn Sterling, announcers
Writer - Producer - Director: Paul Dudley
30 Mins.; Wed., 9:30 p.m.
LEWIS-HOWE CO.
WJZ-ABC, N. Y.
(Roche, Williams & Cleary)

"Pot o'Gold's" back and ABC's got it. The controversial giveaway show that's based purely on chance (if they call your home on the phone, and you answer, you get $1,000), has returned under the same commercial auspices as of yore—Tums. It was NBC's baby the last time it was riding the networks several years back (with Horace Heidt's orchestra as the entertainment sop), and when the FCC started giving it the critical eye Niles Trammell & Co. considered it the better part of wisdom to let "Pot" do a scrameroo.

This time it was strictly a toss up between ABC and Mutual (the only two webs that would take it), with the former getting the nod. As a concession to Tums, it's been slotted in the pre-Crosby Wednesday night slot, debuting last week (2). Now it's got a revised entertainment format of an expanded variety pattern, with Happy Felton doing the emcee-comedy chores; Harry Salter batoning the orch, and vocalists Vera Holly and Jimmy Carroll also spotlighted.

Without that $1,000 come-on, the show isn't calculated to upset the nation's listening habit (unfortunately, or fortunately, according to one's personal reaction to the "Pot" gimmick, it's bucking up against the stiff Wed. 9:30 opposition of the Dinah Shore show on CBS and "Mr. District Attorney" on NBC).

Evaluation of "Pot" as a sheer game of chance still merits a viewing-with-alarm, for it's hardly the type of programming that will elevate the standards or professional ethics of radio. The NBC-CBS "no dice edict" on the show (accented anew last week when CBS rejected a thousand-buck giveaway idea cooked up by Joan Davis), still rates commendation—even though the two major webs have been winking the other eye at their multiple audience participation shows. The way some of them have been tossing the answers into the participants' laps, making it pretty tough to distinguish where skill ends and chance begins, invites a "who's-kidding-whom" attitude. *Rose.*

STRADIVARI ORCHESTRA
Alfredo Antonini, conductor; Nino Ventura, Jean Carlton, John Tillman
Producer: John T. Mitchell
30 Mins.; Sun., 2:30 p.m.
PRINCE MATCHABELLI
WABC-CBS, N. Y.
(Morse International)

The Stradivari orchestra, with an expensive instrumentation consisting entirely of Strads, is by now an established landmark on the Sunday afternoon radio panel. Program has always dished out pleasant and relaxing light concert pieces, and change of conductorship from Paul Lavalle to Alfredo Antonini hasn't changed the mood and atmosphere of the session.

The lush and schmaltzy tone of the crew, coming from the all-string setup, gives out with such evergreens as "Blue Danube," "Caprice Vienois," "Surrender" and "Arkansas Traveler" there's every reason for the average listener to stay tuned to this session.

Nino Ventura does the bulk of the vocal work and is joined by Jean Carlton in one number. Both voices are in keeping with the atmosphere created by the strings.

Prince Matchabelli perfumes, which has resumed sponsorship of this show after a layoff, gets dignified plugs by John Tillman. *Jose.*

"ADVENTURES OF FRANK MERRIWELL"
With Lawson Zerbe, Jean Gillespie, Harold Studer, Al Hodge
Writers: Ruth & Gilbert Braun
Producer-Director: Joseph F. Mansfield
30 Mins.; Sat., 10 a.m.
WEAF-NBC, N. Y.

First segment of a two-hour block of Saturday a.m. programs designed mainly for young listeners, these Frank Merriwell air stories are bound to garner plenty of adult dialers as they draw up bucketfuls of nostalgia from the well of days gone past. Stories are based on Burt L. Standish's 10c pulp classics which were so widely read 20 and 30 years ago but have a timeless appeal for kids of all sizes and ages. Dramats are aptly slotted, and if the series maintains the excellent standard set by the preem program last Saturday (5), finding a sponsor shouldn't be hard.

Script for the show doesn't depart from the traditional conceptions of the Frank Merriwell image. He's still a teetotaling, true-blue Yale man who never fails the team in a clutch. Stories have an obvious melodramatic frame, but on the opening stanza, lots of excitement was generated.

Overall production was smooth in all departments, direction and cast blending nicely together. Sound effects were adroitly used to lend a realistic air to the football game. *Herm.*

BMB Gets Setback From Inner Circle As Members Query Use of Figures

Broadcast Measurement Bureau, Inc., had its boat upset last week by a group of powerful members, with the result that a meeting scheduled for this morning (Wednesday) may find BMB's prexy Hugh Feltis trimming his sails somewhat.

In effect, the members told Feltis and the other BMB brass: "We like what you've been doing, but not the claims you're preparing to make for your figures."

It all happened at what seemed like a routine meeting which Feltis called at BMB headquarters in New York Friday morning (4). In preparation for the unveiling of the BMB studies at the forthcoming convention of the National Assn. of Broadcasters in Chicago, Feltis had prepared an exhaustive presentation dealing not only with what BMB has done but also with how the BMB figures can be used.

Feltis took about 45 minutes to make his presentation before the meeting, which was attended by about 40 station execs, station reps, and network people. Some of the men at the meeting were aware of the fact that Feltis had just come through with flying colors at the convention of the Assn. of National Advertisers, in Atlantic City. There, his presentation for radio was reported to have been most impressive, drawing kudos in spite of the fact that he was bucking the opposition from all other advertising media.

However, when Feltis got through, a barrage of questions was thrown down, and some of the questions developed into sharp criticisms. All agreed that BMB has done a sock job of building up impressive and important figures for the radio industry, but many disagreed on how the figures were going to be used from here on in.

Most of the gripes related to the inclination to counter BMB figures against those of Audit Bureau of Circulation. Then there were those who insisted that what BMB has measured was "audience area, but not audience listening."

Some cited the fact that BMB's figures offer "an index of audience area but not an index of listenership." Others pressed the claim that "we've got to be careful not to misuse these figures, or they'll kick back in our faces." One of those at the meeting insisted that some radio people are preparing to use BMB figures to interpret "cost per 1,000 listeners—and that's something we should not claim, because we don't know. Listenership is not shown by these figures; all they show is the area where the station can be heard and where it is listened to—but not how often or when it is being listened to."

The meeting finally adjourned without a show of hands to indicate whether the majority did or did not approve of Feltis' presentation.

There was universal approbation for the BMB start. But in view of the criticisms raised inside the organization, it was felt that BMB might revise its "know-how" clinics that it's been giving to the industry in the use of its figures. It was not clear whether the criticisms would affect the two educational film shorts that are being prepared for BMB.

In fairness to the BMB leadership, it was pointed out by some of the people after the meeting that genuine efforts had been made by the leaders to keep station people from misinterpreting the figures. It was felt, however, that some of the official presentations are themselves tending to some "over claims," and that this should be avoided.

A Show's A Show's A—

The Columbia Workshop is going to kick around some of Gertrude Stein's double-talk, and the gag around CBS is that it automatically eliminates any need for a Coast-repeat. The late Miss Stein's "Brewsie and Willie" has been adapted by Jean Clauff, and will go on the air next Sunday (13), with Richard Sanville directing.

Also skedded for the Workshop is an adaptation of Thomas Wolfe's "Look Homeward Angel," being adapted by Elizabeth Lomax; and a two-part adaptation of Herman Melville's "Moby Dick" by Ernest Kinoy, which Howard G. Barnes will direct.

Soap Still Rides High Before Dark

A year ago, 11 of the top 12 daytime shows were of the soap opera formula, with only "Breakfast in Hollywood," among the non-cliffhangers, succeeding in breaking through.

Today with twice as many audience participation shows and other non-soaper formated shows riding the daytime airlanes, the same picture reprises itself. It's still 11 to 1—with "Breakfast" still the lone representative. All of which points up now anew that, despite the repeated efforts, even among sponsors, to inject something different into the pattern of daytime listening, the suds saga is still the housewife's dish.

Latest Daytime Hoopers

Pepper Young's Family	6.7
Right to Happiness	6.3
Backstage Wife	6.2
Portia Faces Life	6.1
Breakfast in Hollywood	5.7
Stella Dallas	5.7
When a Girl Marries	5.6
Young Dr. Malone	5.4
Big Sister	5.3
Ma Perkins (CBS)	5.3
Romance of Helen Trent	5.3

NO LIVE SHOWS, NO PERMIT—FCC

Washington, Oct. 8.

A local station operator who wants to use his outlet only "as a conduit" for network shows, and has no interest in local live programming, doesn't earn a license, the FCC ruled today.

The ruling was made in the case of the battle between Allen Simmons, of WADC, Akron, and WGAR, Cleveland. Both wanted the 1220kc spot on the Cleveland band, which is open, and which will be authorized to broadcast on 50,000-watt power—with assured CBS affiliation.

In a proposed finding handed down today, the commission ruled in favor of WGR, administering a sound spanking to Simmons. Latter would have had first chance at the Cleveland spot, but really nixed himself, the FCC said, because he averred that he would do no local programming whatever. Simmons, in his application, insisted that Cleveland would be served better, if he got the verdict, by letting the station take 18 hours a day of network programming from CBS.

Such a view, the commission held, is counter to its principles, which are to encourage more, rather than less, local live programming.

Simmons has 20 days to appeal to the commission from its proposed finding.

N. C. Education Board Sees School Need for Radio

Raleigh, Oct. 8.

North Carolina State Board of Education has voted to ask Governor Cherry to appoint a commission to study the advisability of placing radio facilities in the public schools of the state.

Supt. Clyde A. Erwin said there was a growing tendency to employ radio in school systems and that it would become almost a necessity in the future.

Baltimore — Lonny Starr, WFBR announcer, formerly at WPEN, Philadelphia, father of a son. Mother is a non-professional.

NBC Disk Div. Peddling 'House in the Country'

A new half-hour show, titled "A House in the Country," has been recorded for a 52-week series by NBC Recording Division and is now being peddled via 1,000 audition platters being distributed among 750 radio stations and 250 ad agencies.

Show, written by Raymond Knight, has Knight in the cast in addition to Bud Collyer, Hugh James, Patsy Campbell, Lyle Sudrow, and Ed Latimer. Producer-director is Fred Weihe.

Wickett Bowing Out Of WTOP, D.C., Post Jan. 1

Washington, Oct. 8.

Martin Deane Wickett, program manager for CBS' WTOP here for past four years, is leaving post effective Jan. 1. Wickett is known to be considering several lucrative offers in Washington but wants at least a month's vacation before signing a new contract.

Wickett has been music director of CBS' KMOX, St. Louis; WLW-WSAI, Cincinnati, and assistant to Ed. J. Fitzgerald, while radio director of Erwin, Wasey & Co., N. Y.

WCPO Fights WLW On Army Gridcast

Cincinnati, Oct. 8.

Calling for what is akin to a clipping penalty in football, WCPO wants to get the ball away from WLW and carry the Army grid games originating on the Mutual network. An NBC affiliate, WLW also carries some Mutual programs.

A complaint to that end was registered by Maj. George A. Wishart before his retirement Saturday (5) in a letter to his commanding officer in the Fifth Service Command, who in turn is reported to have recommended to the N. W. Ayer agency, which handles the account, that WCPO's request be given favorable consideration.

Maj. Wishart was in charge of Army recruiting in the local area. His letter was reproduced in the Cincy Post, linked with the Scripps-Howard station, and stated that WCPO, a Mutual outlet, had given much more air time than WLW to help the Army Recruiting Service, also that "WLW had never cooperated with the Army Recruiting Service, and WCPO has gone out of its way to help it."

The Maj. Wishart communique identified WLW as the "NBC station," and added that "WCPO feels an injustice has been done."

Cincy, N.Y. in New Tie As WLW-WINS Parlay Gets Under Way Monday

Crosley Broadcasting Corp.'s WLW-WINS programming parlay between its outlets in Cincinnati and New York starts next Monday (14), and broadcasters in both the middle west and Manhattan are watching the development with keen interest.

WLW's program director, Eldon Park, has been in New York, going over details with his Manhattan opposite number, newly-named Jerry Danzig. Last night (Tuesday) they both left for Cincy, and the first two-town show, "Top of the Morning," will kick off the joint programming venture Monday morning, at 5:45.

From then on, a series of shows will be fed to New York from Cincinnati. But one show which has been successful on WLW, "Crossroads Cafe," has been shifted to a New York origination. That one goes on at 6:30-6:45 p.m., with Bert Shefter and his band, Dorothy Day as commentator, and Elaine Howard as vocalist.

Nighttime feature, to be fed eastward from Cincy, will be news gabber Peter Grant, 9:45-10 p.m.

Don Lee 'Anti-Monopoly' Hearing Off to Dec. 2

Washington, Oct. 8.

Controversial hearing skedded for tomorrow (Wed.) on alleged failure of the Don Lee Net to keep within FCC's chain broadcasting regulations has been pushed back again, this time until Dec. 2. Hearing will still be held in Los Angeles as scheduled.

Meanwhile, FCC last Friday (4) granted the net's request and said it would hear at the same time application of Don Lee-owned KGB, San Diego, for an increase of power. The hearing on Don Lee's operation under the anti-monopoly rules was called in connection with the renewal licenses of the net's o.-and-o. stations—KHJ, KHJ-FM Los Angeles; KFRC, San Francisco; KGB, San Diego; and KDB, Santa Barbara.

St. Louis. — Robert J. Hennessey has been named Director of Special Events and Publicity for KMOX, local CBS outlet.

From the Production Centres

IN NEW YORK CITY . . .

Lou Frankel's weekly series of think pieces on radio launched in this week's Nation, but with some erroneous promotion billing him as ex-radio editor of VARIETY....Durward Kirby, "Honeymoon in New York" emcee, had the radioman's dream come true when he did one show for over 300 sponsors without a single commercial. It all happened when Kirby headlined the NBC stage offering at the ANA conclave in Atlantic City.... The Mariners, male quartet, has signed a contract for a sustainer on CBS. They'll start Nov. 4. Boys, who organized the act while in the Coast Guard, have had guest shots with the Eddie Cantor and Jack Smith shows.... Alfred H. Morton, president of National Concert & Artists Corp., left New York last weekend for the Coast. Main business will be to confer with pix studios on radio dates for talent NCAC represents for air shots. Morton will be gone six weeks....Frank Hummert's "American Album of Familiar Music" begins 16th year on air with the 13 show. Orchestra leader Gus Haenschen has been with the program since its start.

Ira Knaster, who scripted the recently-debuted "So You Think You Know People," has left WNEW script dept. to do freelance film and radio writing....Dan Tuthill to Coast Oct. 20 for five weeks to line up sales organization in Frisco and L. A., and look into film assignments for Dunninger....Radio scripter Larry Menkin signed contract last week to work as team with Al Palca on scripting screenplay, "Need For Each Other," which Joan Crawford will star in for Warners....William Allyn, radio actor, and recently in "A Star Is Born," has left the cast and New York to return to the Univ. of Texas to study dramatics and English lit.... Elizabeth Hart, writer, and wife of James Hart, faces another session in the hospital after a six-week bout with an infected wisdom tooth....Freelance writer Barbara Boothe left for Texas last Thursday following death of her father there....New package program peddling outfit, Television-Radio Enterprises, has opened offices in N. Y. under aegis of Louis Stumer, newcomer to biz.

Jean Enzinger added as writer on Will Yolen's flackery at WNEW.... Ex-Lt.-Col. Robert Carey replacing Lawrence Verry as the book expert on "What's It Worth?"....Bill Gernannt, owner of "County Fair," back to the Coast after visiting the show in New York for three weeks....William B. Lewis, veepee in charge of radio for Kenyon & Eckhardt, and agency's chief flack, Hal Davis, going to Chicago where Lewis will address the School Board Conference Oct. 23....Nora Martin joins Stella Dallas cast ....Irene Hubbard, Madeleine Lee, Barbara Kline and Ed Kalish to "Front Page Farrell" players...."Mr. Keen" begins 10th year Thursday (10).... Roberta Lee, singer, formerly with the Raymond Scott, Henry Busse and Les Brown bands, landed on WNEW last week as a staff singer, within 15 minutes after she guested on Paula Stone's "Hollywood Digest." Station execs heard her on the show and offered her a contract immediately.

Mary Hull featured on ABC's "Counterspy" Sunday (13)....Wynn Wright indie producer, has signed Eddie Dowling as the "story teller" on a new package which will dramatize stories from Esquire mag. Dowling will be both narrator and actor on proposed series....Viola Burns takes over permanent direction of "Second Mrs. Burton" on CBS...Rumor flew through Colbee's Monday (7) that CBS had a new serial by Gertrude Berg. Actors auditioning for the Columbia Workshop one-timer, "Brewsie and Willie" by Gertrude Stein, just got the facts twisted, that's all....CBS directors Albert Ward and Howard G. Barnes cubbyholed pro tem on 7th floor until all CBS cue-throwers are impounded on the 14th floor....Adele Seymour has new serial going the rounds, "This World Of Ours"....Donald Buka to appear in Theatre Guild's "Berkely Square" airer (13)....Jack Mosman of CBS has adopted a four-year-old French boy from Lyons via American Relief for France.

IN HOLLYWOOD . . .

If it works out and all hands are agreeable, Dinah Shore and Frank Sinatra will combine their talents for a full hour show. It's no trick at all since they're contiguous to each other and work so well together.... Sid Fox, owner of KDYL in Salt Lake, in town to set up a new transcription firm and readying an announcement on television in the Mormon capital....Kennet Hinks, account exec on Lux for J. Walter Thompson, around for confabs on ad campaign....Bob Orr and Andrew Jergens dueting in the haunts of the gourmets....Harry Lubcke will represent Don Lee's W6XAO at the Television Broadcasters meet in New York....Stanley Davis and Elon Packard are now carted to their writing chores for Durante-Moore in a limousine livery-chauffered....Cliff Johnson took over emceeing of "Queen For a Day" so Jack Bailey could trek to Iowa for first visit to his ma in 20 years....Renzo Cezanna is canvassing buyers in the east with the daffiest audience participation show ever devised. Such stuff as walking up to a lady and taking a $10,000 mink off her back by just picking the right one and uttering the magic words....Jean Hersholt got over his surgery in time to make last week's "Dr. Christian"....Some guy with a cackly laugh parked right under the audience pickup mike at KNX and almost ruined Joan Davis' Coast repeat. He got more and longer laughs than the mike-siders....Arthur Bailey of the Wheelock agency saw the Jack Carson show launched, dispatched Diana Bourbon to catch Hildegarde and then returned east....Lew Ayres is being sold on platters in a dramatic series called "Dr. Sterling's Profession." It's a ministerial treatment of the "Dr. Christian" theme....Rose Marie was called back to vocalize on the Rudy Vallee show and may stay on as a regular.

John Loder doing a transcribed series tagged "Adventure for Hire".... Harry Ommerle anchored as radio head of the Lyons agency....Haven MacQuarrie's "Noah Webster" got another renewal....Bruce Kamman, NBC producer, is in veterans' hospital with an infected gum....Leith Stevens taking time out from his radio chores to compose the score for a new ballet....Just as Frances Scully's "Hollywood and Vine" was on the verge of a sale, ABC moved in and preempted the time....Bill Ramsey around for a few weeks on Procter & Gamble shows and Gil Ralston headed back to Cincy....John Swallow east for plans board meet at Kenyon & Eckhardt and for Washington hearing on his petition for a station at Ventura, Cal....Don Searle back from N. Y. after parleying for three weeks at ABC hdq.

IN CHICAGO . . .

Jack Kirby, who recently joined WBBM-CBS as a staff singer, resigned last week to return to Pittsburgh where father is extremely ill....Harry Wismer, ABC sports director, elected to Bd. of Directors of Chi's Athletic Institute....WIND aired Jewish Yom Kippur services for 14th consecutive year....Death of "Bachelor's Children" was paid fitting tribute. Olan Soule, cast member for many years, hung a black crepe over studio door....With Ill. Variety Club skedded to move to Continental Hotel on Radio Row, more than 200 web and agency execs are signing as new members....Angeline Orr Neblett, widow of the late Johnny Neblett, plans to move to California....Every station rep in town is buying aspirin these days due to headaches caused by trying to get hotel accommodations for NAB station execs....Ruthrauff and Ryan slated to take over entire floor now occupied by Kaster agency. Kaster to move to smaller quarters ....Maurice Copeland added to Jack Armstrong cast....Myron Wallace subbing for Ed Cooper on "Mr. and Mrs." while latter is ill....Alan Wallace, radio director of Needham, Louis and Brorby, was upped to veepee position in agency....Eric Severcid, CBS correspondent, and author of novel "Not So Wild a Dream" will be honored at Chi luncheon next week ....Mort Jacobson expected to take over Johnny Neblett Production Co. following deal with Neblett's widow, with complete reorganization of company to follow immediately....Chi's Radio Management Club is looking for a new place to eat. Former location was too small to accommodate all members....Dan Thompson, radio director of the National Safety Council and former NBC publicity man, elected prez of Chi's Publicity Club.

FM Vets Fight On Receiver Front

Washington, Oct. 8.

The Penn Allen Broadcasting Co. (WFMZ) of Allentown, Pa., one of the few all-vet-owned, exclusively FM operations in the country, last week took the lead in a new drive to pressure set manufacturers to switch over to FM production.

Penn Allen president Ray Kohn addressed letters to some 800 FM licensees and applicants urging them to wire manufacturers and request that receivers be turned out immediately for their particular areas. He wrote that he had canvassed 22 receiver companies as late as Sept. 11, and discovered from their replies that "they are waiting for FM stations to take the lead in building up demand." Set makers also indicated, he said, that sets would be allocated first to those areas in which good FM signals would be received, and those areas where stations are actively promoting FM.

At the same time, the five vets who own Penn Allen followed the lead of pioneer FM operator Leonard Asch (WBCA, Schenectady) and took a half-page ad last Wednesday in the Allentown Evening Chronicle to expound the advantage of FM and to urge buyers to purchase only FM-equipped sets. The vets, all of whom are devoting full time to the station, also put out a periodic newsletter on FM developments for distribution in their town.

The five—with an average age slightly under 30—are long on enthusiasm and short on funds, having sunk their combined savings and those of their wives into the FM venture. At the same time, they lost any GI benefits which might have been forthcoming by incorporating to set up the new station.

Buffalo—J. Woodrow Magnuson has been made director of programs for the Buffalo Evening News FM station.

FEMME SHOW ADDED ON ABC PRE-CROSBY

ABC net has sold another Wednesday night spot (9-9:30 p.m.), building up its pre-Bing Crosby parlay. New show, "The Affairs of Anne Scotland," starring Arlene Francis, has been bought by Raymond labs for its Rayve Crene shampoo product, to start Oct. 23.

Deal was placed through Roche, Williams, Cleary agency.

Mpls. Group Seeks AM Outlet to Make Up For Religious Program Curb

Minneapolis, Oct. 8.

Held as an outgrowth of a recent protest against banning of religious broadcasting, the Family Broadcasting Corp. here applied to the FCC for a permit to build and operate a new 10,000-watt station with studios in the Minneapolis loop.

Building is owned by the Christian Business Men's Committee of Minneapolis. Under contract to manage the proposed station is Lee L. Whiting, former manager of WDGY. Common stock is held by Whiting and the committee.

Whiting said construction would start as soon as FCC sanction is received. Application stresses station would provide "facilities not available at present on existing stations" and points out emphasis would be on local talent productions.

WDGY several months ago restricted scheduling of religious programs, following suit of other stations in the area, and barrage of protests followed, religious broadcasters charging they were being throttled.

Officers of Family Broadcasting Corp. include Henry C. Klages, president; Joseph E. Dahl, vice president; David Nelson, secretary, and William R. Anderson, treasurer. Board includes eight other businessmen or industrialists.

Daily News-AJC Fight Wears Both Sides Down In Four-Day FCC Meet

Washington, Oct. 8.

Long-winded four-day FCC hearing on battle between the New York Daily News, an FM bidder for New York, and the American Jewish Congress, which claims the News isn't qualified to run an FM station, wound up here last Thursday (3) with some heat and both parties worn to a frazzle under a steady barrage of cross-examination and pounds of statistics. At end of the hearing, FCC examiner Alfred Guest ordered both parties to file proposed findings within 30 days.

Last two days of the session found Daily News officials on the stand hammering away at fallacies in the second of a series of AJC studies of the newspaper's story content. The latest AJC analysis came up with conclusion that News was more anti-Semitic and anti-Negro than any of four other metropolitan morning papers surveyed.

F. M. Flynn, business manager of the News; Ralph Neale, his assistant, and Carl Warren, the paper's broadcast editor, all took the stand to brand the AJC's conclusions as "fundamentally unfair and unwarranted." Flynn admitted the News now wishes it had not run Washington columnist John O'Donnell's pieces on the Patton-slapping incident and impending resignations from the Supreme Court, but added that the News has no policy to handle news in any but an objective manner.

WGAY's 100G Setup

Washington, Oct. 8.

Washington's newest radio station, WGAY, Silver Spring, Md., expects to begin operation about Dec. 1. Studios of WGAY will be one of the first in the country designed from the beginning to accommodate simultaneous broadcasts on FM and AM.

Estimated cost of both AM and FM outlets is $100,000.

Educational Broadcasters Battle For Places Against Religionists

Washington, Oct. 8.

The non-commercial educational FM broadcasters—whose slowness in exploiting the 20 valuable FM channels assigned them has been a constant target of the spectrum-congested commercial FM'ers who would like to take over—mobilized last week to stave off a new kind of putsch by the wholesale movement of religious sects and newly-organized Bible schools into their part of the FM band.

The National Assn. of Educational Broadcasters, meeting in East Lansing, Mich., last week, noted with sorrow that FCC had licensed the first such applicant in the non-commercial band. This is the Providence (R. I.) Bible Institute, a recent non-commercial permittee, whose principal purpose is grooming of young people for Evangelical pulpits.

The small but articulate N.A.E.B. called on the FCC to clarify its rules on educational FM operation, pointing out that present language limits non-commercial licenses to educational institutions only, on showing that station will be used to advance an educational program. The Assn. asked FCC to insure that such bidders were accredited schools or religious universities, or had some other form of recognition from school authorities.

If the Commission does not agree with this line of thinking, the N.A.E.B. added, a public hearing should be held at which all responsible points of view could air their opinions on the matter.

WMBI Wants In

At the same meeting last week, the Moody Bible Institute of Chicago, licensee of WMBI, a non-commercial AM outlet, sought admission to the N.A.E.B. Significantly, the application was referred to a vote of the full assn. membership.

The N.A.E.B. move followed closely a similar action taken by the National Education Assn., whose pres., Belmont Farley, is understood to have forwarded a strongly-worded protest to FCC against the licensing of any but bona fide educational groups in this part of the spectrum.

Educators are anxious to get FCC policy clear here and now, in view of increased push of religious groups into both commercial and non-commercial radio, and in both the standard and FM bands.

FCC is already nursing applications for non-commercial FM operation from the Watchtower Bible and Tract Society (Jehovah's Witnesses) for Brooklyn; and from the Bible Institutes of Los Angeles and Denver. The educators point out that they have no quarrel with the also-pending application of Fordham University which, though chartered as a religious school, is an accredited university in its own right. (Although FCC staffers are mum on the question it is speculated that the Commission has held off acting on the Bible institute requests until it gets its lines of action clarified.)

Delicate Ground

Educators say that, unless FCC tightens up on the non-commercial band, there is nothing to prevent preachers and others who smack up against competition in getting a commercial license in the good markets from immediately forming some sort of institute or school and then applying in the same cities on the educators' home territory.

Educators, hamstrung in their own ambitions for cross-country FM networks by lagging appropriations from State Boards of Education, admit they are on delicate ground in seeking to keep the 20 FM bands for their exclusive use. Their present spectrum will accommodate anywhere from 700 to 800 stations,

(Continued on page 62)

door-opener

THIS SMILING LADY opens doors in more ways than here pictured. As one of the most literate saleswomen on the air today, she is known to approximately 167,000 WOR listeners every weekday afternoon as Martha Deane. Privately, she is a New York housewife, mother of twins, ex-NEA woman's feature editor-writer, beauty and fashion adviser; not to mention that she's consistently Hooper-rated among the highest-ranking woman personalities in New York radio today.

Her present WOR sponsors include such astute promoters as Abraham & Straus, Pure Food Co., N. Y. Herald Tribune, Burlington Mills, etc. What *they* think of her couldn't be more accurately mirrored than in the unsolicited comment of an executive of the O'Cedar Corp.: "Miss Deane has a large and loyal following. She successfully—and in an amazingly short time—established our product in Greater-New York." She shrugs this off. But her record brilliantly contradicts such modesty.

Now entering her sixth year of WOR popularity, she has to her credit such kudos as—First award, 1945, from Ohio State University for "The most stimulating presentation of ideas and information." She was chosen best woman commentator in 1942 by hundreds of radio editors in the United States and Canada in a poll conducted by Motion Picture Daily. Locally, says the N. Y. Daily News, "...her material packs plenty of interest... copy is splendid." Says the N. Y. Times, "This show has really advanced the art of the woman's program."

A few openings are immediately available on WOR's Martha Deane program for those advertisers, or their agencies, who are interested in the tactful, but always power-full, selling of Martha Deane. The address is—WOR, at 1440 Broadway, in New York.

CIRCLING THE KILOCYCLES

Cincinnati—Ben Werk, who has been doing farm programs on WKRC since last April, became director of the station's new setup in that field this week with inauguration of a Monday through Friday morning series originating on his modernized experimental farm near Lebanon, O., 26 miles from Cincy. His place, now called Farm 55 after WKRC's dial spot, is stocked with prize cattle from some of the finest herds in the country.

Hartford — WKNB, in neighboring New Britain, on Monday (7) devoted its entire day toward promotion of the New Britain Community Chest drive. The entire broadcasting day (sunrise to sunset) was devoted to playing musical requests for listeners with pledges.

Pittsburgh—Ann Christy has been added to WJAS staff to do "Around the Town" program every morning at 9:15, a show slated for femme appeal. Miss Christy was formerly radio director of Howard Wesson advertising agency in Worcester, Mass., and also taught radio script writing at Worcester Junior College.

Ted Newlin added to sales staff at WWSW, with Marty Cohen, who was made a salesman when Allan Trench left to go with WCAE, switching back to head publicity and promotion for local indie station.

Kansas City—Western Auto Supply Co., headquartered here, added 29 stations to the coverage of its air show, "Circle Arrow Show," which originates from WLW, Cincinnati. Show, aired at 10:30 Sundays, celebrated its first anni last Sunday with the increased coverage.

Cleveland—A clash of personalities is believed responsible for the resignation of Earl Harper as head of the WJW sports bureau and as special events director. His successor as sports gabber is Jim Dudley, of Detroit. Also leaving the WJW staff is Howard Lund, announcer.

Pittsburgh — Bob McKenna, chief announcer of WEDO in McKeesport, Pa., and formerly on the staff of KDKA in Pittsburgh, is branching out as a writer of adventure yarns for the pupils. November issue of "Amazing Stories" has for its lead 50,000-word novelette "The Return of Sathanas," which McKenna wrote in collaboration with Richard S. Shaver, of Philadelphia. This is about the 10th story they've done together.

Pittsburgh—Pie Traynor's nightly sports show on KQV at 6:30 has finally snagged a bankroller after being on a sustaining basis since he joined the station more than a year ago. Duquesne Brewing Co. has bought the regular quarter-hour spiels of onetime Pirates third-base great and later also manager of local National League entry, and has also hired Ken Hildebrand, freelance announcer, to handle the commercial chores. Another sports entry for same sponsor is Chester Smith, sports editor of Press, who has been signed for 15 minutes every Friday night at 7:15 on KQV for duration of football season.

Des Moines—Betty Wells, director of women's affairs, KRNT, Des Moines, is conducting a two hour class weekly on radio acting as a member of the faculty of the Drake University radio school.

Wynn Hubler Speece, "Your Neighbor Lady" on KRNT and WNAX, has been appointed chairman of rural women's committee of the Assn. of Women Directors affiliated with the NAB and will serve on the program of the Women in Radio conference scheduled for Rockford college Oct. 19.

Jon Hackett, ace sports announcer for KRNT, has instituted the "Quarterback Club," for luncheons every Monday noon, with coaches of all high schools and colleges in the vicinity as guests of honor and Hackett himself acting as emcee for the autopsies.

St. Louis—Shearer Chevrolet Co., of St. Louis, is bankrolling eight broadcasts over KXOK immediately following Army gridiron games. Programs will feature John O'Hara, sports broadcaster.

Albany—The National Commercial Bank and Trust Co., largest of its kind in Albany, is now sponsoring Fulton Lewis' commentaries over Mutual and WABY, five nights a week.

Hoyt's 3-Way Pitch

Cincinnati, Oct. 8.

A schoolboy pitching wonder at 15 when he started his 22-year career in the major leagues, Waite Hoyt now ranks as the iron man of bigtime baseball announcing. On the official closing day of the National League pennant race he announced three games simultaneously.

With the Dodgers and Cards floundering into a pennant tie in seperate games that day, Hoyt announced both, working off a telegraph feed in the WCPO studios here. In addition, he did his usual play-by-play from another wire feed of the Cincy Reds-Pirates contest. Hoyt had warmed up for his triple-header the previous day by airing both the Brooklyn and Cincy tilts at the same time in the afternoon and the Cards' game at night.

Former pitcher did a telegraphic description of the first Cardinal-Dodger playoff game, with his station plugging in Mutual's Red Barber for the second and clinching game in Brooklyn.

WCFL to State Case At Special Chi Hearing (12)

Washington, Oct. 8.

FCC examiner Sam Miller will reopen the Chicago FM hearing at a special session here Saturday (12) to permit Maurice Lynch, WCFL manager, to testify on new program policies of the AFL station. The AFL will assure FCC that hereafter it will make time available for controversial issues, a practice not followed in the past.

At the same time, the Drovers Journal Publishing Co., one of the dozen bidders for a Windy City FM slot, has petitioned FCC to set aside its September 19 grant of a metropolitan FM outlet to WJOB, in nearby Hammond, Ind. Drovers says the Chicago applicants were told that Hammond's two metropolitan channels had been reallocated to Chicago, and therefore WJOB should be considered in the same hearing as bidders for the big city. With the grant to Hammond, 12 Chicago applicants are now bidding for only eight remaining channels, instead of nine as they expected.

Inside Stuff—Radio

Though Mutual carried the Al Jolson testimonial ballyhoo cuffo across the country, the cuff ended at Don Lee's Coast segment of Mutual and was carried in Hollywood by Dorothy Thackrey's indie outlet, KLAC. Elsewhere on the Coast it's presumed that stations other than Don Lee outlets also toted the show since the regional net's spokesman stated none of the Lee chain would touch what was regarded as a commercial. In explaining its attitude, the Leeside said too much cuffo time is given to film companies for such obvious advertising, adding that since cash is taken from many for picture plugs, it could not ladle out largesse with one hand and rake in coin with the other. At the last minute the event was switched, after much bally and fancily printed invitations, to KLAC. Another amusing side to the event was the frantic efforts of KLAC to get in a plug for itself. Mutual got in a couple of breaks before KLAC was mentioned while doing the chore Don Lee, and, in effect Mutual, refused. So, in the middle of a Mutual plug KLAC swung the axe and cut in its own gabber for a mention. Show was piped from KHJ, Mutual-Don Lee local outlet, where Coast portion of the event originated, to KLAC, via Radio Central.

Flacks Hal Davis and Virginia Travers, of Kenyon & Eckhardt and Compton agencies, respectively, took Daily News radio ed Ben Gross with them to Philadelphia last week (3) to cover Tom Breneman's "Breakfast In Hollywood," which originated from Philly for one time as part of the Bulletin's charity drive. Now they hope that Gross doesn't get a chance at reviewing any of their shows until his wounds have healed. They missed train reservations, were snafued on hotel accommodations, finally got Gross a room at the Bellevue-Stratford. Then a fire broke out in one part of the hotel. Gross' room was made the press room by local reporters and photogs. Finally, they got to the broadcast—late—and almost got pinched for trying to buck a crowd of 5,000. Outside of that, it was a successful party.

National Father's Day Committee, already working on next year's setup, are dickering for several shows of the transcribed "Famous Fathers" series put out by Kermit-Raymond Corp. Shows will have to be re-recorded for the purpose. One of the programs will be a combination of highspots from several shows representing some of the fathers who've since died, such as Otis Skinner, Col. Theodore Roosevelt, Jr., and Jimmy Johnston, for a 15-minute nostalgic piece.

Platters will be used on about 1,000 stations from May 15 to June 15. "Famous Fathers" series was originally produced in 1940 and continued active through 1944, for one of diskdom's top moneymakers. Show racked up over $300,000 gross for 26 quarter-hour programs, on one occasion. Aside from extra fees to be paid to AFRA, Father's Day purchase means that much more gravy.

Tribute to success of Veterans Administration's first 13-week disk series —"Here's To Veterans!"—is fact that many stations throughout the country have already booked the second "Here's to Vets" series which begins in November. Joseph L. Brechner, director of VA's radio service, said that 721 stations are now carrying the 15-minute platters. Disks now in use feature top-name network talent, regularly heard on "Hit Parade," "Kay Kyser" and other high-Hooper shows, with brief message on vet benefits introduced at beginning and end of the entertainment.

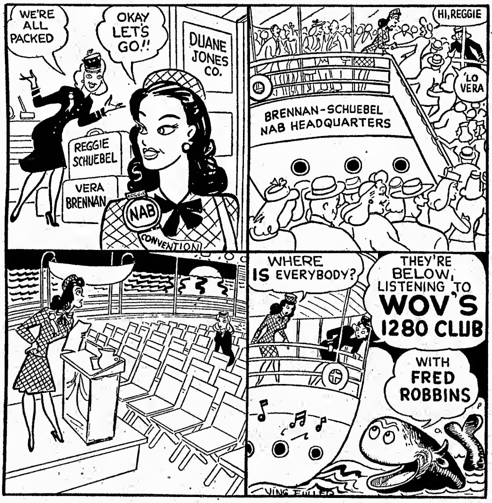
Shows in the new series, starting Nov. 1, each a capsule version of the regular network offering, are Meredith Willson, Tommy Dorsey, Wayne King, Evening With Romberg, Dick Haymes, Contented Hour, Chicago Theatre of the Air, Howard Barlow, American Melody Hour, Jack Smith, American Album of Familiar Music, and Frank Morgan. Forty-nine stars and 12 bands will be featured.

Smart stunt with a wire recorder was chalked up in Washington last week by WTOP, the CBS-owned clear channel outlet. With the quarterly report of John Steelman, the Reconversion Director, due out on Thursday (3) the station cornered Steelman the evening before and got a personal report from him on the wire. Next morning, as the report was released, WTOP immediately went on the air with the recording—a clean beat for the station.

Sponsor Scouts Talent

Unusual twist of emcee on one program being sponsor on another is case of Hunt Stromberg, Jr., "boy" producer of two Broadway legit hits, "Red Mill" and "The Front Page." Stromberg starts a new program on WOR, N. Y., tomorrow (Thurs.) night, 10:15 to 10:30 p.m., titled "Scout About Town," in which he will introduce weekly new, professional talent he finds in New York. First one is Monica Lewis, nitery singer. Sylvan Levin's orchestra assists.

Stromberg is sponsor of spot announcements for his two shows on the Barry Gray (WOR) program, running three one-minute live announcements for each show nightly, seven nights a week.

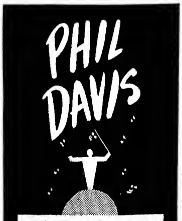


CONSISTENT AUDIENCE?....THE "1280 CLUB" SHOW HAS 27,000 REGISTERED MEMBERS....

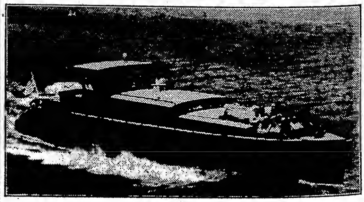
WOV's "1280 CLUB" program enjoys one of the largest metropolitan evening audiences listening to any New York independent station between the Hooper checking hours of 6:30 and 9:00 p.m. And what is more . . the "1280 CLUB" with 27,000 registered members delivers this largest average audience at the lowest cost per listener. A few participating periods are available, three or six nights a week.

RALPH N. WEIL, General Manager JOHN E. PEARSON CO., Nat'l Rep.

WOV New York THE KEY TO TWO MARKETS



"HIRES TO YA'"
FOR SECOND YEAR
HIRES SUNDAY PARTY
ABC, COAST-TO-COAST



FOR SALE: High Speed Modern Purdy Built 74' Twin-Screw Power Yacht. Double Planked Mahogany, Flying Bridge. Two New Packard Motors Give Maximum Speed of 45 M.P.H. Inspection in Vicinity of New York by Applying to Cox & Stevens, 11 Broadway, New York City. Boat Is Ready to Go. Asking $75,000.

(Reading from left to right) Here's Morgan

Sold to Eversharp for Schick!

☛ Full network. Starts Wednesday, October 16, 9:30 P.M. EST *(Don't miss Henry's first network commercial)*

In the market for a program? These shows now on our network were sold by the American Broadcasting Company during the past year:

BRIDE AND GROOM — *sold to Sterling Drug, Inc.*
POLICEWOMAN — *sold to Carter Products, Inc.*
JOHNNY THOMPSON SHOW — *sold to Harvel Watch*
COUNTERSPY — *sold to Shutter Candy Company*
LADIES BE SEATED — *first quarter sold to Quaker Oats*
BETTY MOORE SHOW — *sold to Benjamin Moore, Inc.*
DON GARDINER — *sold to Airwick*
HARRY WISMER — *sold to Champion Spark Plugs*
SAMMY KAYE — *sold to Raymond Laboratories, Inc.*
BREAKFAST CLUB — *first quarter to Kay Daumit, Inc. (Show now sold out)*

And here are three shiny, sparkling shows available for sale right now:

I DEAL IN CRIME

William Gargan plays slick, hard-hitting Ross Dolan in a half hour packed with suspense and thrills. Latest Hooper 8.5 with 24.5% share of the audience. ***(Sorry, sold yesterday to Hastings Manufacturing Company!)***

THE FAT MAN

A new Dashiell Hammett thriller, with Jack Smart in the title role. Latest Hooper 6.9 with 22.2% share of the audience.

Another NEW ABC Comedy Show hot on the heels of Henry Morgan!

WILLIE PIPER

Starting on the network, Sunday, October 20, 6:30 P. M. EST. A great new situation comedy show written by Sam Taylor (*Aldrich Family, Maisie*).

American Broadcasting Company

A NETWORK OF 220 STATIONS SERVING AMERICA

Tele Should Talk to Self 2 Yrs. Before Public Bow, Sez Cunning

Inauguration of a television "Two-Year Plan" in which all stations would forego competition in favor of cooperative planning a la the Soviet government's five-year plans, is currently being voiced around the industry by Patrick Michael Cunning, partner with Edgar Bergen in the latter's new video programming venture.

In N. Y. to sound out agencies and broadcasters on "preliminary" business for his company, and to attend the Television Broadcasters Assn. meet, Cunning declared that both he and Bergen feel tele isn't sufficiently developed yet program-wise, and that most of the shows currently being fed to the public will only sour viewers on the medium. Broadcasters, consequently, should confine their experimentation, even on sponsored shows, to studio audiences who would see them on closed circuits. Since most sponsors today are only in television for experimentation and publicity, he feels they too would go for the closed circuit idea. Plan, of course, wouldn't apply to remote pickups but only to live studio shows.

Under the system, only the best live shows of each station would go out to home receivers. Stations in the same area could set up a time schedule so that each would broadcast consecutively for 15 minutes to a half-hour each night. Viewer thus would be able to have several hours of continuous entertainment merely by switching from one station to another as each signed off. During the two-year period, a large-scale training program for all phases of the industry should be inaugurated.

Too Many Kinks

Techniques of live action programming haven't even begun to be worked out yet, Cunning said. Only the surface has been scratched on the possibilities of different lighting effects, camera angles, dolly shots, etc. Until most of the kinks are worked out, the entire industry would benefit if all stations cooperated. "Let them save their competition until after that, when they can fight all they want," he said.

The Cunning-Bergen studio in Hollywood is said to be the largest indie tele centre in the country today. Entire highly-departmentalized setup is geared to experimental work and research, with Bergen in charge of Telescene (film work) and Cunning in charge of the live programming. Both are agreed, Cunning said, that at least the next eight months of their work should be devoted only to experimentation. Much of the stuff now turned out is subsequently tossed into the studio incinerator, but from it all, Cunning said, he and Bergen are learning what makes good tele programming.

Duo has worked out several interesting ideas for incorporation into commercials. One is the Bergen Barnyard, featuring an entire barnyard family of puppets to be animated a la Charlie McCarthy. Plan is to use these in serialized commercials of one, two or three-minute duration. Team has also been experimenting with the cream motion picture techniques for use in tele, conducting research in miniatures, cameo effects and other methods that have hardly been touched on in the east.

Tele Stock

Cunning is lining up a group of tele stock actors who will stand by in a studio during the entire time a station is on the air to act out news flashes. Studio would receive flashes from its correspondents via special intercommunications phones and then, instead of merely having an announcer repeat them, the actors would "play" the scene much as it actually happened. By training actors especially for the purpose, they could go on the air within a few minutes after the first flash was received.

Duo does not plan to operate a station, believing the big money in television will be made in production, not in station operation. Bergen himself is due east sometime in November, when he'll also give the N. Y. video scene a o.o. It's possible also that he might appear in the "Hour Glass" show over WNBT (NBC, N. Y.), which is sponsored by Standard Brands, same firm that bankrolls his Sunday night radio show.

Memo On!

GERALDINE KAY

ONE OF AMERICA'S MOST DISTINCTIVE ACTRESSES

CHICAGO STATE 1100

Press Representatives

DUTTON-LIPPOLD

BBC Goes Places

London, Oct. 8.

Continuing its present emphasis on remote pickups of special events, BBC television is slated to take its cameras farthest from its transmitter to date, on Saturday (12), when it televises the King George VI Stakes at the Ascot racetrack. Track is located in Berkshire, some 30 miles from BBC headquarters. Most remote point for the cameras heretofore has been the Epsom track, about 23 miles from London.

Cameras will be set up at both the starting and finishing lines, with the entire two-mile race and other events on the program expected to be covered. Recent tests from Ascot with the mobile transmitter, which will send the images back to BBC headquarters, were reportedly successful.

ABC Skeds Detroit Live Tele Shows

Detroit, Oct. 8.

ABC threw its hat into the Detroit television ring last week with an announcement by Paul B. Mowrey, the web's national tele director, that ABC will be producing live shows over its Detroit outlet next June. "We expect to be the first video broadcaster on the air in the Detroit area," Mowrey added.

Statement followed an earlier announcement by WWJ, NBC affiliate, that it expected to be first with live tele programming here, hoping to be on the air before the first of the year. WWJ recently purchased a complete transmitting equipment setup from the DuMont labs and is presently working to get its station in operation.

FCC has already issued a construction permit for an ABC tele station here. Company's plans call for two large downtown studios, with a transmitter located on a 22-acre site in suburban Detroit. Mowrey has selected John Pival as coordinator of special events for video in this area. Pival is now telereel and wire-recorder producer of the web's WXYZ in this city.

ABC pioneered television in Detroit. One of the net's most important sponsors, the Chevrolet company, is located here. Last spring ABC filmed the Automotive Golden Jubilee held in Detroit and over Labor Day sent camera crews to cover the Gold Cup races.

SCHOOL CHARADE ON SCHEDULE FOR WCBW

A new television educational series, in which junior high schools of New York will compete against each other in a weekly television quiz tournament, has been set by WCBW (CBS, N. Y.) in collaboration with the N. Y. Board of Education. Titled "All N. Y. Junior High School Quiz," The series is slated to tee off Nov. 7, supplementing the Board of Education's first video show, "There Ought to Be a Law," now in its second year on WCBW.

Forty schools have entered teams comprising 10 students each in the tournament, which is set up in two 10-week brackets. First ends Jan. 16 and the second April 24, with the two brackets meeting in the finals on May 1. Each team is slated to work out the questions to ask the opposition, selecting not only the material but preparing the visualization of the question to meet tele requirements.

As an aid to faculty advisers of student teams, CBS early last June provided a special manual containing specific instructions for the visualizing of quiz material.

WTCN Joins B-W Tele Parade Despite Craven's Constant Color Plugging

Washington, Oct. 8.

FCC last Friday (4) handed out its 33d postwar television permit. It went to the Minnesota Broadcasting Corp., for a new $136,500 black-and-white video transmitter in Minneapolis.

Interest is focussed on entry of Minnesota Broadcasting Co. (WTCN, Minneapolis) into black-and-white field since company is partially held by (John) Cowles Publications; and T.A.M. Craven, vice president in charge of engineering for Cowles Broadcasting Corp., is an outspoken advocate of CBS-color video. Craven has already filed at FCC for an experimental color station for Cowles-owned outlet WOL, Washington.

However, ownership of the company is split two ways, with Cowles' Minneapolis Tribune holding 50% and other half held by Northwest Publications, Inc., publishers of the St. Paul Dispatch and Pioneer Press. KSTP, St. Paul, already has a permit for commercial tele operation there.

At the same time, FCC okayed an experimental permit for the St. Louis University, St. Louis, which has earmarked $168,000 for a university transmitter to test out both black-and-white and rainbow transmissions. University will program only one hour a week.

Set Mfrs.

Continued from page 51

few hundred of the smaller home sets.

About one-half of the company's total production in the future will be devoted to home receivers. Sets have been finalized now, according to prexy Hamilton Hodge, with only minor refinements to be made as the result of further laboratory experimentation. Production next year should be very heavy, Hoge predicted.

Viewtone Television, which had installed 1,500 seven-inch direct view table models in homes up until Sept. 30, has switched over from the table model to a semi-console including the same size tube, as well as AM radio and a record-changer. Latter, slated to retail at $279.95, was demonstrated to dealers last week, when each retailer was allocated a certain number so that he could have more information to give his customers about delivery. Company hopes to turn out about 1,000 of these during October, and another 2,000-2,500 during November and December. Company is also working on a 10-inch and 12-inch tube model for production next year.

DuMont has taken more than $4,000,000 in advance orders waiting to be filled, according to Commander Mortimer W. Loewi, assistant to the company's prexy. Company plans to produce at least 450 sets this month, and another 2,500-3,000 sets in November. Two different models will hit the stores this year. These include one with a 20-inch tube, AM and FM radio and a record changer to retail between $2,400-$2,600, and another including the same features but with a 13-inch tube at between $1,500-$1,700.

Motors, Tires, Oil Lead Tele Bankroll Parade

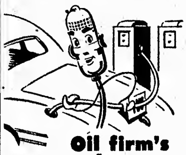
The automotive industry has evidently turned to television as a "natural" medium for plugging automobiles and tributary products.

Automotive accounts have taken an overwhelming lead in television bankrolling, with more programs and heavier billings than any other of the commercial fields. This is significant in view of the fact that most of them have given up on radio as a bad selling job, and—where they do stay on the air—keep their commercials on an institutional plane.

Leading the parade is Ford Motors, with Columbia University football games, Madison Sq. Garden events (other than Mike Jacobs' fights) and two Brooklyn Dodger National Pro League games on WCBW-CBS in New York; New York Yankees' All-America Conference contests on WABD-DuMont, N. Y.; and the Northwestern University football schedule on WBKB, Chicago. This gives Ford alone better than $100,000 in billings.

In addition to Ford, Atlantic Refining is now in its sixth year of bankrolling the University of Pennsylvania football games on WPTZ, Philadelphia. U. S. Tire and Rubber has Lou Little on WNBT-NBC in a Friday night quarterback show, plus some films on ABC. Goodyear Tire has picked up the tab for the Army football games telecast over NBC, while both Firestone and Standard Oil sponsor telenewsreel programs on the net. In addition, Chevrolet is expected to move back into the picture soon, after four ABC shows.

Preponderance of special events programming is expected to continue where automotive sponsors are concerned, since they are already becoming identified with sporting events, much in the manner of Gillette Razor on radio.

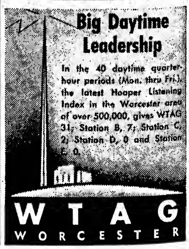


Oil firm's star salesman

That's "Good Neighbor Mike!" Retail sales of petroleum products in Ohio are up 16½% over the first 6 months of 1945 . . . BUT —The Stark Oil Co., WHBC advertiser, reports an increase of 62½%!

This firm has secured 9 important new accounts as a result of their weekly quarter-hour SING, AMERICA, SING series.

One more example of WHBC's sales pulling power — one more reason why you should use this station.



Transcribed Stories From

"The American Notebook"

Written and Narrated by

Robert Waldrop

With Music Under the Direction of

Mark Warnow

Are Broadcast Weekly on

945 Stations

Directed by RUTH GIRARD

(Currently Presented in the Interest of U. S. Savings Bonds)

Thank you, Gentlemen—

In the career of every performer there are those who contribute so much to his success but never share the spotlight or the applause.

I am deeply greatful to:

Monte Proser... whose enthusiasm, faith and friendship made my Copacabana engagement a thrilling experience.

George B. Evans... my publicity representative, whose masterful exploitation has contributed so much to my good fortune.

Lou Irwin and Matty Rosen... whose capable management has been so valuable.

And then, of course, as always, there's the ***press*** *and* ***public*** *without whose support no measure of success is ever possible.*

Peter Lind Hayes

Tele Puts Best Foot Forward

Continued from page 51

sessions, as well as pickup events at the luncheons and banquets, will be scanned by Image Orthicon cameras. In addition, the cameras will move into the exhibition rooms to bring home viewers for the first time a display of the new receivers and transmitters. Amount of programming in itself is expected to furnish a great impetus to the industry.

Highlight of the conference is scheduled for tomorrow (Thursday) night, when the annual TBA awards of merit will be presented to individuals for outstanding contributions to the development of video commercially and technically. Awards are slated to be made during the banquet session by Paul Raibourn, Paramount veepee and prexy of Television Productions, a Par subsidiary, who heads the awards committee. Entire conference is under the direction of chairman Ralph B. Austrian, RKO Television prexy, with an assist from J. R. Poppele, TBA prez, and Will Baltin, secretary-treasurer of the organization.

Highlighting the conference will be special panel sessions led off by brass from all branches of the entertainment and communications media. Progress and plans for extension of the Bell System's coaxial cable across the nation, making possible a coast-to-coast tele network, will be revealed by L. G. Woodford, general manager of the long lines department of American Telephone & Telegraph. Ed Kobak, Mutual prexy, is slated to survey tele's possibilities in the light of his own experiences and reactions, in a paper titled, "Is Television Necessary?"

The New Guy

Problems which a new tele broadcaster must face in establishing his operating organizations are to be discussed during the panel meeting on television station management, with Theodore C. Streibert, Bamberger Broadcasting prexy, as moderator. Dan Halpin of RCA-Victor will discuss job opportunities in video.

Managers of seven stations now operating in N. Y., Schenectady, Philadelphia, Chicago and Los Angeles are slated to participate in a panel discussion on the status of tele operations. Participants will describe their present activities and divulge future plans for network operations.

Merlin H. Aylesworth, former prexy and co-organizer of NBC, at one time board chairman of RKO Pictures and also publisher of the N. Y. World-Telegram, is to discuss the effect of tele on newspapers.

Other discussions will include the part tele played in the Bikini atom bomb tests, to be told by Arthur F. Van Dyck of RCA; a panel of prominent educators discussing what role tele can play in education; and a discussion by R. M. Gray of Standard Oil of New Jersey, and Charles Durban of U. S. Rubber, both tele sponsors, of how video advertising has helped plug their products.

Man Behind Mike Has Draw in Stix

Lecture managers see a current big demand for radio commentators on the gabfest circuit, which they explain on grounds of looksee value. The home listener wants to see what the man behind the mike looks like. National Concert & Artists Corp.'s lecture division, headed by Selma Warlick, particularly reports calls from rural sectors for radio spielers. Frazier Hunt, for instance, is very popular and in big demand in the southwest. Baukage is going on tour for NCAC shortly, covering New England in late November, to the Coast in midwinter, and finishing up in the spring in the south. Mutual is cooperating with NCAC on details and publicity on Hunt's tour, as is ABC on Baukage.

Harrison Wood, news broadcaster for the Don Lee network, and represented by NCAC for lectures, arrived in New York from Germany only last week and left Monday (7) for the Coast. He'll be available for dates in the midwest and west for the winter and spring.

Major George Fielding Eliot, military expert and writer who recently has been doing only guest spots on the air, is leaving next week on a lecture tour. He'll concentrate on the east coast, as he wants to stay around New York for the United Nations General Assembly meetings. Edgar Ansel Mowrer is also staying east during the autumn for the UN sessions, thereby postponing a South American trip, and making himself available for lectures in the vicinity.

Mgt. LOU CLAYTON
UNITED REXALL DRUG CO.
Friday—CBS—9:30 p.m., EST
M-G-M—"This Time for Keeps"
"It Happened In Brooklyn"

Albany Scramble Faces FCC As Three Outfits Go After Disputed Band

Albany, Oct. 8.

The scramble for operating licenses by five broadcasting organizations in which leading Albany business men hold stock is scheduled for some clarification after next week (14) when the FCC will hear the requests of three for use of the 1460-kc. band. WOKO, whose right to operate on this length has been challenged by FCC in an appeal to the U. S. Supreme Court, is scheduled to shift from CBS to ABC on January 1. FCC voted to deny WOKO's renewal application, on the ground of alleged concealment of stock interest by Sam Pickard, ex-Columbia vice president, and Mrs. Pickard. However, the U. S. District Court reversed FCC.

The trio whose pleas for the green light come up next week are: Albany Broadcasting Co., Van Curler Broadcasting Corp., and Ft. Orange Broadcasting Co. Walter T. Brown, who has been an assistant to Si Fabian in WAC and ATA, is president of the Van Curler unit. Sam Rosen, vice-president of Fabian Theatres and Si's brother-in-law, and William W. Farley, film exchange and theatre owner, are other officers. Farley is an attorney.

Wilson Sullivan, head of a large realty company, and Gene Fitzpatrick, former OWI representative here and now editor of the journal of the Paper Makers' Union, are among the toppers i.. Albany Broadcasting Co. Ft. Orange Broadcasting Co. has Edward J. Riley, local clothier, in the top spot. Samuel Aronowitz, who has represented film enterprises here, and Dwight Marvin, editor of the Troy Record, are among the added stockholders. Incidently, the Record holds a permit for an FM station in Troy, but it has not deeided whether to build.

Two w.k. Albany radio executives, Harry L. Goldman, ex-sales manager of WOKO and WABY, and Mrs. Eleanor Walters, also formerly associated with these stations, are interested in Hudson Valley Broadcasting Corp. Goldman and Mrs. Walters are now partners in an advertising agency here. Hudson Valley at present holds a conditional grant for an FM outlet. Its application for the 590-kc length would be consolidated with those of Binghamton Broadcasters, Binghampton; WBAX, Wilkes-Barre; and WARM, Scranton, if the FCC grants a request. All four seek the same band.

FCC May

Continued from page 51

the question, which may highlight FCC's concern at the hearing: "Should we expect as much from color pictures as we do from black and white in the way of versatility? Isn't the addition of color enough?"

In any event, according to one FCC spokesman, the commission will want to see field tests of CBS color, outside pickups, and just what rain, darkness or bad weather does to a color picture. Economic studies will also measure cost differentials in color vs. the monochrome sets, since the public has largest stake in any action FCC may take.

Meanwhile, dopesters are divided on motivation behind the CBS petition, with some taking the position that commission elbowed the network into asking for the hearing. They take the view that the FCC wanted the net "to put up or shut up" and so clear he air for prospective buyers of tele sets. Same bunch says RCA is equally anxious for the hearing, since it believes CBS can't produce a workable set of commercial standards.

On the other side of the picture, an equally vociferous coalition believes that FCC wanted hearings now so its hands would be clean and full facts would be in the open before RCA unloaded its sets on the market.

It is anticipated that several dozen companies and broadcasters will participate in the hearings. All major companies have been testing rainbow transmissions, and a special three-man committee of experts will probably present its report on the status of color standards.

Fort Worth—A 25-year-old blind singer, LeRoy Jenkins, is being featured in a series of quarter-hour programs over WBAP under sponsorship of Baker's Best Hair tonic daily.

Kellogg Sponsorship Of 'Jury' Hits Budget Snag

Deal for Kellogg's sponsorship of "Juvenile Jury," Mutual kid comedy quizzer, which was about set two weeks ago, has fallen through, last-minute budgetary problems nixing the deal. Show has had other strong nibbles off and on, to be something of a mystery in the trade as to its lack of purchase. General Foods is now showing interest.

Show is a low-budgeter. It's received some unusual publicity breaks, getting into Time, Life and Newsweek, and garnering Life's cover, while also getting much feature stuff buildups. Show is also subject of a series of film shorts, first of which is due out next month.

BIG FOUR SETS PRELIM SESSION ON SHORTWAVE

Washington, Oct. 8.

The Big Four countries (U. S. S. R., U. S., United Kingdom and France) will meet in Paris Oct. 24 or 26 for preliminary session on International shortwave broadcasting, it was learned here today (8). Meeting is compromise move by U. S. and Britain to head off campaign of the U. S. S. R., Belgium, Switzerland and several Scandinavian countries to hold a worldwide broadcasting conference now, rather than after the world radio conference next spring, as U. S. and Britain prefer.

Both this country and Britain balked at any worldwide shortwave parley now, before new convention is drawn up for all types of radio transmission and frequency allocations are made on worldwide basis.

It is expected that France may vote with U. S. and Britain at the Oct. 24 meeting for postponement of shortwave parleys until next spring. Russia and several other countries hope to consolidate their hold on shortwave bands now, rather than wait for long drawn out deliberations following the radio conference in U. S. next April.

Admen Bow

Continued from page 51

keeping them informed on the progress of set distribution."

Furthermore, they maintain, programming is the responsibility of the networks and station ops. Agency people say that present investments of the station owners, as well as the potential large income to accrue from the medium, will largely fall to the telecasters, and this requires them to shoulder the burden of programming. Especially is this true of NBC and DuMont, they aver, since these two companies are also in the business of manufacturing sets, and have the lucrative home market upon which to draw.

While they are suffering heavy inroads financially, the nets seem to have accepted that responsibility and are nurturing their position. Chief method of insuring their hold on the program reins has been to make video control rooms verboten to agency or client producers and directors. Both CBS and NBC will allow no one but their own people in the control rooms, while DuMont will let agency people in on condition that they lay off the control board. Up to now the majority of shows have been packaged by the nets, and in some cases by talent agencies, but few by ad agencies.

They're Ready

Of the agencies, N. W. Ayer is probably the pioneer in video, now entering its sixth continuous year as middleman between Atlantic Refining Co. and Philco station WPTZ, for the University of Pennsylvania football games. Ayer also handles Goodyear's sponsorship of the Army games, and Lou Little's Friday night NBC show for U. S. Rubber.

Don McClure, Ayer's tele chief, like Herb Leeder at Benton & Bowles, Lee Cooley at Ruthrauff & Ryan, Warren Gerz at Young & Rubicam, and others, has presentations ready for sponsors but no bites seem imminent.

J. Walter Thompson has taken the lead in billings, largely on the strength of the extensive video schedule of Ford and Standard Brands. Few of the agencies will be caught napping when receiving sets hit the mass circulation level, since they all have video departments ready to make the plunge when they feel the time is ripe.

CBC Seen Threat In Canada Critic's Debate Vs. Denton

Montreal, Oct. 8.

Something new in the way of airing the controversies between indies and the Canadian Broadcasting Corp. was heard locally when CBC chairman Davidson Dunton and Member of Parliament Roland Beaudry appeared in a public debate last week before the Advertising and Sales Executives Club. Beaudry gave the indie point of view.

Beaudry took a violent stand on further CBC expansion which, he said, would mean the "demise of private radio broadcasting and the existence of a state monopoly." He said that by a most generous estimate, the 100 Canadian indies make only $1,800,000 a year profit, and would be out of business as soon as their revenue decreased.

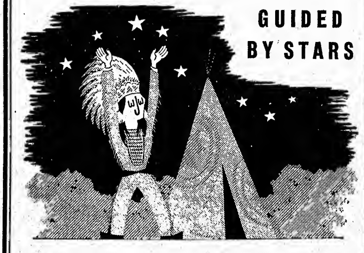
CBC, he said, now spends $5,500,000 a year and feels the need for expansion. Beaudry felt that, if in the 14 years of CBC's existence the expenditure had risen from $1,500,000 to $5,500,000, "do you think private industry is beyond the bounds of common sense when it feels that the 'expansion' might well imply perhaps a little more than the $1,800,000 which I very generously granted as its spread of profit?"

Dunton dismissed suggestions that the CBC was aiming at monopoly as "bugaboos" and said that Beaudry's claim that CBC would drain indie revenue as "nonsense." He reviewed CBC's history, defending it as a "compromise" between English (BBC) and United States radio systems.

Dunton asserted that much of CBC's revenue would pass on to the indies in the form of services for carrying CBC programs. He also said that he did not believe that the total potential revenue from advertising was so static that indies would be out of competition.

CLEVELAND'S Chief STATION

GUIDED BY STARS



Pappy Howard • Stan Peyton • Earl Harper • Howie Lund • Dorothy Fuldheim • Judy Dell • Don Bell • Bruce MacDonald

These bright stars in top-ranking local shows guide WJW to more local daytime listeners per dollar in the Cleveland area than any other regional station.

BASIC ABC Network CLEVELAND, O. WJW 850 KC 5000 Watts DAY AND NIGHT

REPRESENTED NATIONALLY BY HEADLEY-REED COMPANY

know the ropes

• It looks complex but if you know the ropes it's simple. Weed and Company men know the ropes and know the people.

WEED AND COMPANY

RADIO STATION REPRESENTATIVES
New York • Boston • Chicago • Atlanta
Detroit • San Francisco • Hollywood

THE VOICE OF THE PALM BEACHES

Town Meeting Of the World

America's "Town Meeting of the Air" is now shaping up as something of a world-wide program, as more and more foreign groups or stations put on programs similar to or modeled directly on the familiar Geore V. Denny airer. Latest to join is an outfit in Manila, incorporated as Town Hall Philippines, which swells the ranks of "Town Meetings" now being aired in Japan, Germany (Munich and Stuttgart) and Holland (Hilversum).

Philippine group has five chapters already holding meetings in five cities, but due to absence of broadcasting facilities, records of meetings are taken down in stenographic notes and transcribed for free distribution in mimeograph form to Manila patrons of Town Hall. Manila's branch, however, has started weekly meetings broadcast over the local U. S. Army radio.

Town Hall Philippines charter stresses its purpose as being to help maintain international peace, develop cooperation among nations on social, economic and cultural problems and serve as center for these aims.

Meantime, in Germany, according to word received by Town Hall's education director Gregor Ziemer, interest in "Town Meeting" is increasingly manifest. Radio Stuttgart, managed by the 6871st District Information Services Control Command, planned broadcasting its first "Town Meeting" show from Tubingen, as part of an international youth conference in progress there, then initiating the program from Stuttgart, starting this month.

Deputy chief Stuart L. Hannon of Radio Stuttgart expects to find groups for the program in many towns throughout Wurttemberg, thus alternating the origination points, with Stuttgart as regular headquarters for the program. Discussing the program with several professors at Heidelberg, however, Hannon got the idea that the learned dons wanted to ponder the idea for a few years at least.

Most popular show on Radio Stuttgart, reports Hannon, is "Auskunft Bitte," patterned after "Information Please." Success of the program has been a great surprise to staffers, inasmuch as the German usually doesn't accept his learning through such a whimsical, happy medium.

NCAC Lets Option Lapse

National Concert & Artists Corp., which had a three-month option on "Town Meeting of the Air," hasn't been able to sell show to a sponsor, and option hasn't been renewed.

Selling assignment now reverts to the Blue.

Tyro Tickles the Kilos, Gets Tagged by Sponsor

Pittsburgh, Oct. 8.

Quickest snagging of a sponsor on record locally for a newcomer to radio can be chalked up to Dick Cook, publisher of Bulletin-Index, local newsmag weekly. Just about a month ago, Cook, who was an advertising solicitor for the morning Post-Gazette before joining BI in exec capacity and later buying it, went on KQV, Mutual outlet here, as a sustaining newscaster five days a week at noon.

Power strike gave Cook a chance to go to town, and his expert coverage is believed chiefly responsible for a bankroller coming forward almost immediately. It's the International Flour Milling Co., which took over Cook's new shows on same five-day-a-week schedule for a 13-week stretch starting yesterday (Mon.).

Craddock's WMCK Post

Pittsburgh, Oct. 8.

Jack Craddock, veteran sports announcer and for the last few years also program director of WKPA in New Kensington, has just been named general manager of WMCK in nearby McKeesport.

Section, which will be operated by Mon-Yough Broadcasting, expects to get going by first of December, giving McKeesport, about 15 miles from downtown Pittsburgh and with population of 60,000, two radio stations within a period of a few months. WEDO began operations there in August.

14 Indies in LA Now As Croghan Gets CP

Hollywood, Oct. 8.

Now Los Angeles has 14 indie stations, following the receipt of his CP by Art Croghan, of Santa Monica, from the FCC. The new station will operate on 1580 kilocycles with 5,000 watts during daylight hours.

Call letters are still to be determined for the new station which will be operated individually by Croghan, a former partner in WJBK, Detroit, who arrived here a year ago and applied. The selection of sites for transmitter, offices and studios will determine the time operations will start and Croghan expects that will be in approximately 120 days.

MBS' Co-op Boost

Mutual hit a new high for co-op sales for the past two weeks, with 71 stations reporting new sponsors of co-op programs. Erskine Johnson's "In Hollywood" leads the list with 41 stations (including full Don Lee network, which sold it to Vick Chemical Co.).

Fulton Lewis added 11; Cedric Foster, 9. 'Tell Your Neighbor," Mutual's newest, added three. Lewis now has 209 sponsors, and Foster 109, the pair being one-two among co-ops on all the nets.

WLW-A, WKRC READY WITH FM FOR CINCY

Cincinnati, Oct. 8.

First FM transmission for Cincy on a regular schedule will be by the Crosley Broadcasting Corp., starting on or before Dec. 1. A month or so later, WKRC is scheduled to open its new FM station, on a hilltop site overlooking the downtown basin. The Crosley station is atop the 48-story Carew Tower, the city's tallest structure.

Appointment of Wilfred Guenther, a vet Crosley staffer who worked with shortwave in the early days, as manager of WLW-A, was made last week by James D. Shouse, president. At the same time, Guenther became station relations manager of the Crosley organization, a new position, to coordinate activities between WLW here and WINS in New York, which will inaugurate an exchange of programs late this month.

SHO-BIZ-QUIZ FOLDS

Pittsburgh, Oct. 8.

Critical shortage of sugar and other materials is forcing Dimling's Candy Shops here to drop Sho-Biz-Quiz program after straight run of more than 17 months.

Show fades from air over WJAS tonight (Tues). It started in May, 1945.

Radio 'Freshmen' Form Own Advisory Setup to Ease Way Around Kilocycles

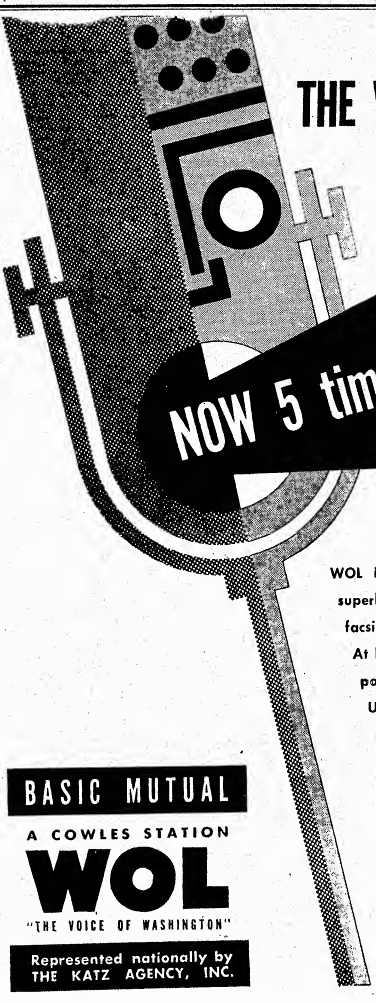
Radio's "freshmen," active or prospective licensees in both AM and FM, are taking chances in regard to missing out on the know-how of the business. They are forming their own advisory and consultative service, which will be open to subscription by all comers but will be interested primarily in radio broadcasting by educational organizations and labor unions.

The move was born out of necessity. In the last few months, many new prospective radioites, their eyes glued to the FM band or their feet ready to get wet in the standard AM field, have found that having enough money to buy a transmitter and hire a couple of engineers isn't all there is to getting into radio.

A number of new groups have discovered that they've been nosed out by rivals for radio bands because the rivals knew how to prepare presentations for FCC hearings. They found out that goodwill isn't enough, but must be wrapped up in sensible programming format. They discovered it takes a radio lawyer—and not one shining in some other field—to understand the legalities of radio, and that it takes a radio engineer to draw up surveys and charts for the FCC.

While a number of radio consultant services have developed to take care of the needs of the "freshmen," there has been the feeling, however, that there is no reason why a number of them couldn't get together to form their own consultative-advisory service.

Last week, there was a series of meetings on the subject in New York. A number of the men called are prominent in various phases of radio—programming, law, and engineering—and can't as yet have their names associated with the venture publicly. Others in the group are Lew Frank, Detroit business man formerly with the Political Action Committee, and before that with the radio division of Domestic OWI; Al Saylor, radio director of the United Automobile Workers of America (CIO); and Emil Corwin, radio chairman of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions.



THE VOICE HAS CHANGED!

NOW 5 times more powerful!

WOL is now operating at 5000 watts power from a superb new transmitter, which will also house WOL FM, facsimile and color television.

At base rates lower than those of any station of comparable power in any comparable market in the United States, the new WOL signal is geared to deliver a metropolitan area considerably wealthier and more heavily populated than such metropolitan markets as Baltimore, Cleveland and Minneapolis-St. Paul.

WOL's impressive share of national spot and local business, most of which is on a renewal basis, testifies to the sales effectiveness of Washington's fastest-growing station.

Ask Katz!

BASIC MUTUAL

A COWLES STATION

WOL

"THE VOICE OF WASHINGTON"

Represented nationally by THE KATZ AGENCY, INC.

Report on Radio Down Under Shows Aussies Happy in Ambivalent Setup

Anomalous situation whereby private and government-owned nets and stations in Australia compete side by side in friendly rivalry for audiences, was described last week by F. J. (Ben) Coombes, program manager of the Macquarie Network, Sydney, who had just arrived in New York.

There are 29 government stations in Australia, and 101 private or commercial. The government stations (which handle no commercial programs) are in two chains. The commercial stations are either indies, or members of two networks, Macquarie and Major. All radio sets in Australia are licensed, but the receipts from the $3.25 annual fee all go to the government-owned stations, the private stations shifting for themselves.

The government chains are thus assured a fixed though limited revenue, as well as having priority on facilities, such as land lines. Commercial stations have the advantage of more freedom of action, more flexible budgets for talent and programming. Despite government-station advantages, commercial stations get the majority of audience listening regularly.

GI Longhair

Government stations have the advantage of a symphony orchestra (which the private stations don't have) and various celebrity concerts. Commercial stations, on the other hand, stress popular programs in drama, music, variety shows, soap operas, quizzes, very similar to the U. S. setup.

Australians, according to Coombes, like the American type of variety show similar to the Crosby or Dinah Shore setups—orchestra, vocalists, songs, comedy; they like quizzes, audience participation shows, dramas. There are two dramats to one comedy program. On the other hand, Australians don't like a steady diet of murder mysteries; four in a row, as on U. S. nets, would be unthinkable.

Aussie audiences don't like blue humor; they don't like the British style of broad comedy. On Sundays, programs are restricted in type, as are types of commercials. The Postmaster General Dept. supervises all radio. PGD doesn't see scripts in advance, but it will censor a show on recepit of complaints. It can take an offending performer off the air—and has.

Radio has done well in the last decade, the war years benefiting it (as in the U. S.), with radio getting wartime advertising expenditures because newspapers were restricted in print, etc. By Australian standards, says Coombes, scripters, directors and talent make a good living.

High Set Density

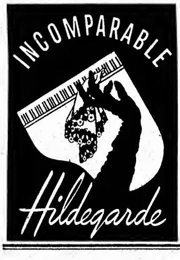
The density of radio stations in Australia is high. The Commonwealth has 130 stations for its 7,500,000 population, as against America's 1,100 stations for its 135,000,000 people. Sydney has eight stations, two government-owned, four indies, and two web. The Macquarie web has 22 stations in its basic net, bringing 80% of all licensed listeners in Austrilia within tuning distance. It also has 39 co-operating stations in its fold. Key station is 2GB, Sydney, a 1,000-watter. Most Australian stations are small watters, although one government-owned outlet operates on 5,000-watts.

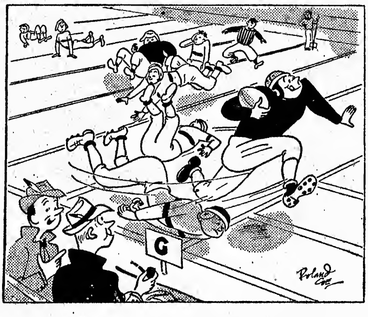
Aussie nets produce and sell most of their own programs (as against agency production in the U. S.), although Australia has its share of agencies. There are also local branches of big N. Y. firms, like J. Walter Thompson.

The two largest users of radio in Australia, according to Coombes, are Colgate-Palmolive-Peet and Lever Brothers. Colgate goes in mostly for evening features, although Lever also uses some. Lever has been broadcasting a lot of U. S. soaps, like "Big Sister," produced locally from U. S. scripts. It has a version of Lux Radio Theatre, and an amateur hour.

Macquarie is on 18-hours a day, although through lack of land lines it has to do some transcriptions for deferred broadcasting. It claims 60% sponsored programs.

Coombes is here for a two-month looksee at latest programming setups. During the war, all Aussie stations took a common news service. Macquarie now has permission to broadcast its own news service, which is one of the chief reasons Coombes is here.





"We haven't lost a game since we told him the Rose Bowl will be filled with Wheaties!"

Educational

Continued from page 55

but fewer than 50 schools have taken advantage of the fact.

Present breakdown shows six noncommercials licensed on the FM band, another 21 under construction, five applications pending, 17 applications processed but returned for additional information, and another 20 bids returned because they were incomplete on engineering and financing details. So fact remains that, though the educators have elaborate state-wide networks worked out on paper, non-commercial channels are still going begging.

They are cheered by fact, however, that FCC Commissioner Clifford J. Durr shares their view on reserving this part of the spectrum for bonafide educational operations only. He is known to have sought an FCC statement of policy on the question several times in the past, though nothing official has come from the full FCC bench.

SUDS FLOW FAST IN BARKEEP VIDEO ROW

N. Y.'s W. 47th street, between Sixth and Seventh avenues, became Manhattan's first "television row" last Thursday (2) as several bars on both sides of the street brought their customers the playoff game between the Dodgers and Cards, as televised by WNBT (NBC, N. Y.).

Telecast was advertised via large window cards in each bar, and the latter in the aggregate drew comparatively as large a crowd as saw the game in person out at Ebbets Field. Payees had to crane their necks to see the small 8x10 inch screens perched high up on the walls at the far end of the rooms; but, from the s.r.o. signs in evidence, the barkeeps undoubtedly sold more beer and liquor than they had before at that time of day.

Aussie Radio Ad Muzzle Thrown Into Elections

Wellington, N. Z., Oct. 1.

The Association of National Advertisers here is making its last attempt at altering the present dictatorial government control of radio programming. Having failed in its appeal to the Prime Minister and Minister of Broadcasting for the removal of Prof. James Shelley, Director of Broadcasting, as prejudicial, the group has taken the matter to the two major political parties—and, in effect, the people—in an effort to effect reforms following the elections here next month (November).

Both the Labor and National parties have had presented the advertisers' views on the testy problem. While not challenging government ownership of both commercial and non-commercial chains, the group is contesting the dual direction of Shelley. It has resulted in the latter unfavorably influencing the commercial operation and has led to the virtual exclusion of favored canned American shows.

Two years ago the change was effected whereby the separate operations of National Broadcasting Service and National Commercial Broadcasting Service were combined. Later was then reduced to a "division" of the National Broadcasting Service, and Shelley began imposing public service notions on commercial operation. Now his office passes on all programs, with the government acting as sales clearing house of programs as well as time. Buyers cannot purchase programs on the open market but must take what the government offers or nothing. The situation is such that advertisers don't even know what is in the country and available. They must select from limited and undesired British and Australian transcriptions of British Broadcasting Corp. flavor, despite a strong preference for Yank programs.

The whole thing hinges on the word "suitable" in the governing regulations. By use of it nearly everything submitted that appeals to advertisers—but not the powers—is rejected. There's some hope for a switch back to former conditions if the National party gets in, but little hope is seen if the incumbents are successful.

After a recent tour of New Zealand, and investigation of the British and Australian systems, Rene Crapara, Director of Broadcasting for the Union of South Africa, is stated to have said that the system here was held in the least favorable light. The Union is attempting to set up a system and code, and Crapara was commissioned to study as many as possible.

Fordham's Radio Course

New York's Fordham University joins the ranks of major colleges offering courses in radio programming and engineering with a newly-formed Division of Radio, to operate under the embryo Department of Communication Arts. Heading new division is William A. Coleman, former scripter for War and Washington, D. C. freelancer who lectured on radio at Catholic U. in the capital city. School already has an application on file for an FM license, proposed station to air under call letters WRAM. In the near future a television adjunct to the radio division will be added, making Fordham one of the first of the large schools to begin video instruction.

Writers' Guild

Continued from page 50

(CIO), the outfit that won the CBS white collar election. Before that, Davidson was an AFL organizer, having been a member of the executive board of Motion Picture Laboratory Technicians, Local 270, International Alliance of Theatrical and Stage Employees.

Each of the two other regions of the RWG has had its own exec secretary, Jean Pettus holding the job for the midwest region with h.q. in Chicago, and Aubrey Finn the corresponding number on the Coast. The eastern region's job until now had been folded in with that of Dorothy Bryant, national executive secretary. (She is on vacation now.) From here on in, the regional and national jobs will be strictly separate, by vote of the national executive council, and there is no doubt that the move augurs a hypoed organizational drive in the east, where the major headquarters of the ad agencies are located.

Beyond confirming the appointment of Mike Davidson, the Guild leadership would not discuss any prospective moves against the agencies. Peter Lyon, eastern regional veepee, and chairman of the committee that had negotiated with Four-A's, did confirm, however, that the Y&R "drivelet" is under way to organize that outfit's staff writers.

It was known that Sam Moore, Guild prexy, has prepared a letter to the membership which is expected to be sent out in the next week or so. Further steps may be disclosed at a meeting to be held in New York, for the general membership, next Tuesday (15) night.

For the rest, the coming steps in connection with the Four-A's, policywise, are in the hands of a special strategy committee headed by Stuart Hawkins. And neither Hawkins nor the other committee members are talking.

F C & B

Continued from page 49

stances they're strictly Hope and Benny packages, production-wise.

Agency is now minus the Bourjois-Tony Martin show, the sponsor deciding to cancel out. But it leaves the FC&B expanded radio setup, as sparked by Emerson Foote and Hubbell Robinson, Jr., with braintrusting a flock of other top-budgeted airers. These include "Radio Reader's Digest" for Hallmark; "Highways in Melody" for Cities Service; "Hollywood Star Time," for Frigidaire, the Kate Smith show for General Foods, "Hit Parade," and the Morgan show, both for American Tobacco.

Sizable chunk of the FC&B billings comes from the multiple regional shows, which number 14, most of them on the Coast, and spearheaded by the agency's Hollywood radio operation.

Since the advent of Robinson into the FC&B fold, there's been evidence of solidifying the agency's radio setup on the national basis, and an overall policy of strengthening the operation at the top, with Doug Coulter moving in as Robinson's assistant a couple of months back.

Tele Followups

Continued from page 52

Point campus, with the cameras still in their stationary positions on the 50-yard line, was something new and appreciative.

Telecast was partially spoiled, however, by the inept announcing of tyro Caswell Adams. A syndicated INS sports columnist, Adams undoubtedly has a good knowledge of football but he certainly has a lot to learn yet about video narration. Several times he referred to his station as "WBNT" and his voice at times sounded as though he were trying to outdo the pebble mouthings of Demosthenes. His constant references to the sweltering heat at the stadium had the video fans squirming in their seats and, crime above crime as far as NBC is concerned, he made several allusions to the "red" handkerchief dropped by the referee to indicate an upcoming penalty.

Goodyear commercials during the game were also overdone, due probably to the fact that Adams couldn't think of anything else to say during a time-out. Commercial between quarters, however, was excellent, consisting of a slide with a huge clock inside the rim of a Goodyear tire, ticking off the 60-second intermission as Adams read the commercial off-screen.

AVCO Coin Behind Hubbard-KSTP Bid

Minneapolis, Oct. 8.

Revelation that funds of Aviation Corp. enabled Stanley E. Hubbard to acquire outstanding stock of KSTP was followed here with Hubbard's statement he accepted the AVCO-Crosley deal in order to prevent stock going to newspaper interests.

Hubbard had acquired 75% of stock in the station from Brown and Shields estate (he already owned other 25%) at a price reported to be $825,000. Transaction must still be approved by FCC.

Meanwhile it came to light that the deal was financed by Crosley interests, which reportedly have an option to purchase the 75% stock interest for $1,200,000.

Hubbard said that in the event the option is taken up and FCC sanction is granted, he has a 10-year contract to continue as chief executive of the station, which he founded and of which he has been guiding head. "If Crosley comes in, they'll finance me," Hubbard said, "otherwise I'll have to find other backing."

In a talk before the Midway Club here, composed of businessmen in the district lying between the two cities, Hubbard told members he "went out of town for financing to avoid turning it over to the Ridders," referring to the family controlling Northwest Publications, Inc., publishers of St. Paul Pioneer-Press and Dispatch. Talk was fully reported in Pioneer-Press.

ICC's Co-op Airers

Prepping for its radio campaign in the forthcoming elections, the Independent Citizens' Committee is trying a new idea in cooperative sponsorship of radio time and bankrolling of transcription platters. Showbiz political outfit has sent out books of "sponsor" tickets to members, asking that they be peddled for specified amounts of cash. Coupon reads: "I as a radio sponsor ICCASP. Get your views on the air!"

Idea is to get enough of the $100 books peddled to bankroll the entire campaign, with emphasis given to radio time.

Do You Need a Rehearsal Hall?

FOR YOUR BAND
RADIO PROGRAM
LEGITIMATE PRODUCTION

We have available a large ballroom —Monday to Friday mornings and afternoons.

STAGE 36x12
WITH FULL EQUIPMENT
REASONABLE RATES
CONVENIENT LOCATION

Phone SU. 7-3000, Banquet Department

RIVERSIDE PLAZA HOTEL
253 WEST 73RD STREET
NEAR BROADWAY, NEW YORK

everybody knows
WBIG
means good broadcasting
5000 WATTS DAY & NIGHT

columbia affiliate
greensboro, n. c.
represented by hollingbery

"A mighty colorful emcee"
—Radio Daily.

John Tillman
Master of Ceremonies
CBS Color Television
Demonstrations

L.A. Papers Drop Radio Log Pool

Hollywood, Oct. 8.

Los Angeles Publishers Association has taken over the handling of radio logs for all local newspapers, a task formerly farmed out to an independent operator. Concentration of log-handling and deliberate condensation of the logs was a publisher pool move to minimize coverage of radio. But it apparently backfired due to inaccuracies, etc., and now Association itself is handling logs.

Lou Holmes, femme, resigned her at-home job, following complaints of broadcasters that too many ostensibly publisher-inspired limitations and restrictions were being issued, and that logs were poorly handled at best. Don Lee's KHJ was reportedly chief complainant. Now the task is handled directly out of the Assoiation office by Mildred Radanovich. Mrs. Holmes states she resigned because she could "no longer handle the chore," and refused to elaborate on why she could not. However, it's known that she is continuing in a like capacity for other outlying publications.

Situation again points up the peculiar attitude of L. A. papers in regard to radio. Until very recently none carried any radio news—though new show and special events advertisements were readily accepted. "Breaks" were rare indeed, even though some stations had sheet tieups. KMPC used to get an occasional break via airing Times news on commercial basis. Then the Daily News tied in with KLAC and gave some sizable press coverage to takeover of the Thackreys and other notable events. It followed with the recent acceptance of John Crosby's column which is syndicated out of New York—but probably only because of its feature excellence and readership.

So far, the News remains the sole paper of the downtown dailies to "go radio." Others are still very cold to it all, and agreement remains in effect whereby radio is all but ignored, except for the mention in brief logs of key shows, special events, etc. Minors are fluffed and record shows are absolutely verboten. Of course, the newsprint shortage aggravates the situation The Times, a video station applicant, states that eventually they'll probably go into it again—but that's only because they'll have to now that they are back in radio. They are not repeating the mistake they made when they peddled KHJ because it wasn't a money maker and want in on tele's ground floor. As an operator they'll be obliged to cover. However, Harry Miller, assistant to the publisher, Norman Chandler, states that's in the future so long as things are as they are.

In the switch of logs back to its office, the Association stated that the job could be better handled by a staff member. In addition, Floyd Maxwell, head of the Association, said that the move was made to clear up unjust criticism of the group and the systematized logging.

AFRA WAIVERS CHOIR ON 'BIBLE INST. HOUR'

Hollywood, Oct. 8.

Following a strong pitch from both sponsors and agency, the American Federation of Radio Artists here granted a waiver to the "Bible Institute Hour," new Mutual t.c. religious program, to use a tyro choir. The union had made a test case of it when apprised that missionary students were being used in the choir.

At first the union insisted that professionals would have to be hired or that the students would be obliged to join the union. AFRA was believed to be adamant in its initial decision but when Howard Tullis, head of the agency bearing his name, and Dr. Louis T. Talbot, director of the interdenominational religious group, made personal pleas before the AFRA board, Oct. 2, the waiver was granted.

Neither side would divulge the details of the mind change. Sponsor and the agency believed that a precedental exception was being taken in their case since other religious commercials are unmolested. It was stated that some of them are obviously operated on the profit motive, while the Bible Institute is reportedly a non-profit organization.

Adams To Fill In For Stanton on WNBT Games

Bob Stanton, NBC's chief sportscaster, will be replaced in New York by Cass Adams for the duration of the Army football schedule on WNBT. Stanton will spend his Saturday afternoons calling the Univ. of Penn. games on WPTZ, Philadelphia, for Atlantic Refining Co.

Stanton began his video sports work for AR when that company started television sponsorship in Philly six years ago, making it the oldest consistent bankroller in the medium. Because of that the agency, N. W. Ayer, felt that they deserved first crack at his services.

Adams is an experienced replacement in the sport world, although his video work has not been as extensive as that of Stanton. New NBC-ite writes a syndicated sport column.

San Antonio—"Campus Favorites" is the title of a new series of half-hour airings to be programmed over KCOR by Marvin Broyles, program director. Programs will be turned over to local schools, and the staffs of the school's newspapers will air news concerning the school and its students.

THREE NET HEADS TOP NAB'S AGENDA

Washington, Oct. 8.

Heads of three of the four national networks are slated to address NAB's 24th annual convention in Chicago late this month. Among the biggies who will pour wisdom into the ears of the broadcasters will be Edgar Kobak, Mutual prexy; William S. Paley, CBS board chairman; and Niles Trammell, NBC president.

NAB now estimates that about 2,000 broadcasters will gather for the Oct. 21-24 huddles, making the sessions the largest so far by a wide margin.

Another new speaker on the list will be Dr. Paul F. Lazarsfeld, director of the Columbia University Bureau of Applied Social Research, who will talk on "How Broadcasters can use the NORC radio study." National Opinion Research Center of the University of Denver comes out with its study, "The Public Looks at Radio," Nov. 2.

Convention crowd now looks so big that NAB is warning people whose applications for rooms have not yet been filled that they had better stay home unless they can turn up their own accommodations.

USSR Plans Wide Radio Expansion, Including Receivers for FM, Video

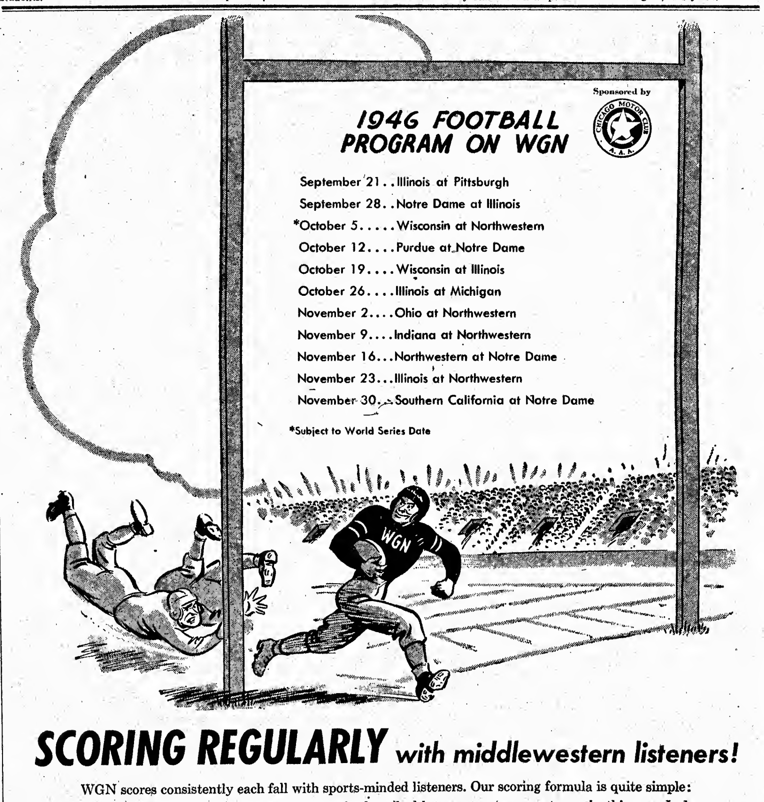
An all-out effort to expand the present standard broadcast system, inauguration of FM and television in the top cities, and expansion of the radio receiving network by 1950 to 75% over pre-war levels was predicted for the Soviet Union this week by Konstantin Sergeichuk, Minister of Communications of the USSR.

Writing in the USSR Information Bulletin, Sergeichuk went in heavier for statistics and glowing promises of a thoroughly modern Soviet radio system. In a single year he wrote, Soviet workers have restored most of the radio stations put out of business by war, and have erected a new 100-kilowatt medium-wave station in Moscow and a half-dozen high-powered units in lesser cities. Immediate plans, as set forth by the Soviet communications chief, call for erection of 28 additional powerful standard broadcast stations, increase of power, and expansion of the vast network of relay stations which pick up and rebroadcast USSR programs to remote areas.

Though FM is still a future development, Sergeichuk said that "broadcasting on ultra-short waves with frequency modulation must be widely introduced in the large cities."

The Soviet's brief flier into television before the war apprently convinced the USSR chiefs that the medium is here to stay. The new five-year plan provides not only for modernization of the Moscow television center but for construction of new video centers in Leningrad, Kiev and Sverdlovsk.

The Soviet Union also has ambitious plans to step up output of radio sets and increase the number of subscribers to its existing network service. Sights are set for production of 3,000,000 receivers in the next five-year period, with the aim of turning out 925,000 receivers in 1950 alone. (Clue to Russia's low radio production ratio is the fact that the U. S. industry turned out between 1.5 and 1.7 million sets in the single month of August, this year.)



SCORING REGULARLY *with middlewestern listeners!*

WGN scores consistently each fall with sports-minded listeners. Our scoring formula is quite simple: An imposing line-up of top games eloquently described by an expert on sports . . . in this case Jack Brickhouse, a nationally known sportscaster.

Remember, the best football is played in the middlewest, and the best of it is broadcast over WGN. It is another example of the program leadership WGN listeners have come to expect.

A Clear Channel Station . . . . . .
Serving the Middle West

MUTUAL BROADCASTING SYSTEM

WGN

CHICAGO 11
ILLINOIS
50,000 Watts
720
On Your Dial

Eastern Sales Office: 220 East 42nd Street, New York 17, N. Y.
West Coast Representatives: Keenan and Eickelberg
235 Montgomery St., San Francisco 4 • 411 W. Fifth St., Los Angeles 13

Meredith Willson Salutes Pluggers

(From a recent Maxwell House radio show)

"When it comes to patience I'm a mere beginner compared to the men who plug songs. Do you have any idea what patience a song plugger must have in order to get just one plug? In the first place, do you have an idea what a song plugger is? Well, a song is published and somebody has to get it played and sung on the radio so you people out there will want to buy a copy. Now the fellow who does that has to have the tact of an English butler, the stubbornness of Theme Song and the patience of the triangle player at the Philharmonic. He has to walk Kay Kayser's dog—play chess with Eddy Duchin—wax Whiteman's mustache and change Harry James' baby. He has to park Rudy Vallee's station wagon—laugh at Fred Waring's jokes—play flute duets with me and carry Guy Lombardo's fiddle. He must have a sandwich for Dinah Shore, a cigar for Sinatra's guitar player and a smile for the man who drops in at Horace Heidt's for a cheeseburger—no relish.

He must eat bananas at Copa Cabanas—give a hand to Joe's band at Roseland—fade 'em at the Palladium—whistle Boccherini for Toscanini—take Iturbi to the Derby—break his promise to John Charles Thomas by listening steady to Nelson Eddy—kibitz for Lawrence Tibbett—get a bromo for Perry Como—read Dick Tracy to Count Basie and play tennis with Skinnay Ennis. My hat's off to you music men. Good luck to you all and to your No. 1 plugs."

Thereafter he did a pluggers' medley of tunes from Tubby Garron, Paramount Music; Benny Turner for Remick; "Cuban Pete" Harry Coe's plug for Sam Fox; Artie Mehlinger, Miller music; "What Are You Gonna Do"—Eddy Janis for BMI; "Who Cares"—Ed Lee's plug for Words & Music; "I'd Be Lost Without You"—Lucky Wilbur for Advanced; "I'm Kinda Selfish That Way"—Murray Lazar's plug for Rudy Vallee music; "This Is Always"—Lee Finburgh's plug for Bregman-Vocco & Conn.; And Fred Dempsey for Marks Music with "Too Many Irons In The Fire."

No Trouble Anticipated in Chicago On Diskers' Pay Duel With AFM

There seems to be no fretting whatsoever among disk company executives about the outcome of Monday's (14) meeting in Chicago with the American Federation of Musicians executive board over new recording scales. Diskers expect to run into a request by the AFM for a stiff raise, but feel that during the course of the meeting the union's demands and their own ideas on salary increases will dovetail. They anticipate no trouble.

All of the top executives of the various companies, with their attorneys, will attend the meeting. Ted Wallerstein, Columbia head; CBS' attorney Ken Raine; Jim Murray, RCA-Victor; Jack Kapp, Decca; Frank Walker, of the new M-G-M label, and heads of all the smaller companies will begin leaving N. Y. for Chi Sunday (13) afternoon.

If the new scale agreed upon between the union and the diskers is substantial enough, it's felt that the result, under the current difficulties of production, will tend to hurt the development of lesser talent on major labels and more effectively throttle the possible development of new talent.

It will work thusly: A maestro working for one of the diskers under a guarantee against a royalty percentage based on retail price of a record, will have to pay his men more money per date. This will lessen his slice of the guarantee, or, applied against his royalties, will lower the latter. This won't sit right with the average leader and, to keep him happy, the disk company will therefore be forced to boost production figures on his releases to keep him contented.

Boosting production this way, not only for one but for five or six artists, will further thin out current output figures and force the company itself to take production from lesser artists and virtually bar new names. This will exist until full production possibilities by each company are realized.

Meanwhile, the numerous small independents which have had a mountainous struggle the past few months to stay in business, will be further penalized by the AFM's demands. Many of the more prominent newcomers have been in a very shaky condition, and the new scales figure to hit them where it can be deadly. Every one has serious production problems, and extra coin to musicians, added to the high cost of materials and manpower, can prove the last straw.

Many disk and music executives cannot understand how some of these firms have been able to withstand the pressure this long. Virtually all of them owe back royalties to music publishers. Majestic, for example, made a deal several weeks back to pay off 25% of its regular quarterly payment in cash and gave notes for the remainder, due Nov. 1. Ben Selvin, Majestic v.p., vehemently denies that this indicates the Majestic structure is shaky. He points out that the circumstance is not unusual and publishers without exception okayed the company's payoff plan.

And Majestic is not the only one paying off in installments. Musicraft last week got a new bankroll. According to the dope, its parent company, Jefferson-Travis, sold its war-developed tape recorder to Emerson Radio for $1,000,000, a fair portion of which went into the Musicraft setup. Incidentally, the Atlas Corp. deal is still on the fire. Firm seeks to buy in on Musicraft by acquiring some of the company's stock.

There's been a shakeup at that house during the past week, incidentally. Luis Valentine, being transferred from New York to Hollywood, will not head up the latter office, contrary to an earlier report. He will be chief recording engineer; Bobby Weiss runs the Coast branch and Sonny Burke is recording director.

GI MUSICIANS SUE FOR PRE-WAR JOBS

Akron, Oct. 8.

Two ex-GI's have begun a court fight to get back their pre-war jobs as piano players at Riley's Tavern, here. Musicians are Joseph Di Lauro, Akron, ex-Army, and Calvin B. Conway, Alliance, O., ex-Navy. The fact that Riley's doesn't want any piano players at all is not deterring the plaintiffs.

Don C. Miller, U. S. District Attorney, on Oct. 1, filed a petition in Federal Court in Cleveland on their behalf, asking for a mandatory injunction which would order them back to their jobs. Di Lauro, inducted into the Army in April, 1944, and discharged in September, 1945, played the piano at Riley's before his induction. He returned to his job in October, 1945, but was released last June 15. He says he was getting $85 a week and wants retroactive pay since that date as well as the job. Conway was playing piano at Riley's when he was inducted in September, 1942. He was getting $57 a week. Following his discharge in September, 1945, he returned to Riley's in October, 1945. He, too, was released last June. He wants his $57 a week from June and the job.

Miller says the pianists, who double on the electric organ, are entitled to their jobs back for one year after getting back from service.

The place changed ownership last June, and both men were discharged. New owners contend they are entitled to change their type of entertainment whenever they please, and the pianists didn't fit in their plans.

Monroe Adds 6 Strings

Vaughn Monroe is adding six strings to his orchestra this week in time to debut them on his new Camel commercial time (CBS; Saturday, 7:30 p.m.). Thereafter, the section will be used as part of the orchestra on all commercial dates.

Monroe is currently at the Commodore hotel, New York, where he opened last week (3).

British Best Sheet Sellers

(Week Ending Sept. 26)

London, Sept. 27.

Bless You	Gay
Primrose Hill	Wright
Laughing on Inside	Connelly
Harvest Moon	Strauss-M.
So Would I	Morris
Down in the Valley	Leeds
'Ampstead Way	Morris
Oneezy, Twosy	Wood
Johnny Fedora	Leeds
Aren't You Glad	Chappell
To Each His Own	Victoria
Land Beginning Again	Feldman

Intermediate Talent Has Tough Time Setting Tunes for Recording

Intermediate talent on the various major record labels is having quite a time these days finding things to record. In normal times, the major names get first call on the best-looking pop tunes, leaving the less likely ones, plus standards and whatever originals they can dig up, for the lesser names. But today, even the best standards are not open to trick arrangements by the bands and singers.

For instance, Irving Berlin's "Blue Skies" (Par) film, which incorporates many of his oldies; the Cole Porter film, "Night and Day," (WB), and many others are eating into the best standard catalogs, and it follows that most of the recording of them is being done by the top names.

N.J. Cafes' Headache Via Kitchen Help Hikes

Higher salary demands by bartenders, waiters, cooks, kitchen help, et al, anticipated following the boosting of musicians' scales in most sections of the country, is generating a headache for New Jersey cafe and name band operators.

Essex House, Newark hotel, for example, will take on a $40,000 annual combined scale boost for above workers, in addition to a recent increase given musicians. Frank Dailey's Meadowbrook, Cedar Grove, N. J., where the musicians' scale was raised several weeks back, is currently in the throes of working out a new deal with bartenders, etc., which will add approximately $28,000 annually to the basic costs of operation. Ivanhoe, at Irvington, which Dailey also operates, will pick up an annual tab higher annually by $23,000.

Everybody Wants to Be Concert Promoter in Mpls.

Minneapolis, Oct. 8.

Scramble of individuals and groups to enter concert field as impresarios here has reached record-breaking proportions with a half-dozen now in the game and more contemplating taking a fling. As a result, city will have the most concert bookings of longhair and pop artists in its history. And competitive bidding for them has boosted prices sky-high.

Greater Minneapolis Attractions has seven names definitely booked and others "set for early 1947, but not yet dated." "Set" are Bill Robinson and revue, Oct. 6; Eddie Condon's jazz group, Oct. 20; a return of "Jazz at the Philharmonic," Oct. 28; Duke Ellington, also a repeat, Nov. 13; "Carmen Jones," Dec. 6 and 7; Woody Herman, Dec. 12, and Dunninger, Dec. 26. Those "set," it's claimed, but not dated, are Danny Kaye, Oscar Levant, Jose Iturbi, Benny Goodman, Glenn Miller orchestra (recently at Radio City), Stan Kenton, King Cole Trio, Paul Draper & Larry Adler, Veloz and Yolanda, Rudolf Friml and Lena Horne.

Facchine's Uncertainty

Russ Facchine, who resigned from Music Corp. of America's Coast office several weeks ago, reveals on his current N. Y. visit that has no plans for his future as yet.

There has been all sorts of talk about Facchine's future—that he would join General Artists as head of its Chicago office, that he was going back to the Coast to await the return from South America of MCA's president, Jules Stein, for talks, etc. Facchine denies 'em all, simply asserting he doesn't know what's ahead.

Jocks, Jukes and Disks

By George Frazier

In the decade or so that has slipped by since Benny Goodman first hit the big time with his own band and began to make Saturday night big and resonant with his Let's Dance program, a great many things have happened to the music business. A lot of vogues, a slew of trends, have sprung up and then, after a while, disappeared. Through them all though Goodman stayed on top and now, after some 10 years, the little explosion of his clarinet that first ushered him on the air for the National Biscuit still remains the ne plus ultra.

It goes without saying that his accomplishment over the years has been substantial. He was always great, of course—first in Chicago and, so they say anyway, in knee pants; and then in the pit bands of the big musical comedies; and all during this time on most of the Red Nichols faces, which even today are enough to make the 52d Street groups turn in their cards. But the period of Goodman's influence, the era when he played the Palaces of the dance-band world, began when he formed his big band. All in all, he has not exceeded the parking limit. In his time, BG has introduced some of the more lavish talents in jazz to a considerably bigger following than they would ever have had otherwise.

Goodman has had his off-moments, of course, and he's made some real stinkers, but everything considered, they have been bad only when measured by the standards he himself established. In a sense, Goodman has been heckled by his own perfection. But his batting average needs no apology. He is obviously a musician impatient with mediocrity, which certainly can be a fault, because, after all, there's only one Goodman, and the little barefoot men like Eddie Condon who profess to scorn his success, should have his talent! Everybody should have his talent!

What prompts all this is the newest Goodman record —"My Blue Heaven" and "Put That Kiss Back Where You Found It" (Columbia 37091). These are unquestionably not among the most satisfying faces Beony has ever made, but listening to them and then to what other white bands are turning out, you realize that he is still the candykid. "Put That Kiss" has been recorded by practically everybody and his brother, but no one touches Goodman. For one thing, there is authority in his treatment, and, also, there is ease, and a good beat, and some gifted soloists. There is, for instance, a lovely piano bit by, one presumes, Joe Bushkin, who in other days used to walk barefoot through the band at Nick's. He plays with more real taste and guts than any Goodman pianoforte since Jess Stacy. Then there is a genuinely barrelhouse trombone solo (presumably by Lou McGarrity), and, finally, the Goodman clarinet, which is without a peer. The vocal is by Art Lund, a man, and it has plenty of virility. A lot of labels have beaten Columbia to the jukes with this tune, but this is the best version. And it's for jocks and everyone else as well. The coupling is Walter Donaldson's "My Blue Heaven." The Art Lund vocal is in the jaunty style which he apparently originated and it should be a strong inducement for the jukes to put it on. Both sides are pop stuff and not the best Goodman, but even so they demonstrate what a really swell band he has.

The most exciting new talent to hit a major label in a long, long while is a girl named Julia Lee, who

(Continued on page 66)

Best Bets of the Week

Rhythm—"Put That Kiss Back Where You Found It" and "My Blue Heaven" (Benny Goodman).

Ballad — "Lies" (Julia Lee) and "For Sentimental Reasons" (King Cole Trio).

Hot — "Mutton-Leg" (Count Basie) and "Stardust" (Billy Butterfield).

Latin-American—"I'm Learning to Speak English" (Carlos Molina).

Hillbilly—"Grandma's Turned Over Again" (Curley Williams).

Dance—"Put That Kiss Back Where You Found It" (Benny Goodman).

Suggested Program

(For Disk Jocks)

"Louise"—Ben Pollack (Victor).

"The Coffee Song" — Frank Sinatra (Columbia).

"Clothes Line Ballet"—Fats Waller (Victor).

"Lord, I Give You My Children"—Johnny Mercer (Decca).

"The Eyes of Texas"—Ozzie Nelson (Victor).

"Sweet and Lovely" — Russ Columbo (Victor).

"Ballin' the Jack" — Eddie Condon (Commodore).

10 Best Sellers on Coin-Machines

1. To Each His Own (11) (Paramount)	Eddy Howard ... Majestic Ink Spots ... Decca
2. South America Take It Away (8) (Wit'k)	Crosby-Andrews Sis. . Decca Cugat-Clarke ... Columbia
3. Five Minutes More (8) (Melrose)	Frank Sinatra ... Columbia Tex Beneke ... Victor
4. If You Were the Only Girl (5) (Mutual)	Perry Como ... Victor Dick Haymes ... Decca
5. Rumors Are Flying (2) (Oxford)	Frankie Carle ... Columbia Betty Rhodes ... Victor
6. I Guess I'll Get Papers (2) (C-P)	Mills Bros. ... Decca
7. Surrender (12) (Santly-Joy)	Perry Como ... Victor Woody Herman .. Columbia
8. I Don't Know Why (2) (Feist)	Tommy Dorsey ... Victor
9. Gypsy (24) (Leeds)	Ink Spots ... Decca Dinah Shore ... Columbia
10. Blue Skies (1) (Berlin)	Bing Crosby ... Decca Benny Goodman .. Columbia

Coming Up

Old Buttermilk Sky (Burke-VH)	Kay Kyser ... Columbia
Temptation (Robbins)	Perry Como ... Victor
Who Told You That Lie (Stevens)	Connee Boswell ... Decca Vaughn Monroe ... Victor
Shanty in Old Shanty Town (Witmark)	Johnny Long ... Decca
My Sugar Is So Refined (Criterion)	Johnny Mercer ... Capitol
Choo Choo Ch' Boogie	Louis Jordan ... Decca
Garden In Rain (Melrose)	Perry Como ... Victor
Coffee Song (Valiant)	Frank Sinatra ... Columbia
Linger In My Arms (Bourne)	Peggy Lee ... Capitol Louis Armstrong ... Victor
My Heart Belongs To Daddy (Chappell)	Shaw-Kallen ... Musicraft
I Know (Morris)	Tex Beneke ... Victor
More Than You Know (Miller)	Perry Como ... Victor
Things We Did Last Summer (Morris)	Frank Sinatra ... Columbia Vaughn Monroe ... Victor
Woodchuck Song (Jewell)	Tex Beneke ... Victor
Girl That I Marry (Berlin)	Frank Sinatra ... Columbia

RATING SUIT TESTS ASCAP LAWS

French ASCAP Honors Irving Berlin At Paris Fete With Life Membership

SACEM, the French counterpart to the American Society of Composers, Authors and Publishers, feted Irving Berlin who flew here with Sir Alexander Korda on film business and for a pleasure jaunt. Berlin has been a member of SACEM since 1920, the French Society making the American songsmith an honorary life member, celebrating the event by a special luncheon in SACEM headquarters here, presided over by president Albert Willemetz, distinguished French librettist.

In addition to presenting Berlin with an appropriate certificate, the French Society disclosed it had been collecting performing rights revenues all through the war and that Berlin's accumulated share amounted to 1,400,000 francs, or some $8,000 in U. S. coin which, however, remains impounded in France along with all other blocked currency restrictions.

From here Berlin returned to London and home. In England he trailerized "Blue Skies," his new Paramount filmusical, with personals in Glasgow, Birmingham, Manchester and Liverpool, as the Par distribs premiered it there.

Another Legit Musical

Irving Berlin, back home, says he "wants to stay in show business," hence is looking for a good book for another legit musical, to follow "Annie Get Your Gun." It's not intended as a Music Box Revue, however, as that too has been deferred along with "Easter Parade," the filmusical he was to have done for 20th-Fox, also based on some of his song oldies, a la "Blue Skies."

Having a 12½% stake in "Skies," the songsmith is now set to go on a frank exploitation tour for Par for frank business reasons. Pic preems on Broadway next Wednesday (16) at the Paramount theatre.

Par Picts Drops Recording Plan

Paramount Pictures' ideas of going into the recording business have been dropped, at least temporarily. Par had a deal cooking with Cosmopolitan Records, but after weeks of talking the thing over decided to refrain from going into the field at this particular time.

Cosmo, which has been having trouble with certain artists lately, ran into another last week, incidentally. Its per-record deal with Hal McIntyre, who had previously broken a term agreement with the company due to a dispute over coin, was in danger of being ended for the same reason. Cosmo's execs got things straightened out, however, and McIntyre continues.

Coast Realty Op To Drop All for Show Biz, Angeling Bands

Hollywood, Oct. 8.

Stillman Pond, who has invested $40,000 in the Boyd Raeburn band, plans to drop his real estate interests and take full plunge into show biz, angeling as well as managing bands and other talent. Bond, millionaire real estate operator who owns majority of Lake Arrowhead property, started in music business few months ago, when he put some $33,000 into organizing King Guion band.

Contract on his deal with Raeburn is now before James C. Petrillo for approval. Liquidation of Pond's realty holdings has begun and he is now opening offices on Sunset Strip.

LOMBARDO HOME OCT. 28

Guy Lombardo's opening for the Roosevelt Grill has been set for Oct. 28. Maestro is currently doing a week at the Palace, Rochester.

Lombardo will play a series of one-nighters through the south preceding his Roosevelt date. Spotlight Band programs will originate from the road during the tour.

Kaye Sways Cops

Sammy Kaye wound up in a very embarrassing situation early Monday (7) because he borrowed a car. After finishing a one-nighter at the Auditorium, Worcester, he borrowed a jalopy owned by promoter Frank Duffy as a means of getting into New York quickly.

On the way down, the car lost its license plate and the cops picked Kaye up in a small Connecticut town. To make matters worse, Kaye didn't have a driver's license or owner's card. He finally talked his way out of the setup.

Beneke B.O. Changes Hollywood Palladium Stance on Top Money

Hollywood, Oct. 8.

Palladium Ballroom here, which has long fought against paying top name bandleaders the salaries they demanded, reportedly has changed its mind following the recent run of the Tex Beneke-Glenn Miller combination. It seems that the competition of the Casino Gardens, at Ocean Park, owned by Tommy Dorsey; the Meadowbrook Gardens, Culver City, and the Avodon Ballroom, in downtown L.A., is not making things easier for the Palladium, what with the bands each has been playing. As a result the operators of the Hollywood spot have about decided that they had better turn back to whatever top names they can get.

Beneke's combo is the proof. He was paid $7,500 weekly, more coin than the Palladium has ever offered any band and a price that had been rejected when Tommy Dorsey, Harry James and others asked it two years or so ago. During the war, the Palladium did well with its stand against paying the best b.o. outfits their asking prices, but after the war the wickets began slowing down under medium-priced names and the onslaught of the competition of the above-named spots. Then came Beneke, and he boosted admissions almost to wartime levels.

HANDFUL OF TOP CAFES STILL RESISTING BMI

Broadcast Music, Inc., has completed licensing the majority of major and minor New York cafes for the use of its music, but it is still being resisted by a handful of the top spots. Diamond Horseshoe, Zanzibar, Havana-Madrid are the most important of the holdouts which have ordered their music-makers to eliminate all BMI music from their repertoires. Meanwhile, BMI is conducting negotiations with the Copacabana.

BMI has snagged signatures from 77 cafes, six ballrooms and four amusement parks in N. Y. It asks ½% on first $50,000 spent by a spot for music entertainment and additional ¼% on everything over that figure.

Dorsey, James, Better Put Back Those Strings

Chicago, Oct. 8.

Interest in classical and standard recordings here is booming, and strangely enough it's the jitterbugs that are buying the longhair stuff.

At the first meeting of the Record Merchandising Institute last week, William A. Mills, exec secretary of the National Association of Music Merchants, said that teen-agers have been buying large quantities of the heavier disks. Mills also said that the average age at symphony and opera gatherings throughout the country is dropping.

SEE MORRIS MOVE VIOLATING RULES

Major music publishers, some of whom are members of the director board of the American Society of Composers, Authors and Publishers, are looking forward to the civil suit being prepared by Edwin H. Morris music combine against ASCAP over availability ratings. They are interested in determining just how much effect a court action and a judge's opinions can have on the bylaws of ASCAP, which distinctly state that members admitted to the Society agree to abide in all disputes by the decisions of the governing body elected by them.

Most pubs feel that the only legal recourse that could conceivably be basis for a civil court action, therefore, could involve only alleged fraud. For example, that the board deliberately kept the availability ratings of the Morris or any other firms below their worth. At any rate, the decisions by the Society's board, which has final say in all matters, has never been tested in a civil suit.

Morris' plaint is due to the fact that twice he has applied for availability increases for his Morris, Mayfair and Melrose firms, which are rated at 750, 800 and 900 points, respectively. Each time the Morris catalog was given a 250-point raise by the appeals board and each time the boost was challenged and knocked down by the main board, on appeal by the publishers classification committee.

Attorney Lee Eastman is handling Morris' complaint and is adding to it an action in behalf of writer Jack Lawrence, who seeks a better classification than his "BB" niche.

Sinatra-Barton Settlement Due For This Week

Settlement of Frank Sinatra's dispute with Ben Barton and Hank Sanicola, and the apportioning of his interest in Barton Music, probably will occur sometime this week, although it may be held up by the furor attending the singer's separation from his wife, Nancy. The Sinatras have two children. Sinatra's attorneys, Henry and Sol Jaffe, returned from Hollywood late last week and are due to go into a huddle with Michael Halperin, Barton attorney, on the settlement.

As it stands, it may turn out that Sinatra will retain his one-third interest in the Barton firm as well as set up his own publishing business under the name of Sinatra Songs. Singer is said to have demanded, as his price of settlement, four copyrights from the Barton catalog, plus a release for songwriters Sammy Cahn and Julie Styne from a five-year contract with Barton under which the latter would publish all the team's picture scores.

Barton doesn't want to release the songwriters and is willing to give back to Sinatra only two of the four copyrights he wants. These are the "Nancy" tune, written for Sinatra's daughter, and the singer's theme, "Put Your Dreams Away."

B'way Xmas Switches

Only one of the major New York theatres will stick this Xmas with the names that have occupied the stage of each during the past two seasons. That's the Capitol, which will have Tommy Dorsey again late in December.

For the past two years, Woody Herman has been at the Paramount during the holiday weeks, with Lionel Hampton at the Strand and Dorsey at the Cap. This year, Herman will be out of town, and Hampton will be at the Aquarium Restaurant, N.Y., where he opens Nov. 28 for six weeks. Displacing them will be Tony Pastor at the Par, with Vaughn Monroe at the Strand.

Publishers En Masse Reject New SPA Contract Proposals in N. Y.

Proposals formulated recently by the Songwriters Protective Assn. and presented two weeks ago to the music publishing industry as the hoped-for basis of a new contract between the two factions, were unanimously rejected by the pubs yesterday (Tuesday) afternoon in New York. This decision concluded a one-hour and 40 minute meet at the Astor hotel at which representatives of virtually every publisher in business discussed the proposed terms. Also at the confab was Herman Starr, head of the Warner Bros. music combine, which is not a member of the Music Publishers Protective Assn.

Though all publishers received copies of the SPA proposals more than a week ago, which gave them and their attorneys sufficient time to study the details, a digest of what the SPA wanted and how it would affect publishers was given by Sidney Wattenberg, attorney for the MPPA. Lester Santly, MPPA prez, chairmaned the meet.

Though the pubs passed a resolution to reject the proposals without exception, this does not mean that discussions with the SPA are at a complete standstill. There will be further meetings between the two factions and the publishing industry emphasizes that it does not intend to let the contract dispute become bitter. Yesterday's meet was a calm, dignified affair.

RCA's Payoff

RCA-Victor's royalty statements for the third quarter went out to music publishers last week. Total payoff all around is claimed to approximate closely the previous quarter by the same company, indicating either a levelling off in sales or Victor's inability to get into higher production brackets. Pubs feel it's a combination of both.

RCA's fiscal year begins Dec. 1. As a result its quarterly royalty payments are always a month ahead of the other majors.

Hotel New Yorker Mulls Higher Band Brackets, Bringing MCA Into Picture

New Yorker hotel, New York, may go into the higher band brackets for its Terrace Room following the run of the current Les Elgart orchestra. There's a deal in the works at the moment which would bring in the George Olsen orchestra to be followed by Sammy Kaye. If it is consummated, the booking of Kaye would give the New Yorker the most powerful name it has used since Benny Goodman played the spot several years ago.

Incidentally, in the event the two above named bands are eventually set, it would again bring Music Corp. of America into the New Yorker's picture. MCA has had only two bands in the spot in several years, the recent Tommy Tucker date and, prior to that, the B. G. booking.

New Yorker is just about convinced it will not resume ice shows. In addition to the difficulty of getting a new tank to replace the outworn equipment it now has, there are rumblings from the American Guild of Variety Artists, which represents the skaters. AGVA is said to be in favor of eliminating all luncheon shows; since these displays form a major portion of the room's income with an ice show, the New Yorker feels there would be no point in using them without luncheon performances.

BOSTON SEZ BEANS ON DANCERY BUSINESS

Boston, Oct. 8.

Business at suburban Boston dance spots is off equally as sharply as dance spots surrounding New York, with the exception of Roy Gill's Totem Pole Ballroom, Auburndale, Mass. Gill hasn't used a name outfit since Harry James failed to do anything extra at the b.o. back in July, yet his spot has been exceptionally consistent at the b.o. He uses Baron Hugo's local band.

Meadows, at Framingham, spot in which Vaughn Monroe has an interest, has not been doing too well except when Monroe's outfit itself drops in for a week or so, which it has done three times this summer. Ten Acres, featuring such bands as Ruby Newman's, is also off.

Maude Nugent Not Billed For Heavy Legal Costs

Application of 20th-Fox for $30,000 attorney's fees in recent suit against them by Maude Nugent Jerome, composer of "Sweet Rosie OGrady," was denied in N. Y. federal court last week by Judge Vincent L. Leibell, winding up the action. Damages were originally asked several months ago by Miss Jerome as compensation for use of her title and the song itself in a Fox picture, but were denied by the court. Song was a hit of the '90s.

Judge Leibell set costs for the case at $212.32, with no counsel fees included.

Dailey Drops Deal For Asbury Spot

Deal for Frank Dailey, owner of Meadowbrook, Cedar Grove, N. J., to take over next summer's operation of Convention Hall, Asbury, Park, N. J., fell flat last week. Dailey had gone through weeks of negotiations with Asbury's city administration, owner of the building, and the Rediker brothers, who ran the spot with a name band policy last summer, and just about had a deal closed when added terms demanded of him knocked arrangements into a cocked hat.

Redikers, who lost $18,000 over the past summer buying bands at unusually high prices, sought to insert in the agreement with Dailey clauses that the latter felt he couldn't live up to. They wanted him to guarantee to present at Convention Hall a list of nine of the country's top bands, including Tommy Dorsey, Harry James, Benny Goodman, Stan Kenton, Woody Herman, et al, but not to pay above an undisclosed figure weekly for either of them. This Dailey felt he couldn't do.

Kenton's N.Y. Booking May Have Setback In 1-Niter Cancellation

New York Paramount theatre's call for the Stan Kenton band to open Oct. 16, a week earlier than anticipated is not proving as simple as it may sound. Kenton had seven one-nighters lined up for the period and he has been able to get out of all but one. That one apparently is going to be troublesome.

Disputed date is scheduled for the Rochester (N. Y.) Armory night of Oct. 16, day of the Par opening. Dave Salmon, promoter of the one-nighter, is asking General Artists Corp., which books Kenton, to pay approximately $2,500 to shake Kenton loose from the booking. He has listed a dozen or more items that he feels GAC should pay for if Kenton doesn't show up, starting with the usual advertising, publicity, and ending with a $1,500 tap for loss of customer "goodwill and prestige." GAC doesn't want to pay.

Music Notes

Aaron Gonzales sold two tunes, "Muchachita" to Paramount, and Tropicana" to RKO....Mort Davis, Jr., Musicraft veepee, in Hollywood for 30 days....James Palmer sold his song, "The Filly With the Twinkle In Her Eye," for use in the Republic picture. "It's a Grand Old Nag"....Carmen Dragon composing an original score for the Hunt Stromberg film, "Dishonored Lady"....Dimitri Tiomkin composing background music for "It's a Wonderful Life" for Liberty Films....Artie Shaw's adaptation of "Pied Piper of Hamlin" will be released in November by Musicraft....Miklos Rozsa scoring "Without Honor"....Hans Salter recording score for "The Magnificent Doll" at Universal-International....Luis Velentin, formerly with Radio Recorders, moved in as chief recording engineer for Musicraft in Hollywood....Moe K. Jerome and Ted Koehler doing special tunes for "My Wild Irish Rose" at Warners....Allan Roberts and Doris Fisher turned in four songs for "Cigarette Girl" at Columbia....Frank Sinatra and Johnny Green recorded "It Happened in Brooklyn" and "It's the Same Old Dream" at Metro....Edward Truman named Coast representative for the new Imperial Co....Walter Gross and Jack Lawrence cleffed a new tune, "Tenderly," for Musicraft....Crawford Publishing house reissuing the oldie, "Among My Souvenirs," sung by Fredric March in the Goldwyn picture, "The Best Years of Our Lives"....More reissues are "At Sundown," "Marie," "Green Eyes," "The Object of My Affections" and "Everybody's Doin' It," featured in the Charles R. Rogers picture, "The Fabulous Dorseys."

On The Upbeat

New York

RCA-Victor running a shindig Friday (11) evening in New York to celebrate pressing of its billionth recording at Camden, N. J. plant. . . Lyn Duddy signed for records with Sonora label; Ray Anthony orchestra hooked up with same outfit. Latter band, incidentally, has had its Sherman hotel, Chicago, date moved up to Nov. 8 . . . Vido Musso returned to Stan Kenton orchestra on tenor while vocalist Gene Howard left after two years . . . Ina Ray Hutton band into Band Box, Chicago, Friday (11) for four weeks. . . George Barden replaced Johnny Brooks as arranger for the Randy Brooks orchestra . . . Frank Dailey opened newly decorated Sherwood Lounge at his Ivanhoe, Irvington, N. J. . . Stuff Smith into Downbeat Room, Los Angeles Oct. 17 . . . Miriam Stern, road manager of Sammy Kaye's orchestra, tired of travel and left the band . . . Lionel Hampton orchestra into Strand theatre, N. Y. Nov. 1 in place of Ray McKinley combo . . . Joe Newman joined J. C. Heard combo at Cafe Society Downtown, N. Y. . . . Henry "Red" Allen combo back to Kelly's Stable, N. Y. Oct. 14. . . .

Hollywood

Harry James band returned to Hollywood after a one-month tour of the Southwest...Leonard Sues will lead the band for Mickey Rooney's stage tour...Jerry Wald musicrew moved into the Palladium, Hollywood...Jack Nye's orchestra opened an indefinite stand at the Beverly Hills Tropics...Musicraft inked Buffalo Philharmonic, with William Steinbeck conducting, for a series of albums...Eddy Howard moved into Casino Gardens, Ocean Park dancery...Slim Gaillard opens Oct. 16 at Rainbow ballroom, Salt Lake City.

Bobby True Trio shifting from Tally Ho Cafe, Catalina, to follow Slim Gaillard into Billy Berg's, Hollywood, Oct. 16...Kitty Kallen, backed by Sonny Burke's orchestra, waxed four sides for Musicraft... Mercury released Jay McShann's first record for that company, "Roll On, Katy," with Jimmy Witherspoon as vocalist...Armando Orefiche organized a new musicrew, the Havana Cuban Boys.

Kansas City

Billy Baucom, ex West Coaster and now salesman for Station KCKN here, was given the original pressing of "Mama's Gone Goodbye," by Cass Daley, who recorded the old tune for Decca...Duke Ellington and Woody Herman bands due in for concerts on November dates in the Music Hall by A & N Presentations...Orrin Tucker crew in for a two-week booking at the Terraee Grill of the Muehlebach hotel.

Seattle

Jackie Souders band has taken over at the newest local dance room, the Palladium. Phyllis Ann Meyers is vocalist...Chuck Gould, maestro of pit band at Palomar theatre, goes into a music publishing partnership with Harry Corroll of New York, starting Nov. 1. Gould will remain in Seattle where he will create lyrics and music, his latest being "Lulu of Missoula."

N.Y. Aquarium Drops $1 Cover Except Sat.-Sun.

Aquarium Restaurant, New York, has changed its stance a bit, insofar as cover charge collections are concerned, but still has not abated its huge offers to top bands to play the spot. Ben Harriman, operator, last week lifted the $1 per person cover he recently clamped on seven nights a week. Hereafter, he will collect the extra tap on Saturday and Sunday nights. Also, the spot will close entirely on Monday evenings in contrast to its previous seven-nights weekly policy.

Harriman has offered Harry James, it's claimed, $12,500 per to work the spot, and is paying a bundle of coin to the current Duke Ellington band and others, due in, such as Louis Prima, who's said to be drawing $6,500.

Wm. Morris Agency Adds Management To Thornhill Booking

William Morris agency hand department seems to have adopted a policy of adding personal management to booking. With the exit last week of Leonard Vannerson as personal manager of Claude Thornhill's orchestra, the latter's problems regarding direction of the band were taken over by the agency men. Al Pollack, former manager of Abe Lyman and Orrin Tucker, was brought in to road-manage the outfit subject to Morris direction.

Morris set up a similar situation a few months back with Charlie Spivak. When the maestro split with Max Schall, who's now managing Louis Prima, his affairs came under the direction of Bill Burnham.

Mex. City Bandsman Denies Petrillo Rift

Mexico City, Oct. 8.

Previous reports that James C. Petrillo, had made things tough for the Mexico City Typical Orchestra when the band recently appeared at the San Jose, Calif. fair were denied here by Gil Mondragon, the band's male singer. Stories had claimed the musicians' union chief had all but banned the Mexican outfit.

According to Mondragon both he and his co-workers were courteously received and accorded all kinds of facilities. He also emphasized that "if there were difficulties between the organizers of the fair and the musicians' union, we knew nothing about it."

He said, Petrillo himself gave the organization a banquet before they left California.

Jocks, Jukes and Disks

Continued from page 64

sings "Lies" and "Gotta Gimme Whatcha Got" on Capitol 308. The girl is said to come from Kansas City way and to be quite happy there. Without time to confirm it, this department has been told that she did a brief spot in the Capitol history of jazz albums. Apparently she recorded these faces for a small label that Capitol has taken over. Whatever the circumstances, she's terrific. In "Lies," she has a strong, clear voice (with an authority that reminds you of Bessie Smith) and if, as the publicity release seemed to hint, she is the pianist on the face, she is an extremely tasteful artist. There is a fine tenor saxophone solo by Henry Bridges. The reverse is boogie-woogie and, as such, without the strong commercial potentialities of "Lies." It's a good bet for race locations, though. Julia Lee, by the way, sounds like a promising possibility to join Johnny Mercer in some duet faces. That is, if he can drag her away from K. C.

Of all the major companies, Capitol would seem to be doing the most painstaking work. There appears to be a method in almost everything it puts out. A case in point is Billy Butterfield's "Stardust" (Capitol 305) a fresh and meaty job of a song that has been done almost to emasculation. It is virtually a trumpet solo by Butterfield, which is quite all right, since he's one of the best all-round trumpet players in the business today. It's a natural for hot fans and should do all right on the jukes too. The reverse—"Sooner or Later" (from Disney's "Song of the South") —is a pleasant pop, with some Butterfield horn and a vocal by a girl named Pat O'Connor. There's nothing outstanding about it.

The best Latin-American release of the week is the coupling of "I'm Learning to Speak English" and "Palabras de Mujer" by Carlos Molina's orchestra (Capitol 307). "Learning" has a rather cute lyric that could conceivably put it across with jukes. "Palabras," a lovely tune, is slower, and without the novelty appeal of its reverse. Bobby Rivera does both vocals with appropriate verve. Either face is sure to appeal to rhumbaists.

Count Basie's "Mutton-Leg" (Columbia 37093) is easily the best hot face of the week as well as one of the most exciting things Basie has recorded in ages. The wonderful drive, which is one of the band's chief assets, comes through beautifully. This Harry Edison-Basie instrumental features some excellent solos, especially one by a tenor sax who could be Illinois Jacquet. Basie's tenors, by the way, are, from Lester Young and the late Herschel Evans on down the line, always among the most dependable to be found anywhere. This face is a sure bet for hot fans and its disciplined wildness may even make it sell on jukes in all locations. Reverse, however, probably has a better chance for popular appeal. It's a novelty tune called "Fla-Ga-La-Pa," which does something less than roll this department in the aisle. But you never can tell about things like this. People get pretty silly at times. The vocal is by Ann Moore and there's some swell Basie piano.

Dinah Shore gets a lush background from Xavier Cugat in "I'll Never Love Again" and "You, So It's You!" (Columbia 37090), but her enunciation is just terrible. The girl seems to have something on her mind—or perhaps it's just a cracker in her mouth—but, at any rate, the effect is dismaying. The Shore imprimatur may sell this disc, but it's really not worth your consideration.

The hillbilly face of the week is "Grandma's Turned Over Again" by Curley Williams and his Georgia Peach Pickers (Columbia 37083). The tune is a preachy, but amusing, indictment of modern times, their cocktail lounges, and their fall from the Godliness of Grandma's day. Reverse is "Georgia Steel Guitar," an instrumental. "Grandma" will probably cause a flurry in the locations at which it's aimed, but, beyond this, jocks might slip it on now and then purely for a change of pace.

Claude Thornhill's "If You Were the Only Girl" and "It's a Pity to Say Goodnight" (Columbia 37092) fail to show a really promising band at anywhere near its best. As heard nightly at the Hotel Pennsylvania, the Thornhill band sounds as if it's going places. Its repertoire is one of the most nostalgic (and pleasantest) you will ever hear and the band's infrequent lapses come only when it abandons this book and gets fancy. These two faces are all right, but they do the band, in its present vastly improved shape, a grave injustice. Nevertheless, they have possibilities for the jukes. Thornhill's piano contributes the nicest touches.

Among the small groups, the King Cole Trio is out with an excellent coupling, "For Sentimental Reasons" and "The Best Man" (Capitol 304). These sides should appeal to practically everybody. The Cole group is one of the best trios ever and Capitol chooses its platter assignments with meticulous care.

ELLINGTON PENNING NEW CONCERT PIECE

In preparation for his two-night concert date at Carnegie Hall, Nov. 21-22, Duke Ellington is writing his second long piece entitled "The Deep South." Like the previous "Black, Brown, and Biege Suite," the composition will be in four movements, running between 20 and 25 minutes.

According to Ellington, the first movement will tell the story of the "gallant South;" the second will contain the ugly rumors and facts; the third will be a piano piece embodying Ellington's own reflections on the matter; and the last section will be a blues patterned after the train whistle tunes played by Negro firemen on Southern railroad lines.

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Songs With Largest Radio Audiences

The top 31 songs of the week, based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast on Radio Networks. Published by the Office of Research, Inc.

Survey Week of Sept. 27-Oct. 3, 1946

A Garden In the Rain	Melrose
And Then It's Heaven	Remick
Blue Skies—†"Blue Skies"	Berlin
Coffee Song, The	Valiant
Come Rain Or Come Shine—*"St. Louis Woman"	Crawford
Doin' What Comes Natur'lly—*"Annie Get Your Gun"	Berlin
Five Minutes More	Melrose
Girl That I Marry, The—*"Annie Get Your Gun"	Berlin
I Don't Know Enough About You	C-P
I Don't Know Why—†"Faithful In My Fashion"	Feist
I've Got Sun In the Morning—*"Annie Get Your Gun"	Berlin
I'd Be Lost Without You	Advanced
If You Were the Only Girl	Mutual
Linger In My Arms a Little Longer Baby	Bourne
My Sugar Is So Refined	Capitol
Old Lamp-Lighter	Shapiro
Passe	Feist
Rumors Are Flying	Oxford
September Song	Crawford
Somewhere In the Night—†"Three Little Girls In Blue"	Triangle
South America Take It Away—*"Call Me Mister"	Witmark
Surrender	Santly-Joy
They Say It's Wonderful—*"Annie Get Your Gun"	Berlin
This Is Always—†"Three Little Girls in Blue"	BVC
To Each His Own—†"To Each His Own"	Paramount
Under the Willow Tree	Peter Maurice
Wherever There's Me There's You	Republic
Whole World Is Singing My Song, The	Robbins
Why Does It Get So Late So Early	Harms
Without You (Tres Palabras)—†"Make Mine Music"	Southern
You Keep Coming Back Like a Song—†"Blue Skies"	Berlin

Following songs are those that did not have enough performance credits on the week to be included in the top group. They mostly are tunes rising in popularity.

All Through the Day—†"Centennial Summer"	Williamson
Along With Me—*"Call Me Mister	Witmark
Changing My Tune	Williamson
Everybody Loves My Baby	Good Music
For You For Me Forever More	Chappell
I Guess I'll Get the Papers and Go Home	C-P
I'll Be With You in Apple Blossom Time	Broadway
It's a Pity to Say Goodnight	Leeds
I've Never Forgotten—†"Sketch Book"	Morris
Moon Over Brooklyn	London
Ole Buttermilk Sky	Burke-VH
On the Boardwalk—†"Three Little Girls In Blue"	BVC
Pretending	Criterion
Remember Me	Witmark
Route 66	Burke-VH
Stars Fell On Alabama	Mills
That Little Dream Got Nowhere—†"Cross My Heart"	Famous
There's No One But You	Shapiro
Whatta Ya Gonna Do	BMI
Who's Sorry Now	Mills
Who Told You That Lie?	Stevens
You May Not Love Me—*"Nellie Bly"	Burke-VH

† *Filmusical.* • *Legit Musical.*

10 Best Sheet Sellers

(Week Ending, Oct. 5)

To Each His Own	Paramount
Five Minutes More	Melrose
Rumors Are Flying	Oxford
So. Am. Take It Away	Witmark
If You Were Only Girl	Mutual
I Guess I'll Get Papers	C-P
Old Buttermilk Sky	Burke-VH
Be Lost Without You	Advanced
Surrender	Santly-Joy
Gypsy	Leeds

Coming Up

Pretending	Criterion
Linger In My Arms	Bourne
You Keep Coming Back	Berlin
September Song	Chappell
I Don't Know Why	Feist
This Always	BVC
And Then It's Heaven	Remick
It's Pity Say Goodnight	Leeds
Somewhere In Night	Triangle
My Sugar So Refined	Capitol

GIs Revive Hillbilly 'Oldie Into '46 Freak Hit

A seven-year-old tune, "Filipino Baby," popular with the armed forces in the South Pacific during the early days of the war, has developed into a current hillbilly fave and Shapiro-Bernstein has acquired the number from its original pub, Rialto Music. Written by Billy Cox and Clarke Van Ness, the tune was included in a volume known as "Songs of the Moutains and the Plains" which received wide distribution through the west in the pre-Pearl Harbor days. When the boys from the rodeo belt were drafted the song went along with them and soldiers in the Philippines found the tune especially appropriate.

"Filipino Baby" came to the attention of Texas Jim Robertson, then a member of the Marine Corps serving in the Pacific area. Upon his discharge he cut a side for Victor. The song caught on and Decca followed with a version by Ernest Tubb while King Records has a platter by Cowboy Copus. However, the Robertson disk is largely credited with putting the song across.

Number of Major Publishers Follow WB's Lead in Royalty Concession

RCA-Victor's deal with Herman Starr, head of the Warner Bros. combine, who two weeks ago acceded to RCA's request for a 1¾c royalty disk fee for his songs, apparently has accomplished its purpose. Starr's lead has broken the situation wide open insofar as other publishers are concerned—a number of majors are following in his footsteps.

RCA is said to have obtained okays on the 1¾c fee, in lieu of the 2c fee demanded by the company's retail disk price boost to 60c, from the Dreyfus combine (Chappel, Crawford, T. B. Harms, Williamson, et al), which rates close on the wheels of the WB combine as a power in the publishing business. Morris Music has not signed yet, but it intends to; Shapiro-Bernstein will follow, and so will virtually all others in the face of the trend by the most powerful catalogs. They cannot afford to stay out.

RCA's breaking the back of publishers' resistance on the royalty concession will give plenty of aid to the handful of minor companies which also have gone to 60c and had the same royalty problem. On an annual basis, the saving to RCA, in effecting use of the lower rate, will amount to between $300,000 and $400,000. This figure is considerable enough in the operations of RCA disk division (though a drop in the bucket in comparison to the company's overall operation), and the comparative saving to the smaller companies may, in some cases, mean the difference between life and death.

Inside Orchestras—Music

Quite a few of the more important b.o. bands are turning attention to the southwestern territory, through which few have played in years. Currently, Tommy Dorsey is at Dallas State Fair, with a string of concert one-nighters to follow. Jimmy Dorsey is in the southwest; Harry James just completed a month of one-nighters in the area (he did likewise two years ago). Woody Herman goes into the Interstate theatres for the first time soon, and Glen Gray takes the same trail later for the first time in six years.

There's considerable friction at the moment among the band salesmen at one of the major agencies due to the activities of one of the heads of the department. Situation has been growing hotter during the past few months, and executives of rival agencies and those within the agency in question are awaiting what they feel is an inevitable blowup.

A Tony Martin recording on Mercury, plus others (Sinatra, et al.), is reviving the late Russ Columbo's oldie, "Guilty," anew. It was written by the late Richard A. Whiting and the late Gus Kahn, Harry Akst, the sole surviving author of the tune, observing he'd "prefer it if the songs stayed dead and they resurrected the writers."

Booking of Johnny Long's orchestra into the Commodore hotel Nov. 21 marks his first hotel date in New York away from the New Yorker hotel in eight years. Due for four weeks at the Commodore, Long has three weeks at Frank Dailey's Meadowbrook to follow.

In spite of his recent separation from Decca, Percy Faith will cut a "Park Avenue" album for the plattery behind Hildegarde. Faith refused to renew with Decca when his option came up this fall, claiming that the disk company had not given strong enough distribution to his records.

EVERYONE TELLS US IT'S A GREAT SONG

SO THEY TELL ME

By Harold Mott, Jack Gale, Arthur Kent

LOOK AT THE RECORDS

FRANK SINATRA (Columbia) CHARLIE SPIVAK (Victor) FRANKIE CARLE (Langworth)
BLUE BARRON (Langworth) RUSS MORGAN (World) HAL McINTYRE (Cosmo)
ORRIN TUCKER (Musicraft) DICK HIMBER (Associated) JERRY SEARS (Muzak)

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Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Griff Williams....	Waldorf (550; $2)	2	2,850	6,850
Henry King......	Roosevelt (400; $1-$1.50)	2	2,675	5,300
Les Elgart.......	New Yorker (400; $1-$1.50)	2	1,275	3,700
Claude Thornhill.	Pennsylvania (500; $1-$1.50)	2	2,000	4,550

Los Angeles

Russ Morgan (Biltmore; 900; $1-$1.50; indef.). Morgan manner remains as of yore when 3,700 showed up.

Leighton Noble (Ambassador; 900; $1-$1.50; 4th wk). Only 3,900, slightly better than last frame.

Chicago

Clyde McCoy (Boulevard Room, Stevens hotel; 700; $3-$3.50 min.). Slumped off to 4,500. Hit by Jewish holidays and bus strike.

Louis Prima (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). Prima into final week with strong 6,000.

Location Jobs, Not in Hotels

(Los Angeles)

Tex Beneke-Glenn Miller (Palladium, B, Hollywood, 4th wk). Some 23,000 on the rail in the homestretch was okay.

Carmen Cavallaro (Ciro's, N. Hollywood, 3d wk). Tabs dipped to 2,300 here.

Jan Garber (Aragon, B, Ocean Park, 4th wk). Ocean breezes or no, only 6,000 swished through the turnstiles.

Benny Goodman (Meadowbrook, B, Culver City, 4th wk). BG spells Big Gate, with 8,500 on tap.

Woody Herman (Avodon, B, Los Angeles, 1st wk). Herman weighed in Tuesday (1), splitting pretty good 9,000 with Billy Butterfield, who closed.

Eddy Howard (Casino Gardens, B, Ocean Park, 1st wk). Howard followed Tommy Dorsey, who gave away a car night before closing, helping to keep it around 10,000, not too exciting.

Pinky Tomlin (Trianon, B, South Gate, 1st wk). Tomlin got a fair share of the melon he and Lionel Hampton carved. Trim 4,800.

(Chicago)

Saxie Dowell (Blackhawk; 500; $2-$2.50 min.). Blackhawk, favorite with football fans, picked up 5,000.

Dick Jurgens (Aragon; $0.90-$1.15). Jurgens hit 20,000.

Art Kassel (Trianon; $0.90-$1.15). Nice 17,000.

Buddy Shaw (Latin Quarter; 700; $3-$3.50 min.). Down to 4,000.

Olman West

Abe Olman, Robbins-Feist-Miller music general manager, left for the Coast Saturday (5) for studio conferences at Metro.

While west, Olman will help organize the newly formed Harry Warren Publishing Co. He's due back in New York in about three weeks.

T. Dorsey

Continued from page 1

for his current-two-week date at the State Fair, Dallas, and a string of concert one-nighters.

Dorsey's current argument with MCA, which isn't his first with the agency, led him a few weeks ago to serve notice upon the agency to stop booking his orchestra. This notice, as far as can be ascertained, is still effective. The exact cause of the dispute is undisclosed. Dorsey's current contract with MCA has approximately a year to run.

If Dorsey does break up his band due to the MCA squabble, he wouldn't be the first to have done so. Benny Goodman, then Horace Heidt, took such a course within the past couple years to break pacts with that agency or wait until they expired. Heidt's will come to an end soon after the coming Jan. 1, and he will reorganize.

What Dorsey intends to do about a commitment he has to play the Capitol theatre, New York, opening Xmas week, is unrevealed. It's possible he may reorganize for that date and disband again thereafter.

Incidentally, Dorsey's plans to have Ray Bauduc join his band on drums fell through before he left N. Y. for Dallas. Bauduc, aware of T. D.'s intention to break up, decided to remain on the Coast with his six-piece combo. Alvin Stoller thus stayed on with the Dorsey outfit.

T. D. To Run Ballroom

Hollywood, Oct. 8.

Tommy Dorsey will break up his orchestra following his current tour in Texas and southwest. He will thereafter devote himself wholly to operation of Casino Gardens Ballroom, Ocean Park, Cal., and motion picture work, in addition to his publishing and other interests.

Dorsey has close to $250.000 invested in Casino Gardens, including liquor concession which he recently purchased.

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RCA GRANTS FACTORY HIKE, AVERTS STRIKE

RCA-Victor avoided the possibility of a shutdown of its record-pressing facilities last week by the settlement of a wage dispute with 6,000 employees at its Camden, N. J., plant. Increase of 5½c an hour was granted only a few hours before the scheduled time for a strike call. This is in addition to a 17½c hourly boost granted the same employees last January.

New scale was effective immediately.

Band Reviews

ORRIN TUCKER ORCH (16)
With Scottee Marsh
Muehlebach Hotel, Kansas City

One of the larger combos to play the Terrace Grill in recent months is this crew with which Orrin Tucker seeks to climb back to the position he held before the war. Back on the bandstand only 10 months after his service stint, the Muehlebach date is Tucker's first local assignment.

That Tucker is rating a goodly following again is evidenced by trade in the Grill, and no little credit is due the maestro for hitting the right musical mood for this intimate room. Seven brass, five sax and rhythm trio combo holds it down nicely to get across the essentially sweet style that is Tucker's basic pattern. Muted trumpets and trombones are rounded out with a French horn, and Tucker's tooting leads the sax section. Fiddles which he featured formerly are not around at present.

Book is strong on the tried and true faves which the band was featuring when caught. New tunes are in there, too, with a now-and-then switch to a novelty number, but all in modern cleftings.

Tucker takes his turn at vocalling novelties and more standby numbers. For the modern and sweet stuff, vocals are taken by Scottee Marsh, brunette songstress, okay on both voice and presentation. Over all it's a sweet-styled band. *Quin.*

VAUGHN MONROE ORCH (18)
With Ziggy Talent, Betty Norton, Moon Maids (4)
Commodore Hotel, N. Y.

Vaughn Monroe brings a good show band to the Commodore's Century Room, and the maestro himself supplies most of the program. Tastes go to extremes where Monroe is concerned, and those who like him like him very much, while those who don't, think he's awful. Like him or not, the fact that everyone has an opinion of him is some indication of success.

Band is brassy without being wild, consistently switching between jump and ballad for wide appeal. Instrumentation is 4 rhythm, 9 brass, 5 reed. Book sticks strictly to the newest and latest of the pops, seldom reverting to standards outside the Monroe platter repertoire. Maestro features himself extensively, crooning in a voice that alternates between a good baritone and an undefinable sound.

One of the better female units, the Moon Maids are given small opportunity to show their wares, being relegated to a spot backing Monroe's vocalistics. Gals are attractive and smartly gowned in demure ruffles in contrast to lead chirp Betty Norton's skin-tight white satin. Miss Norton shows versatility, doing okay with ballad, blues, or jump, but quavers in the higher registers at times.

Ziggy Talent comes out to alternate with Monroe's gurgling with a couple of nice comedy stanzas, beset being "Josephina, Please No Leana on Da Bell." *Tomm.*

Lewis Parleys

Continued from page 32

gags that, somehow, never seem to lose their flavor, regardless of the vintage.

Circleville can claim, probably, no greater distinction than having had one Theodore Leopold Friedman as a former resident. There is a park in his home town called the Ted Lewis Park, Long Branch, N. J., has a Ted Lewis Recreation Hall, in connection with the Sophie Tucker Playground there, a camp for underprivileged children.

Show business, of course, is still his life's blood, and Lewis still doesn't look forward to the day when he'll hang up that tophat, shelve the licorice stick and no longer ask whether everybody's happy. Not as long as he's able to draw a crowd in Central Park, as he does daily, while just casually feeding pigeons and squirrels. They come right up to him, clamber upon him and eat crumbs directly from his hand in a performance, for free, that gives him as big a kick as any he's ever experienced, whether it's been Olintagly Park or the Latin Quarter.

LECUONA'S COCKTAILERY

Ernesto Lecuona being cocktail-partyed by his publisher, E. B. Marks, Oct. 17 at Sherry's, N. Y., in connection with his score for 20th-Fox's "Carnival in Costa Rica."

Tunes will be aired—natch!—at the shindig.

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THE Song OF THE WEEK
"VEM VEM" (THE CUBAN KISSING GAME)
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OCT. 16—XAVIER CUGAT
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Vaude Bookers Grab Cafe Exclusives To Buttress Declining Theatre Coin

Growing importance of nitery bookings is indicated by the fact that the major independent vaude booking offices are going in for cafe bookings in earnest. The Eddie Sherman agency took on its first cafe recently when it started setting talent for the Casablanca, Merchantville, N. Y. It's not considered an important cafe and it's not using big budgeted shows, but it's considered to be a start in cafe booking field.

Meanwhile, the Arthur Fisher office, which has been in the cafe field for more than two years, has by now a sizable list of niteries. Last week, Fisher added the Coronet Club, Philadelphia, which uses names. Fisher, who is a close friend of E. M. Loew, New England film exhibitor who owns several cafes, books all Loew nitery operations, which include a 50% interest in the Latin Quarter, N. Y., and the Latin Quarter, Palm Island, Fla. In addition, Fisher books the Bradford roof, Boston; Tap Room, Holyoke, and the Shrewsbury, Worcester.

With the acquisition of the Coronet, gross cafe business at the Fisher office is on par with his vaude bookings.

Reason for vaude bookers' entry into the lush cafe business is fairly obvious when it's seen that niteries have long surpassed vaude houses as the largest employer of variety talent. In addition, it's easier to get acts to work cafes where they do two or three shows nightly as against the minimum of four in vauderies.

Again, salaries in many cafes are superior to those in the vaude houses. Acts like Milton Berle, Joe E. Lewis, Sophie Tucker, Buddy Lester, Harry Richman and others can get more coin in niteries than in the vaude houses.

Cafe booking, which originally served to buttress dwindling vaude revenue, may yet become the major business in vaude offices.

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I want to take this opportunity to thank my friends for their many kind and congratulatory messages on my new position as Musical Director at Loew's State Theatre, New York. I will strive, to the best of my ability, to live up to the tradition set by my predecessor, Ruby Zwerling.

LOUIS BASIL
State Theatre,
New York

Showmen as Judges For Nat'l Laugh Wk., April 1

National Laugh Week foundation is now starting to take itself seriously. Organization has picked week of April 1, 1947, and has set up a committee of showbiz notables to select the best laughs of the year.

Mme. Yolanda Mero-Iron, of the Women's National Radio committee is the latest addition to the group. Others are Gene Buck, president of the Catholic Actors Guild; Dave Ferguson, executive secretary of the Jewish Theatrical Guild; Clarence Derwent, president of Actors Equity; Noble Sissle, president Negro Actors Guild; Raymond Peck, secretary of the Lambs club, and Matt Shelvey, national administrator of the American Guild of Variety Artists.

Plaza Club, N.O., Folds After Week's Operation; Acts Paid From Bond Coin

Plaza Club, New Orleans, which made an auspicious entry with high-budgeted shows under aegis of Lawrence and John R. Trengle, with Georgie Price headlining opening cantata, folded after a week's operation. Trengles have bowed out and employees of the club are attempting to interest fresh coin in the venture.

Price, who had been booked in at $2,000 per week, and the other acts on the bill were paid off from $5,000 cash security posted with American Guild of Variety Artists. Payoff amounted to $3,500, which left an overage of $1,500 which union distributed pro rata among the performers as compensation in lieu of closing notice when spot did sudden foldo.

Spot may reopen, according to Alan Nickerson, AGVA's New Orleans rep, with modestly budgeted shows but will have to get fresh bond money up before union will give green light on reopening.

FOSTERS ANKLING FB FOR OWN AGENCY

Frances Foster, for many years office manager of Frederick Bros., is pulling out of that agency Oct. 15 to form an agency with her brother Bill Foster and Mordecai Kaye. Outfit will concentrate on cafe and cocktail lounges.

Bill Foster, currently in the FB cocktail dept., has been designated as the new firm's prexy.

Piroska Inked for New Latin Quarter, N.Y., Revue

Lou Walters who's slated to leave for France next week to sign an all-Gallic show for his Latin Quarter, N. Y., has signed his first French act while still in this country. He has inked Piroska, a dancer now at the Bal Tabarin, Paris, for a mid-January opening.

Piroska was in this country in 1938 when he appeared at Clifford C. Fisher's French Casino, and went back to Europe shortly before start of hostilities.

Canzoneri's Plastic Job

Tony Canzoneri, now that he's a full time actor, plans new facial decor. He's getting a schnoz and plastic job when he returns to New York next week. His wife, Rita, recently had a nose bob.

Canzoneri whose features were marred when a pugilist, is now doing an act with Joey Adams and Mark Plant.

Lou Wilson Exits Morris for London

Lou Wilson (ne Wolfson), for many years head of the foreign department of the William Morris agency, has resigned that post to join Prince Littler, managing director of Stoll's circuit, second largest theatre chain in the British empire. Wilson will work with Littler in a production capacity, and is slated to leave for England in two months.

He has been with the Morris agency since 1928 when he started in the WM, Paris, and has been with that firm since that time with the exception of 1937 when he headed the London office of Music Corp. of America.

Littler, in addition to his Stoll holdings, is on the board of Moss-Empire theatres, largest circuit in England, is also managing director of the Associated Theatre Properties, the largest chain of legit houses in England.

Wilson's post at the Morris office will be taken by Dick Henry, who pre-war handled European bookings, and is now a cafe booker. With the assumption of Wilson's spot, Henry will continue to work the cafe sector. George Werfel is slated to be promoted to be Henry's assistant.

Union Cashier's Thefting Goes to Grand Jury Oct. 16

Matt Shelvey, national head of American Guild of Variety Artists and Dave Fox, head of N.Y. local of the talent union have been notified that theft charge against Mrs. Marion Cusick, former cashier of the union, will be heard by N.Y. grand jury on Oct. 16. Mrs. Cusick has been out under $1,500 bail since waiving preliminary hearing on the theft charge several weeks ago.

Mrs. Cusick, who had been a former vaude dancer known professionally as Marion Marlowe, is accused of thefting $3,200 from union funds given in payment of dues and repayment of loans. When confronted with shortage she is alleged to have made a signed confession to AGVA's attorneys, and later to the N.Y. district attorney, absolving other AGVA employees of complicity and stating she had merely "borrowed" the money to finance a small Negro band unit that didn't come up to expectations so that she could put the money back.

Sum, according to Shelvey was partially covered by $2,500 bond and before arrest Mrs. Cusick returned $400 to union, which narrows amount lost to $300.

Rose Coasting on Ad Space Until New Revue Bows

Billy Rose, columnist and operator of the Diamond Horseshoe, is currently going through an adless period for the cafe. Rose, who has been one of the more prolific space-buyers in the papers is permitting the column and the huge backlog of publicity to take care of the business, which, he says, is still holding up nicely.

However, when new show, "Venus on the Half-Shell" topped by Frank Libuse opens in about three weeks, he'll resume space buying.

Jerry Cargill on Own

Jerry Cargill has resigned as head of the A. & S. Lyons concert department to open his own agency. Cargill is running Junior League shows and is promoting one-night concert stands of vaude performers.

Cargill is also concerned with a road company of "Life With Father" presently making rounds of small towns.

APOLLON'S CONCERTS

Dave Appollon, vet vauder, is ready to tap the concert field with a show at Carnegie Hall, N. Y., early in December.

Shindig will be called "Gypsy Festival."

AGVA Mulls Reciprocal Deal With British Union to Curb Double Dues

American Guild of Variety Artists is laying groundwork for a reciprocal deal between it and the Variety Artists Federation of England whereby an interchangeable arrangement between members of both unions could be worked out amicably for the best interests of performer-members of both.

AGVA would pattern the British pact somewhat after that currently in operation between talent union and the Cuban Variety Performers' Union, but with greater latitude.

AGVA's plan, according to Matt Shelvey, national head, who is currently working it out for submission to the British counterpart of the Yank union, would abrogate the necessity of American acts playing British and other foreign dates within premise of VAF of England from having to pay an initiation fee and dues to the British union as well as AGVA in order to accept dates in London or on the continent.

Shelvey's plan would be to have American acts going to London for three months or less apply for withdrawal cards from AGVA, which would be granted for the three-month period sans dues and would keep them in good standing until their return to this country when they could again pick up AGVA membership from where they left off. It also asks the British union for a similar deal which would mean that American acts going over would not be nicked for the customary initiation fee in order to be permitted to work but would only have to pay the regular dues into VAF instead of AGVA.

AGVA would make the same deal for members of the British union coming over here. Should members of either union remain in the alien country over the three-months period, they would then have to pay initiation fees and become regular members of local union.

Saving on initiation and dues would be a primary factor, of course, for both types of performers, but there are plenty additional angles to be incorporated to give the performers a better shake under reciprocal deal than ever before, according to Shelvey.

As soon as plan has been fully worked out within a week or two, Shelvey will forward it to the VAF for approval and acceptance and union will adopt plan as soon as receiving the Britishers' okay.

Union Taps Aquarium, N.Y., For Welfare Fund Coin To Okay 'Celebrity' Airer

Barry Gray's "Celebrity Night" broadcast from the Aquarium Restaurant, N. Y., over WOR, N.Y., last week in conjunction with opening of Duke Ellington and orch, was held up by American Guild of Variety Artists as being in violation of the talent union's stance against "Celebrity Nights."

Gray, who is a member of AGVA, was notified that unless talent union cleared the affair he would not be permitted to bring up other performers attending the opening for chit-chat sessions or other stints over the microphone, since it would constitute public performance in violation of the union's stand on such things.

However, Ben Harriman, operator of the Aquarium, Gray and officials of AGVA huddled and union gave it the okay after Harriman agreed to make a substantial donation to the union's Welfare Fund. Donations have been the custom for clearance in such functions, but Matt Shelvey, head of AGVA, claims union wants to discourage the celebrity night shindys despite donations, as union is against them.

Only N. Y. niteries licensed by AGVA for celebrity night functions are Leon & Eddie's and La Martinique, who pay an annual sum into the welfare fund of the union for the privilege. Shelvey stated that hereafter no okays will be given for single night affairs and that he had given Harriman the green light only because he had spent a considerable sum advertising the event.

Village Nitery Pays Off Dancer on Pact Breach

Mary Jane Miller, dancer, was awarded a week's salary in American Guild of Variety Artists arbitration against Tony Pastor's, Greenwich Village, N. Y. nitery.

Gal had been booked into spot on a one-week pact several weeks ago and cancelled after opening performance. Arbitrators ruled she was entitled to full pay under her play or pay AGVA contract. Nitery subsequently paid off.

Charles Trenet has been signed for the Palace hotel, San Francisco, opening Oct. 10.

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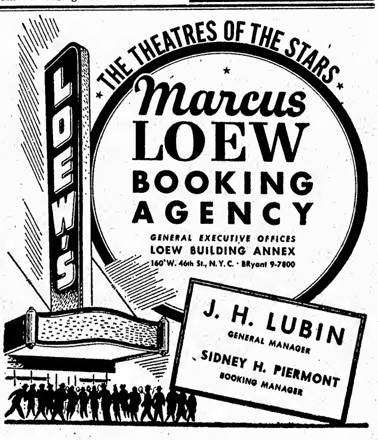

Agents Ogling More H'wood Names For Vaude Tours While Strike Is On

Possibility that present strike difficulties in the Hollywood studios may last for some time is causing talent agencies to pressure film company heads to permit top stars to make personal appearances. It's argued that many are currently idle because of the jurisdictional strikes between the Conference of Studio Unions and the International Alliance of Theatrical Stage Employees, both AFL outfits, and they could be useful in plugging studio product and hypoing grosses in vaude houses throughout the country.

Some results have already been achieved. Joan Leslie of the Warner lot is making her first vaude appearance since she went into pictures and has been signed for the Oriental theatre, Chicago, for two weeks starting Oct. 31. In addition, Jon Hall and Frances Langford have been set for the Roxy theatre, N. Y., Oct. 16, and the Oriental, Chicago, Nov. 21.

Peter Lorre starts a theatre tour at the Adams, Newark, tomorrow (Thursday) while Donald O'Connor and Roddy MacDowell are also doing personals.

In addition, Mickey Rooney is slated to start a tour at the RKO, Boston, Oct. 24 with Danny Kaye also slated for the vaudfilmers. Both these filmsters have been signed at $20,000 guarantee against 50% of the gross, which has now become the standard price for top cut film stars.

Most of these names have been made available because of the strike and more are expected to sign for tours if current labor difficulties continue.

Several film firms feel that they can hold out indefinitely because of a sizable backlog of pictures. However, the agencies counter with the fact that some of the product in storage may not be strong enough to pull powerful grosses and star appearances could up the gate to normalcy in the large cities and help sell the product in the small towns.

Johnson Vice Johnstone For Capitol, N. Y., Date

Johnnie Johnstone, who was slated to appear in the next show at the Capitol theatre, N. Y., has been pulled from that show by Metro studio execs because of film commitments.

Bill Johnson has been booked for Johnstone's spot.

Pitt Hotel, Power Strike Adds to Woes Of Nitery Acts, Legiters

Pittsburgh, Oct. 8.

Niteries here with floorshows and Nixon theatre, town's legit house, are in a tough spot with the strike at eight major hotels, which came along last week on the heels of the power employees' walkout to aggravate the local situation. They have nowhere to house their talent. Inns are shut down to all new guests; smaller places not affected by strike are jammed to capacity and private homes seem only solution, and they're tough to get.

Cast of "I Remember Mama" got a break of sorts. They had already registered at William Penn, Pittsburgher and Fort Pitt 24 hours before the strike-call, so they were permitted to stay. Single elevator being manned by managerial staff is taking them up and down, but there's no heat, hot water, maid service or clean linen for any of them.

Transportation Snarls

Maurice Turet, here in advance of "Anna Lucasta," had to pull out for Toledo, O., when he could get no accommodations; John Wildberg, producer of the show, who was to have met the newspapermen here today, had to cancel his visit and "Anna Lucasta" company, while staying at Negro hotels in Hill district, unaffected by the walkout, is going to have a transportation problem since no trolleys are running and taxis are at a premium.

Nitery acts already here aren't being put out of their hotels, but any new acts coming in are going to find it plenty tough all around.

Carr as Nitery Single While Partner-Wife Rests

Vaude team of Carr and Connelly are dissolving temporarily due to illness of Mae Connelly, who in private life is the wife of her partner, Matt Carr.

Mrs. Carr has been ordered to rest and take treatment for mild pulmonary trouble and leaves for Saranac Lake, N. Y., next week. Carr will accompany her and will work as a single in nearby niteries until she's on the mend.

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Gleason's Philly Date

Jackie Gleason has been signed for the opening show at the Macombo, Philadelphia, which is bowing Oct. 24. Gleason's deal calls for $1,500 and approval of several acts which he'll work with ala Milton Berle.

Gleason recently substituted for Berle at the Carnival, N. Y., and is now attempting to get up a show in which he'll clown with all the acts.

Chi Hoodlums Giving Bistro Ops Plenty Trouble

Chicago, Oct. 8.

Loop amusement operators are currently in what amounts to a siege of terror, with hordes of unemployed teen-agers invading the downtown area, especially over weekends, and causing thousands of dollars of damage, besides terrifying customers with their snatch-and-run techniques.

Twenty extra cops, as a result, have been added to the Loop force to combat the vandalism in Randolph street boites. Trouble has been particularly heavy over the weekend, with traveling squads of young hoodlums racing from one spot to another. With the addition of the extra police, there has been some abatement in the nuisance, but the innkeepers' worries continue on the upgrade.

Two swing spots, as a result of the ruckus, have already been notified to scram by Balaban & Katz, owners of the property in which they are located. Spots, Joe Sherman's Garrick Bar and Elmer's, famous for introducing such names as Dorothy Donegan, Robert Crum, Red Saunders and others, have already discarded entertainment policy and expect to shutter in the next few weeks.

Remaining night spots which catered mostly to Armed Forces personnel have already decreased their entertainment budgets and stopped afternoon performances. While places such as the Brass Rail, Capitol Lounge, Hollywood Show Lounge and Bandbox expect to continue in business, no expansion is expected, and the days of three-quarter ounce shots are over. Because biz is now strictly weekend, receipts are about half what they were during the war. In the face of rising costs and rentals, if receipts fall lower several of them might fold, but in a hurry. With rising church and civil action, spots are really on the alert, and if vandalism gets worse the authorities are set to pounce. This may mean the folding of the Randolph Street hot spots and a boom in tavern trade in nabe spots.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Oct. 8.

Oscar Price, who checked out of the colony with an all-clear and left for N. Y., was unable to get living accommodations there, is back, and will winter here.

Alfred Michalski, Warner theatre manager from Manchester, Conn., visited last week by Jack Samson, Jerry McCord and the Henry Wittkes.

Birthday greetings are in order to Dorothy Nolan, Dorothy Martin and Bert Jetter at the Rogers. All responding to treatment nicely.

Mrs. Albert Berkhardt in from the Bronx to visit Edna Hagen, who is flashing good reports.

Princess Elda Benedict, newcomer at the Rogers, elated over surprise birthday party. Those attending were Marshall, Sarah and Barbara Herne, Selena Garron and Robert Bero, Donald Cook and Ernest Benedict.

James Wotton, who recently suffered a setback, doing nicely and upped for meals.

Sam Schulman, recently upped for meals and mild exercise, helping on mail distribution at the Rogers.

Joe Denicolo flashing good clinic reports.

Alpine Tavern and the Bridge Rathskeller Inn have shuttered due to drop in biz. Both used talent on weekends.

Jimmy Conway, hoofer, mastered three stages of the "Rib" operation and has been upped for mild exercise.

(Write to those who are ill.)

Union Snarl Curbing Bookings Of Top American Bands in London

Hope for appearance of American bands in British theatres was recently stymied by insistence of the British Musicians' union not to allow American orchestras to perform in England as long as the American Federation of Musicians forbids working permits to British bands in this country.

Harry Foster, head of Foster's agency, London, now in New York on a talent buying expedition, declared that he had been negotiating for American bands to play the continent and was ready to sign one band at a comparable salary to what it was getting in American theatres, when the announcement of the ban was cabled him. Negotiations for the crew were dropped.

Foster declared that he had mapped out a 13-week route for one band for theatre and concert appearances in England, France, Holland, Scandinavian countries and Switzerland, but negotiations had to be dropped because of the British union's action.

Foster said that Negro bands, which were popular on the continent pre-war, had maintained their standing with the British public because of importation of American recordings. He believed that Duke Ellington, Count Basie, Louis Armstrong and Cab Calloway would draw hefty grosses on that score.

Foster said that while the salaries he was prepared to shell out were a bit lower than their U. S. take, cost to a British impresario for services of an American band would be considerably higher because of the transportation angle.

Foster declared that there's little hope of getting large shipments of American acts to Britain because of the "exorbitant" salaries demanded by performers. Currently he's in the market for American novelty acts but is unwilling to shell out the salaries that have been quoted him.

Meanwhile, he says, British vaudeville is getting along nicely with native talent. English producers are allowed a 25% quota of foreign acts in shows playing the provinces and 50% in London houses.

High Seas, N.Y., May Install Band, Acts

High Seas Cafe, N.Y., which has operated as a straight eatery since opening some months ago, is mulling installation of band and acts.

Operators undecided upon whether to use straight vaude acts or toss in an old-timers unit.

Spot is one of the newer operations in the Times Square district.

'Follies' Cast, Producers Iron Out Differences As AGVA Nixes Strike

Hollywood, Oct. 8.

Negotiations continued here today with "some progress" reported made in an effort to iron out difficulties which have arisen between producers and cast of "Ice Follies." Although Oct. 10 deadline has been set on negotiations by American Guild of Variety Artists it is understood tentative agreement will be drawn up today to bring about changes in both wage minimums and working conditions for all ice shows. Both producers and cast will eye agreement, reportedly favorably acceptable to both sides, and it will be submitted to Matt Shelvey, national head of AGVA, for approval.

Wildcat strike threat of the rinksters broke out when a committee of cast members charged the "Ice Follies" management with 18 violations of the contract between the skating show and the American Guild of Variety Artists. Contract, inked in 1944, still has two years to run.

Strike has been held in abeyance through the efforts of Florine Bale, who, under orders from Matt Shelvey, national head of AGVA, is setting up arbitration machinery to straighten out the difficulties.

Performers, in addition to protesting contract violations, are asking for salary raises, on the ground that their current pay scale is not enough for subsistence while on tour.

Icer Slips in L. A. Bow

Hollywood, Oct. 8.

Initial fortnight of "Ice Follies" at Pan-Pacific Auditorium here has been heavily off former scores rung up by the freeze show. First week was approximately 16 percent off the same stanza last year, bringing the coin level to about $78,000.

In the second stretch just finished, "Follies" jumped up slightly but was still 13 percent lower than second frame in 1945. Week just closed was good for around $83,000.

Union Will Thresh Out June Richmond, ABC Snarl

Conciliatory hearing on June Richmond's desire to ankle exclusive agency pact with American Booking Corp. (Joe Glaser) has been set for today (Wed.) at American Guild of Variety Artists.

Sepia songstress wants out with Glaser to take her business to another agency, reportedly William Morris, with ABC unwilling to grant such a release.

Singer claims agency has not given her the attention or furthered her interests in compliance with pact, with agency retorting that she has been a bit choosy on bookings offered her despite their being in her current salary brackets. However, she has played some dates since her Broadway appearance in the musical, "Are You With It?," which engagement was set by Glaser agency.

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Monte Proser's down-one-flight goldmine seems assured of a continued run of high-paying ore for at least the next 12 weeks if opening night enthusiasm and the talk about town concerning Joe E. Lewis is any basis for a guess. Seldom has the coming of a comic—or any other personality, for that matter—to a class bistro created such a "want-to-see" (as the technically-minded boys of Gallup's Audience Research Institute term it) among the Broadway set. And that the "want-to-see" is being translated into what really counts—that folding green stuff—is evident from the reservations list.

Why Lewis has long been a fave of the hepsters and why he's plenty worth that $4,500 a week that Proser's passing him is evident in the fact that the comic hasn't come into the Copa dependent on his lengthy and popular repertoire—with which he could easily get away were he so minded. Instead, he brings with him 60—count 'em, 60—new patter songs to amuse both ringsiders and peasants. The idea is that Lewis fans can come and come again with no danger of finding more joy in a glass than in the show because they know the comic's routine as well as he does. With this repeat business in mind, Proser has built a smart show around Lewis, too, because it's of the easy listening, unimpressionable type that doesn't get tiresome after the first viewing. It's the kind of thing you can take or let alone—which seems to be a strange reason for praising a show but is noted because it wasn't true of the last Copa revue, which, after being inspected and enjoyed once, seemed to stick in your hair on subsequent sightings.

Musicians' demand for additional coin is at least partially responsible for some of these admirable qualities of the present layout, since Proser determined he'd help keep that pleasant bulge in his exchequer by paying no supporting act over $300. And he's accomplished that with no loss of prestige whatsoever—in fact, just the opposite—by demonstrating his eye for new, young talent. There's nothing any boite operator need hang his head about in the warbling of Eddie Fisher and Annie Rooney or the terping of Ronny & Ray and Olga Suarez. (All New Acts.) And they help to hold the nut down to the $38,000 that Proser thinks should be tops against the $45,000-$50,000 gross he's doing.

With the Lewis lineup of 60 new songs, it's needless to remark that some of the numbers are considerably better than others. Comic is virtually on a shakedown this week and out of it will no doubt emerge a few faves that will rank with such Lewis classics as "Sam, You Made the Pants Too Long," while others will pass into limbo as being just so-so. Many are topical, while others are built around Lewis' well-known predilection for the gee-gees. If anything, there's a bit too much playing up of that hoss business. Selection of numbers and patter could be a bit more rounded.

Certainly one of the best of the new ones is "The Guy Who Holds the Leaf for Lucky Strike" ("His muscles are like oak, because, of course, he doesn't smoke"). Other toppers are the kidding of commercial radio and "I'm Just a Horse." Austin Mack, incidentally, gives Lewis strong support at the piano.

Douglas Coudy's staging of the revue is in the pleasing Copa tradition of swift and simple production, while Billy Livingston has contributed topnotch costumes that are immensely colorful and ingenious. There have been some changes, incidentally, in the Copa line of eight gals, most of them for the better. Bob Hilliard and Joseph Meyer have provided the lyrics and music, which, as has been noted, are tuneful and gay without getting in the way. Switch on the bandstand finds Mike Durso's orch making with the foxtrots and waltzes while Frank Marti's Samba combo provides the stuff for the Arthur Murray kids. Both do a creditable job. *Herb.*

Iridium Room, N. Y.

(HOTEL ST. REGIS)

Carol Lynne starred in "Ice Pictorials" with George Wagner, Jack Strand, Barbara Ann Johnson, Sharlee Munster, Marion Lulling, Sally Tepley; produced and directed by Miss Lynne and John Brett; costumes, Jac Lewis (Folies Cost.); Paul Sparr and Theodora Orchs; $3.50 dinner minimum; $1.50 and $2.50 couvert.

Even when the Hotel New Yorker was featuring its ice shows there was no competition as regards the swank Iridium, and now of course this Hotel St. Regis high spot, more than ever, is in a class by itself.

Its floor shows, like everything else about the distinguished atmosphere of this dining room and supper club, are always ultra, but this year it's more so. Carol Lynne, a lissome looker, is starred and justly so in a smart 6-scene revuette which she and John Brett put together. Opening with an 18th century minuet there is a nice dual number with off-mike vocalizing by Eddie Grossman (unbilled) of Paul Sparr's tiptop terp tuners. Miss Lynne solos "Hora Staccato" and here impresses anew as a good Hollywood testee.

"Broadway Memories" is a clever nostalgic pot-pourri as it medleys "Oceana Roll," "45 Minutes from Broadway" (Cohan), "Can't Make My Eyes Behave" (Anna Held, Jim Brady, Dolly Sisters, latter with "If You Like-a Me I Like-a You"), etc., all this done by bass vocalist Grossman, who possesses a nice enough mike voice to come from behind that bass fiddle.

Rachmaninoff's "Prelude in G" is another corking solo opportunity for Miss Lynne, and the samba finale, featuring the flashiest set of costumes yet—all the accoutrement is very good, however—tops it off to a rousing conclusion.

Despite the six scenes it's a compact fast-moving revue with George Wagner and Jack Strand as the male vis-a-vis to the star and the supporting quartet of not-so-icy lookers (above listed).

Sparr's show accomp, besides his steady stint for the straight dansapation, is solid, and Theodora's quartet paced by leader's Hammond organ makes with the sambas and other Latin interludes. And, of course, no Iridium Room gala would be complete without the debonair Jean at the tape. He's not only a fixture but, like all distinguished maitres, a plus factor to the environment. *Abel.*

Embassy, N. Y.

Cross & Dunn, D'Ivons (2), Noro Morales Orch (13), Irwin Kent Orch (8); $3.50, $4.50 minimums.

Bill Miller in reopening his Embassy after the summer hiatus, is apparently using Noro Morales orch as his lucky piece. Last season, the business upswing started at this spot when the Morales crew was brought in, and they've earned their keep since then both at the Embassy and Miller's other operation, the Riviera.

Miller's opening night (1) provides sufficient justification for the consistent Morales holdover engagements as was evidenced on the dancefloor, but quite a few pews were taken up by the pull of Cross and Dunn, who are making their first nitery date together since their recent reunion. Henry Dunn had been out as a single and Alan Cross became an impresario of a sandwich emporium. Apparently, Dunn couldn't withstand the competition of the Groaner and the meat shortage got the best of Cross. So they're together again with a bright assortment of special material songs with a minimum of blues items, and a delivery that's been familiar to vaude and nitery fans throughout the country. The pair had some difficulty in the noisy room, but recovered sufficiently to do a pair of encores.

Among their numbers, their "No Can Chew" and impression of the old vaude days brought hefty hands.

Other floorshow item, D'Ivons, are a hard-working terp twain with picturesque routines. Team's routines are fine for niteries inasmuch as hand and body movements can be appreciated by rear occupants as well as ringsiders. They hit healthy audience reaction with an interpretation of "Thigh Bone" and "Holiday for Strings" in addition to their standard rhumba and fox trot numbers.

Irwin Kent's orch does a competent job of showbacking and the Morales crew draws a full floor. *Jose.*

Playgoers Club, N. Y.

Morey Amsterdam, Shepp Trio; $2.50 min.

Playgoers Club, the postage-stamp sized basement bistro, which in its opening season last year did boom business on the strength of the Morey Amsterdam ad-libs, is back at the old stand with the same setup and stands a greater chance of nabbing the after theatre trade from hepsters.

Amsterdam, whose regular income is from the WHN "Gloom Dodgers," stands to make a sizable sum from this operation as he's in on a hefty percentage. Other expenses are down to a negligible minimum. Rent item isn't an important factor here inasmuch as the property is part of the upstairs saloon, management of which is the other half of the Morey Amsterdam partnership.

With Amsterdam around, there's little need of additional talent. The Shepp trio, vibes, bass and piano, provide the dance incentive and the showbacking and Amsterdam does the rest. On show caught, he was on for 50 minutes, which running time is sufficient for a floorshow. He has a ready flow of chatter, a fast line of ad-libs, and a scries of laugh-getting yarns. His is the type of act that never comes out the same way twice, and as such he shouldn't be stalc for repeat patronage.

The Shepp outfit constitute a lively crew with a hep viewpoint. Their arrangements have color and a lively beat, as well as a high degree of originality. *Jose.*

Park Ave. Club, Miami

Miami Beach, Oct. 4.

Charlie Farrell, Jack Prince, Michelle, 3 Continentals; Minimum $1.50.

One of the smartest rooms on the Beach, and through the year one of the few consistent moneymakers for its ops, this intimate boite reopened this week with the crowds coming early and late to see the guy who's the season for the spot's success, Charlie Farrell (formerly Endor &).

Vet showman that he is, Farrell didn't let them down. The huzzahs that greeted his appearance were repaid by a 45-minute session of Rabelaisian lyrics, audience participation in his more familiar songs and torchy ballads to satisfy every request. Fact that they keep him on that long is the answer in itself; most insisting on lyricisms they grew to know in former seasons. Guy has plenty of new blueisms to blend with the old. This is his fifth year here, and he's been a partner for three.

Farrell is stoutly supported by Jack Prince, former Shep Fields vocalist now on his own, and Michelle, French chanteuse.

Prince, an oversized guy with a cherubic face, is socko with a robust baritone which he projects in top fashion, both on the swoon-croon numbers and on the heavier baritonings. Trick of adding comedy biz to "Chloe" and "Ol' Man River" adds to overall effect. Works straight on the numbers to reveal voice range then swings into comedy jive versions, with payees going strong for stint. Clicked so well he's been pacted for six months.

Michelle, nicely couteriered thrush, does adequately to open show. Purveys the Trenet-Sablon style of French song and adds a couple of classics.

Three Continentals, with Earl Barr Hanson at piano, go over in fine style, and in solo spot garner healthy mitting with "Warsaw Concerto." *Lary.*

Iceland, N. Y.

"Alice in Wonderland," ice revue featuring Marilyn Quinn, with the Prestons (2), Pat Kazda, Jay Cantwell, May Hausman, Edith Kendall, Jane Petri, Lou Menshel. Lyrics and music by Jean Rose. Staged by Miss Rose. Mansfield Lane Orch (6), Rusty Freckles and Cracker Jacks (6); $2 minimum.

"Alice in Wonderland," ice fantasy based upon Lewis Carroll's fairy tale of same title, is a worthy attempt upon part of Jean Rose, its producer, in providing something different in manner of blade shows for the miniature rink of this popular haven of smorgasbord dinners. Despite meat shortage and inflated prices in most places, the smorgasbord dinner still can be had for $1.49—and all you can eat at this price. All this and the diverting ice show and two five-piece combos for dancing retains Iceland's lure as a modest-priced playground.

Principals and line skaters are costumed in keeping with characters of the "Alice" yarn, such as the Mad Hatter, Caterpillar, Dormouse, Turtle, etc., with costuming an attractive blend of colors which makes a nifty background for the bladework of the principals.

The skatorial sequences which feature Marilyn Quinn, expert figure skating champ, in title role; the Prestons, Jay Cantwell, Pat Kazda and others make a pleasing and colorful spectacle that wins many rounds of applause. Particularly standout is Miss Quinn's clever figure skating, Kazda's ballet terps, Cantwell's lighted torch dance, and the Lobster Quadrille by the line.

In addition to the staging Miss Rose has also authored the numbers, lyrics and music, which space the specialties. Most are sung by Lou Menshel as musical narrator for the show. Latter include "Land of Dreams," "Turtle Song," "Big Enough Deal" and "Bewildered," all tuneful and with latter ballad topping the others. On overall show is diverting entertainment, neatly done and holds interest all the way.

Mansfield Lane's five-piece combo backs show nicely with Rusty Freckles Crackerjacks (5), comedy unit, adding to show's merry-making and alternating with Lane for customer dancing. *Edba.*

Wedgwood Room, N. Y.

(HOTEL WALDORF-ASTORIA)

Paul Draper, with Arthur Ferranti; Emil Coleman Orch, Mischa Borr Orch; $2 cover after 10:30 p.m. Monday through Saturday.

Relegated to the background during the summer months when the Waldorf's Starlight Roof takes over, the Wedgwood Room reopened for the fall and winter seasons last Thursday (3) night with no change in either decor or policy. As in previous years when the show is limited to one or two top acts, the reopener features only Paul Draper, back in this room for the sixth time. In addition, Maestro Emil Coleman, who's been pleasing the class clientele here almost since the new Waldorf was built, is back on the podium after a summer hiatus.

By his own admission, Draper is breaking in a group of new routines. Audience would never have known it if he hadn't told them. Long considered one of the outstanding dancers in the country, Draper seems to have improved even over his previous top form. His ballet movements, symmetrical to his fingertips, have always been good. Improvement shows in his tap steps, which have gained the precision and shading sometimes lacking heretofore.

On stage for a full 40 minutes, Draper ran the gamut of terpsichore from longhair stuff, such as Ramon's "Gavotte and Variations" through "Limehouse Blues" and a burlesque version of "A Sailor in a Dance Hall," done to the music of "My Heart Belongs to Daddy." It's all fine stuff and gets heavy applause.

Dancer winds up with his now-standard routine, asking for the names of songs from the audience and then dancing to a medley of them. It's sock comedy but also shows his mastery of the technique, as he changes pace rapidly from "La Valse" through "One Meat Ball" and on to "South America, Take It Away." He's perfectly at ease announcing his own numbers and kidding with the audience and his accompanist, Arthur Ferranti.

Coleman's orch backs up Draper nicely when a full orchestration is required and doubles with Mischa Borr's rhumba band for dancing. Coleman also is welcomed back to the room via heavy applause, demonstrating that he has his own following here. *Stal.*

Bal Tabarin, N. Y.

Peter Randall, Mlle. Bollette, Kenneth & Zoya, Don Christy, Dolores Todd, Montmartre Girls (6), Lou Harold Orch (6), Carlos Valencia Rumba Band (5); no cover, $1.50 minimum Saturdays.

Johnny and Laurent Hourcle are celebrating their 12th year of operation of this pop-priced subterranean bistro, with decor and floorshow maintaining the Parisian motif. Spot projects an intime revue, patterned somewhat after Gil Boag's Moulin Rouge of the lush Prohibition era. Latter was spotted under the Palais Royle, deluxer of the late Paul Salvin-Jimmy Thompson cafe chain now domiciling Lou Walters' Latin Quarter.

Peter Randall, comedian-emcee, paces show and keeps things moving at a merry pace. He also spots his own stint later on the bill.

Sextet of comely line gals, niftily costumed, teeoff with a Frenchy cancan number to set things for Don Christy, kingsize romantic baritone who alternates in French and English on "Lost Without You" seguing into "Old Man River" and "My Old Sombrero," with some indigo thrusts on latter, to win nice reception. Kenneth & Zoya, personable dance team, give out with neat ballroomology of which their samba and waltz are standout, with latter accentuating neat spins, lifts and whirls. Mlle. Bollette, French chantoosey, goals 'em with French parodies, "I Wanna Get Married" and "Takes a Good Man to Do That." Gal has slick, flavorsome delivery reminiscent of the younger Bordoni.

Line returns for "Black Magic" number, with Christy okay on the vocal, some neat toe-tapping by Dolores Dodd and line gals contributing magico stunts while stepping. A novel number that sets things for Randall's dialect comicalities and lusty parodies that keeps them yocking throughout and sends the lad away to a solid hand.

Lou Harold's orch cuts a neat show and keeps the floor crowded for customer dancing with Valencia Rumba Band doing likewise for the Latin tunes. *Edba.*

Colosimo's, Chi

Chicago, Oct. 2.

Slate Bros. (3), Jackie Heller, Athena, Line (12), Sol Feola Orch (11); $2-$2.50 min.

New bill at Colisimo's is the best in several months.

Slate Brothers, after 4 years in the Army, do a fast song and dance routine that ties up the show. Boys start off with a rib-tickler, "Penny Arcade." Feres imitate the various arcade machines which hit the jackpot with the customers. After a couple of swell dance numbers, the cimedians go haywire in a pantomime baseball session. With the elimination of certain jokes, and less depending on the swish stuff for laughs, the fellows are fine. Slates carry a girl foil, Fay Carroll, a titian hair songstress, who could do a single on her own. Gal wears a white sequin gown which does no harm in selling her songs.

Jackie Heller, old-time Chicago favorite since he first appeared here with Ben Bernie, bounces into a group of songs. Half-pint singer works had to sell a group of Gershwin medleys. Encores with parodies and has to beg off.

Athena, flamenco dancer, opens, but casteneter had bad cold and lacked spark.

Line does several numbers, with attractive costume changes.

Sol Feola and his 11-piece band has replaced Mel Cole, house orch for many years, and plenty solid for customer dancing.

Empire Room, Chi

(PALMER HOUSE)

Chicago, Oct. 2.

Evelyn Knight, Rolly Rolls, Blackburn Twins, Merriel Abbott Dancers (12), Freddy Nagel Orch (16) with Dick Baldwin; $3-$3.50 min.

Fall Empire Room revue brought Evelyn Knight in for the chantoosey spot, and if the blonde singer's first night reception is a criterion she's in.

Maestro Freddy Nagel, back after a stretch in the Army, opens with "Cheek to Cheek." Band has an unusual layout of five trombones, three reeds, two trumpets, three strings and three rhythm, and nifty arrangements that bring out the muted trombones and allow the fiddles to be an integral part of the band instead of being buried. Nagel saxes "To Each His Own," vocal of which is handled neatly by Dick Baldwin. Band ends set with "Begin the Beguine," with Nagel on maracas.

Abbott Dancers' opener is "Concerto in Taps," ending with series of backflips. Routine is colorful but a bit overlong for an opening number. Blackburn Twins are tall guys with a satirical twist to the usual tapping. Do a refined jitterbug as a starter and then stamp all over the floor in a takeoff of the castanet school. Boys really seem to enjoy their work and make a handsome appearance in tails. End up with "Night and Day," which falls in the Fred Astaire school.

Rolly Rolls tees off with a serious rendition of "Poet and Peasant," ending in a race with the orch. French pianist then pulls two oversized keys from the keyboard and hammers an encore. He then brings out a foot-long concertina and plays a Gershwin medley to fine reception. Impressions of different types of pianists follows, and, while doings are old, Rolls carries them off well. Also does a Chopin group in serious vein and gets off to heavy applause after boogieing "Lady, Be Good."

Ensuing Abbotteers' cakewalk with the Blackburns is a nice piece of fluff, but it's Miss Knight's entrance with a smart arrangement of "Grandfather's Clock" that puts the payees in a mellow mood. She uses mike as part of the act, swinging it to and fro in time with the beat. Also sings "My Romance," "I Don't Know Why" and "You Leave Me Breathless," using a hand mike to good advantage in a table-to-table stint. "Fickle Eye" also goes well, as do "September Song" and "Lass With the Delicate Air." Gal has looks, the coutouriering to go with it, and a style of singing much like a kid who enjoys singing to herself.

Nagel handles the dansapation chores smartly.

Latin Quarter, Chi

Chicago, Oct. 3.

Henny Youngman, Arthur Lee Simpkins, Mardoni & Louise, Geneve Dorn, Paul Carlton, Line (8), Buddy Shaw's Orch (8); $3-$3.50 min.

Ralph Berger brought in Henny Youngman to replace Jackie Coogan Friday (28). Business was off as the temperature soared to the 90s. Room was only half full at the second show.

Youngman started slow, but, when he caught the feel of the room, paced his material better. Comedian has some new song specialties, with parody on the life of composers as portrayed by the films, standout. He's still fast with the ad lib and throwaways and when pulling all stop has things his own way.

Mardoni and Louise, magic act, have several clever numbers and finale with a decapitation act which uses customers in the audience for good-humored results. Stage is small, but Mardoni works fast and nimbly to keep his illusions mysterious.

Geneve Dorn, blonde acro dancer, does a series of split routines to open the show. Nicely received.

Arthur Lee Simpkins, holdover for the third consecutive revue, scores with his fine tenor voice.

Buddy Shaw's orch does a good job of backing the show.

Esquire, Mont'l

(FOLLOWUP)

Comediantics of Rhomer & Darrow provide nice pacing for a solid parlay at the Esquire. Darrow does the emceeing and tees off the show by kibitzing ringsiders, and throwing out fast lines, some selling and some left up in the air. Rhomer comes on near the end and helps partner wind stint in boff fashion. Duo do special material on "Butcher Boy" in many lingos, and also take off the Ink Spots for good returns.

Sepia terpers Rae & Rae get hefty palming in a fast jive and boogie sesh. Comedy timing gets over big. Warbler Gaye Dixon, seen few weeks ago at the Gayety, shows that she's solid as ever in a cafe stint. Opens with "Take Me Out to the Ball Game" which she sells with bounce. Follows with "Irish Lullaby," torrid version of "Ol' Man Mose" and "Amen" for a begoff. Thelma King's acro terping is okay. Gal is a looker and switch to a fast bowoff is smart idea. Line here (12) still best in town. Maurice Meerte orch (13) cut show neatly. Biz okay. *Laza.*

Variety Bills

WEEK OF OCTOBER 9

Numerals in connection with bills below indicate opening day of show whether full or split week.

Letters in parenthesis indicate circuit. (I) Independent; (L) Loew; (P) Paramount; (R) RKO; (W) Warner

NEW YORK CITY
Capitol (L) 10
Paul Whiteman Orc
Martha Tilton
Roddy McDowall
Prof Backwards
Music Hall (I) 10
Nirska
Rudy Tone
Nip Nelsen
Olive Bonelli
Frances Lehnerts
Robert Marshall
Fred Schneider
Lawrence Nickol
Glee Club
Corps de Ballet
Symph Orc
Paramount (P) 9
Chas Spivak Orc
Bob Evans
Arnaut Bros
Peggy Lee
Roxy (I) 9
Beatrice Kay
Marshall Bros
Raye & Naldi
Maurice Rocco
State (L) 10
Holst & Milady
Edith Fellows
Paul Haakon
Cookie Bowers
Milt Britton Orc
Strand (W) 11
Alvino Rey Orc
Sondra Barrett
Jean Carroll
BROOKLYN
Flatbush (I) 12-13
Bob Douglas
Ted Lester
Sully & Thomas
Hop Skip & Jump
(one to fill)
Bronx
Windsor (I) 12-13
3 Dale Sis
Jack DeLeon
Al & Billy Richards
H & T La Rose
Gordon Giffurd
Jamaica
Jamaica (I) 9-12
Joan Barry
Josie Thorpe
Gonzales 2
Renald & Rudy
Eddie Schaeffer
9-10
Manhattan Skip'ers
Tommy Williams
(two to fill)
AKRON
Palace (I) 10-13
Tony Pastor Orc
Irene Manning
Wally Ward Co
ATLANTIC CITY
Steel Pier (I) 12-13
Byrd & Leroy
Lexing & Rearon
Catherine Harris
Don Henry 3
Hardeen Jr
BALTIMORE
Hippodrome (I) 10
Toni O'Neal
Sibyl Bowan
Dudley's Midgets
Royal (I) 11
Cab Callnway O
Peter Sis
Moke & Doke
Miller Bros & Lois
State (I) 10-12
Alvarados
Billy Hess
Lee & Tully
Demay & Moore
13-16
Faye & Andre
Paul Brilliant
Harper & Louise
Louis & Cherle
BOSTON
Boston (R) 10
Bob Crosby Orc
Town Criers
Riggs & Betty Lou
Lewis & Van
BOUND BROOK
Brook (I) 12-13
Zelaine
Page Mortnn
Rod Rogers
3 Hearts
Gloria & Bob
CAMDEN
Towers (I) 11-13
2 Olympic Girls
Jay Johnson
Sherman 2 & Tessie
Bob Gentry
Mimic Men
CHICAGO
Chicago (P) 9
Larry Adler
Jim Herbert
Nicholas Bros
Oriental (I) 10
Del Courtney Orc
2 Barrets
Jayne Walton
Criss Cross
CLEVELAND
Palace (R) 10
Sensationalists
Berry Bros

Herb Shriner
Hi-Lo Jack, Dame
3 Stooges
COLUMBUS
Palace (R) 14-16
Ray McKinley Orc
Modernaires
Eileen O'Dare
Lorraine Rognan
DETROIT
Michigan (P) 11
Frankie Carle Bd
Johnny Morgan
Helene & Howard
HARTFORD
State (I) 11-13
Maj Bowes Grads
Ray Eberly
L Jordan Qeintette
HOLYOKE
Valley Arena (I) 13
Vincent Lopez Orc
S Rogers & Eddy
Bob Dupont
(fuur to fill)
MIAMI
Olympia (P) 9
Barbara Blaine
F & M Shannon
Ted Claire
Wyman & White
Jackie Bright
NEWARK
Adams (I) 10
Peter Lorre
Julie Oshins
Wells & 4 Favs
Canfield Smith
Susan Miller
NEWBURGH
Ritz (P) 15 only
Stan Kenton Orc
King Cole 3
Dean Murphy
Lane Bros
NEW BEDFORD
Balls Sq (I) 10-12
Eddie Jack & Betty
Alan Drake
Dick Berk
Harris & Allan
Grandma Perkins
PATERSON
Majestic (I) 10-13
Collins & Bailey
Freddie Morgan
DeLage & Shirley
Fisher & White
4 Macks
14-16
The Crawfords
Lee Tully
DeMay & Moore
Mimic Men
Sherman 2 & Tessie
PAWTUCKET
Capitol (I) 13
Grandma Perkins
Paul Droglin
Allan Drake
(two to fill
PHILADELPHIA
Carman (I) 10
Bob Sargent
Johnston & Mitek
Doraine & Ellis
Wink & Mae
Earle (W) 11
Star & Garter Rev
Herman Hyde
Chaz Chase
Sparky Kaye
Don Dotson
Vanderbilt Boys
John Barry
Vince Pellegrini
Helaine Jarrow
PROVIDENCE
Met'p'lt'n (I) 11-13
Buddy Rich Orc
The Kemmys
Don Cummings
ROCKFORD
Palace (I) 10
Joe Morrison
Paul & Paulette
Alexis Ruloff 3
2 Sherman Bros
Jackie Swift
SAN FRANCISCO
Golden Gate (R) 9
Mel Torme & Mell's
Senor Wences
Morrell 3
Lamberti
Rick & Kay
SPRINGFIELD
Court Sq (I) 10-13
Jimmy Leeds
Fayne & Foster
Sen Wongs
3 Corwins
Jack Parker
Jimmy Jamersnn
WASHINGTON
Capitol (L) 10
3 Wiles
L & L Bernard
Renee De Marco
Jack Durant
WOONSOCKET
New Park (I) 13
Trixie & F Robbins
Eddie Jack & Betty
Herb Howard
Hall & Randall
(one to fill)

Cabaret Bills

NEW YORK CITY

Aquarium
Duke Ellington Orc
Blue Angel
Monica Lewis
Richard D Bennett
Irwin Corey
Stuart Ross
Ellis Larkin 3
Delta Rhythm Boys
Cafe Society (Downtown)
Timmie Rogers
Susan Reed
Cliff Jackson
Pete Johnson
J C Heard Orc
Cafe Society (Uptown)
Jack Gilford
Patricia Bright
Dorothy Jarnac
Hope Foye
Edmund Hall
Dave Martin 3
David Brooks
Carnival
Milton Berle
Elly Ardelty
Stan Fisher
Marion Colby
Ben Yost Singers
Miriam Gwinn
Miriam LaVelle
China Doll
George Wong Tr
Frances Chun
Tai Sings

Ming Ling
Jose Curbelo Orc
Copacabana
Joe E. Lewis
Ann Rooney
Eddie Fisher
Ronny & Ray
Olga Suarez
Michael Durso Orc
Frank Marti Orc
Diamond Horseshoe
Ross & La Pierre
Watson Sis
Fritzi Scheff
Ann Pennington
Willie Solar
Jacqueline Hurley
Michael Edward
Bill Acorn
Emma Francis
Patti Sheen
Margo Wade
F Shepard D'cers
Ziggy Lane
Art Waner Orc
Embassy
Cross & Dunn
D'Ivons
Noro Morales Orc
Irwin Kent Orc
400 Club
Louie Jordan Orc
Randy Brooks Orc
Monchito Bd
Havana-Madrid
Dean Martin
Jerry Lewis

Carmen & Rolando
Sergins Orta
Catalino Orc
Carlos Varela Orc
Hotel Commodore
Vaughn Monroe Or
Hotel Dixie
Larry Funk Orc
Kay Hammond
Lou Seiler
Dean & Ray
Hotel New Yorker
Les Elgart Orc
Hotel Pennsylvania
Claude Thornhill O
Hotel Pierre
Irene Hilda
Hotel Plaza
De Marcos
Lillian Cornell
Hotel Taft
Enoch Light Orc
Waldorf-Astoria
Paul Draper
Emil Coleman Orc
Mischa Borr Orc
Iceland
Ice Revue
Kelly's Stables
Henry Red Allen O
Gloria Dale
S Churchill
Dottie Reid
Peta Terry
J C Higgenbottom
La Conga
Miguelito Valdes
Estelle & Dimas
Lynne Jader
Machito Orc
Lupi Campo Orc
La Martinique
Harvey Stone
The Vagabonds
Tex Kendrick
Val Olman Orc
Bob Mitchell
Latin Quarter
Ted Lewis Orc
Geraldine Du Bois
Mack Triplets
Elrny Peace
Gail Bennett
Sirki De Vysenof
Paul White
Jean Francis
Jerry Grey
Leon & Eddie's
Louise Stewart
The Payaees
L & L Bernard
Monte Carlo
Dick Gasparre O
Roberto
Sib...
Old Roumanian
Jackie Phillips

Sadie Banks
Ralph & Eileen
Nina Dover
Alice King
Bobby Harrell
Joe La Porte Orc
Riviera
Gene Baylos
Hal Winters
June Taylor
Edwards & Diane
Ralph Font Orc
Bobby Ramos Orc
Rogers Corner
Korn Kobblers
Don Baker
Bananas' Orc
Frank Victor 4
Henry LaMarr
Ruban Bleu
Wally Blacker
Jane Dulo
Cedric Wallace 3
Paul Villard
Day Dawn Dusk
Versailles
Dwight Fiske
Village Barn
Billy Kelly
Garlands
Alicia Wallace
Bert Stone
Patsy Lane
Jimmy Nola
Tex Fletcher
Village Vanguard
Chic Chocs
Phil Leeds
Eleanor Bowers
Don Fry
Stanley Sacey 3
Wivel
Bob Lee
Gertrude Hild
Jean Ainslie
Francisco
Bruce Norman
Vivian Nickolson
D'Rivero & Helm'te
Zanzibar
Ink Spots
T Carpenter
Peg Leg Bates
Hot Shots
Nynka
Eddie Vinson Orc
Pee Wee Marquette
Claude Hopkins Or
Zimmerman's
Gene Kardos
Janczl Makula
Zsiga Bela
Paul Arnold
Sinclair & Alda
Helen Wenzel
Olga Orlova

CHICAGO

Blackhawk
Saxie Dowell Orc
Rossi Sis (2)
Al Roberts
Chez Paree
Sophie Tucker
Bobby Breen
Willie Shore
Adorables (12)
Gay Claridge Orc
Lucio Garcia Orc
Colosimo's
Jackie Heller
Slate Bros (3)
Fay Carroll
Athena
Colosimo Models
Sol Feola
Hotel Bismarck
Sherman Hayes Orc
Nelson Puppets
Dell Welcome
Harvey Crawford
Shirley Dickinson
Betty Hill
The Martinis
Eddie Fens Orc
Hotel Congress
Milt Herth Trio
Kiki Ochart Orc
Letty Barbour
Hotel Blackstone
Phil Regan
Mel Cooper Orc
Hotel Continental
James Sykes
Joe Vera Orc
Karen Ford
H Edgewater Be'ch
Stephen Kisley Orc

3 Pitchmen
Martin Bros
4 Morroccans
D Hild Dancers
Latin Quarter
A L Simpkins
Latin Lovelies
Henny Youngman
Geneve Dorn
Mardoni & Louise
Paul Carleton
Buddy Shaw Orc
Palmer House
Evelyn Knight
Freddie Nagel Orc
Rolly Rolls
Blackburn (2)
Abbott D'ncers (12)
Rio Cabana
Jackie Miles
Clark Bros.
Anne Russell
Nancy Doran
Don Bradfield
The Lovelles (10)
Cee Davidson Orc
Hotel Stevens
Clyde McCoy Orc
Calgary Bros
Nelson Sis
The Abern
Camryn & Reilly
Dennis Kelly
Vine Gardens
Jessie Rosella
Larry Ross
Susan King
Mara & Maurice
Phil DeRey
Mel Cole Orc
Joe Kish Orc

Carnivals

Continued from page 1

paths have also shot up with individual midway attractions that used to charge two bits admissions now getting 60c, and rides up to a quarter and 50c where prewar tabs were 10 and 15c.

Along with everything else, wages for performers have been hiked considerably so that the rank-and-filer can now do better in a carny than in a Broadway show or night club. As a consequence, a better quality of talent has been attracted.

Fancy Extravaganza

Perhaps the top extravaganza among musicals in the carnival field is Leon Claxton's "Harlem in Havana" on the Royal American Shows. Carl J. Sedlmayr, owner of RAS, has furbished this musical show with the flashiest front ever seen, along with scenery and costumes of Broadway calibre and a tent theatre seating 850. As many as 1,000 have been squeezed in under SRO conditions. Stage is built solidly enough to hold an elephant act and the cast of about 40 give a performance for 60c that would be worth $2 in any large city. Show does as many as 12 and 13 turns a day and the colored troupe display a remarkable stamina in standing up under this grind.

Among the special features of "Harlem in Havana" is Russ Hammond, variously described as the "Sepia Sinatra," the "Sinatra of the South" and "Sinatra in Technicolor." Throughout the southern circuit, he causes more swooning than Sinatra. A special attraction in himself, emcee Leon Claxton announces each of the show's dozen specialties with a change of costume. Even for the short bits—and for announcements that take only 10 seconds—he does a change and his wardrobe runs the gamut from fancy sport ensembles to three styles of dress clothes.

Lou Stratton Top Talker

"Harlem in Havana" also has a talker, Lou Stratton, who is considered tops in his line, handling the bally on the front platform with a mike and public address system. Modern amplifying systems are now in general use along the midway in place of the old leather-lung spielers.

Another big flash musical attraction on the Royal American Shows is the "Victory Follies," a girl show with plenty of talent. This also plays in a tent theatre that can hold 1,000 with standees, at 60c admish. Ten other shows and 18 rides are spotted along the RAS midway.

Sedlmayr, top man among carnival operators, and sole owner of the RAS, the largest outfit of its kind in the world, has radically modernized carnival biz in which he is just celebrating his Silver Anniversary. Sedlmayr is now training his son, C. J., Jr., to take over and carry on the title (with C. J., III, just 10 months old, next in line). The RAS, second only to Ringling-Barnum as the world's largest traveling amusement organization, travels on 62 double-length railroad cars.

Turnstiles for shows and rides (affording double check), neon lights, folding show fronts mounted on roller-bearing sliding panels for easy and speedy handling, steel wagons with rubber tires instead of the old iron wheels, powerful searchlights, 78-foot light plant towers, Diesel power—these are among a few of the "firsts" Sedlmayr has introduced to the carnival. Another is the blanketing of the midway with shavings, especially after rain, to provide a velvety and dry carpet for comfortable walking. These shavings are brought all the way from Chicago in carload lots.

RAS plays about 40 weeks out of the year. It is now winding up with southern fairs — Oklahoma City, Shreveport, Jackson, Miss. — then goes into Florida for winter fairs and to prepare for the 1947 tour. Winter headquarters are at the fairgrounds in Tampa.

Presenting the first comprehensive picture of a real carnival to be shown on the screen, Warner Bros. has just filmed a Technicolor two-reeler on the Royal American Shows. Shooting took place at the Kansas Free Fair in Topeka, Kansas, with Saul Elkins, writer-director, supervising the job.

Big 4 War Pic

Continued from page 1

pense over a long period of time, is scattered and lost, it was said. Archive film version of the trial and preceding history will include all films exhibited at the judicial proceedings plus much footage gathered on atrocities by Germany's enemies. Pic planned for theatre exhibition will be tapered down to keep within feature length.

Highlighted in the picture will be a plethora of German sequences, subsequently picked up by the allies, which documented events from the Nazis' seizure of power in 1933 onwards. Commenting on German thoroughness in filming their own brutalities, a War Dept. official said: "It was like Dillinger having a camera crew following him." Even films of concentration camp activities, while still under the control of the Nazis, are available, this official said, since Heinrich Himmler's own SS leaders thoroughly photographed all atrocities. Their explanation for lensing step-by-step executions and beatings was that some of the leaders couldn't get to Berlin so they forwarded the films as proof of their devotion.

French underground sequences, shots compiled by the Russians in eastern Europe and British and American photos of atrocities in their sectors will all be thrown into the common kitty. Additionally, pic will include speeches of Nazi leaders plus dramatizations of testimony introduced at the trial and yet unphotographed.

Work on the film will start immediately but completion is not expected for a considerable time because of the mass of photographic evidence available: Allied powers' point is thus to create a permanent indictment against the Nazis as the answer to any distortion of history by a demagogue in the future.

New Acts

HAROLD BAYNE
Songs, Impressions
10 Mins.
Crest Room, N. Y.

Harold Bayne, who started in showbusiness as one of the moppet talent in the later editions of the Gus Edwards kid revues, attempts to sell himself via songs and impressions. Until he obtains wider background he'd do well to establish himself in either line and then branch out from that point. As it is he does a fair job of both.

Routine has him doing a pair of ballads and a medley of impressions. As a result, he doesn't give himself a chance to set himself in either direction, although another song might have put him over in that department.

Vocally, he shows potentialities, with a good delivery and strong pipes, and it might be well to have him do a rhythm number for a change of pace. He needs stronger writing around his film star impressions, although he displays good vocal fidelity in his takeoffs. *Jose.*

RONNY & RAY
Dancing
Copacabana, N. Y.

This is the break-in on the big time for this pair of kids whose previous experience has been at the Coronet, Philly, and in a Jacksonville club. They're pleasant, clean-looking youngsters with a load of energy that they translate into a single jitterbug routine in an abbreviated appearance in the Copa revue.

Ronny (the male end of the turn) is obviously the dancer in the act, while his partner gives a good account of herself with her fresh, pert mannerisms. It's difficult to do much judging, of course, on the basis of the single routine, but they very satisfactorily filled the bill here. *Herb.*

EDDIE FISHER
Songs
Copacabana, N. Y.

Carrying out an accent-on-youth policy (all right, so how old can Joe E. Lewis be?), Monte Proser has installed teen-ager Eddie Fisher to share the lyrics in his new revue with another comparative tyro, Little Annie Rooney. This is Fisher's initiation as a pro, except for a break-in that Proser arranged for him at Grossinger's.

Kid is a natural with the pipes, giving out with a big, pleasant voice that's a nice shade between the pop crooners and the pro tenors. Okay-looking lad, too, he'll be a good bet for a Broadway musical when experience gives him greater presence and a knowledge of selling, which he now lacks. *Herb.*

LITTLE ANNIE ROONEY
Songs
Copacabana, N. Y.

A 21-year-old newcomer from the Coast, Little Annie Rooney uses that tag to point up her tininess and the characterization she assumes via dress, hairdo, etc., of being a sort of Gaelic bobbysoxer. Contrast is particularly noticeable in this spot against the background of the slicked-up Copa gals.

But if Miss Rooney's physique is small and her appearance schoolgirlish, that's all belied by her voice. She's got powerful pipes with a wide range which evidence a good bit of training and take on handily the light tunes with which she's provided in the Copa revue. With development of more of an individual style and improved selling technique she'll probably be heard from further. *Herb.*

OLGA SUAREZ
Dancer
Copacabana, N. Y.

Femme combines looks with terping ability that makes her a first rate acquisition for the current Copa layout. Her specialty is toe routines, but the ballet-type dancing is accomplished to a swift beat that makes it a pleasing part of the Proser production. She merits further attention.

This variety of terping frequently suffers from the small space available on the Copa floor when backgrounded by the line, but Miss Suarez handles herself to make the most of it and seemed to score a considerably better than average impression on the opening night crowd. She's aided, too, by especially good costuming. *Herb.*

BOB GRAHAM
Songs
10 Mins.
State, N. Y.

Bob Graham, formerly vocalist on the Fanny Brice radio show and in the pic, "Weekend at the Waldorf," has got the voice, delivery and style cut for sock returns in the bobbysox belt. A strong baritone, with wide range and easy manner at the mike, Graham butters his numbers with a melting tonal technique that earned him solid mitting at his opener here. In addition, the youngster has personality and looks to give him a three-way selling advantage.

Shows up most brightly in numbers like "Beguine" and "Melancholy Baby" but handles himself with equal finesse in the sentimental ballad "You Keep Coming Back" and the rhythmic "Got the Sun." *Herm.*

Moppet Disks

Continued from page 1

turned by big radio and film names. As for the minors, one of Cosmo's first hit items is an album called "Tubby the Tuba."

Names variously connected with kiddie disks for all companies, past and future, read like an all-star lineup: "Fibber McGee & Molly" (Jim and Marion Jordan), Ginger Rogers, Orson Welles, Bing Crosby, Margaret O'Brien, Great Gildersleeve (Harold Peary), Ronald Colman, Fredric March, and many others.

Outside of a few pioneers, few diskeries had ever capitalized on the moppet market until last year, when some 9,000,000 kiddie platters were sold during December alone. Close to 20,000,000 were sold during all of 1945.

While no actual production figures are being released by any of the record companies because of uncertainty in problems of labor and materials, almost all are planning to allocate between 17% and 25% of their total output to the children's market, with special emphasis being laid on this division during the coming Christmas season. Actually, it's expected that around 30% of all records sold during the big Christmas rush will be for the moppets.

Platters usually have to be pitched to certain age groups, with harmonies increasing in complication according to age of children. Simpler the beat and melody, the easier it is for kids to understand and remember. Even classical music can be adapted for youngster tastes, as evidenced by Majestic's new release of "Classical Tunes for Little Folk," 15 titles including Berceuse, Barcarolle, Melody in F and other popular longhair stuff.

Educators are also becoming more interested in the moppet field because they feel that entertainment is the ideal medium for teaching, since pupils' minds are relaxed and open.

How far the interest in kid disks is progressing is indicated by the fact that there is a disk jockey in New York devoting his entire programs to them. He's Hal Davis, before the war a press agent for Columbia Records and various top bands. He has a daily program on WHN, N. Y., at 6 p.m., aimed solely, of course, at the "Superman" set.

Hollywood, Oct. 8.

Decca and Musicraft are conducting a battle of the "Pied Piper," for the moppet Christmas trade with albums of the Robert Browning poem about the member of Hamelin township local who sent the kids out of this world with his tootling.

Four-side Decca book stars Ingrid Bergman, with Victor Young's orchestra backing. Musicraft's has six sides, with Harry Von Zell narrating, Artie Shaw's orchestra accompanying, Ed Max as the Pied Piper, Arthur Q. Bryan as Hamelin's mayor, and 11 other voices. It's a rehash of a recent "Columbia Workshop" broadcast, produced and directed by Irving Reis.

Icer's Hefty 180G, Cleve.

Cleveland, Oct. 8.

"Ice-Capades of 1947" is cutting circles around boxoffice records of last year's edition, with a steady string of sellouts and $179,900 to its credit for the first eight performances.

Ice revue got such a terrific advance sale, as result of Al Sutphin's smash ballyhoo campaign, that the rest of the 12 performances will definitely bring total take for run up to the $400,000 mark.

Johnny Howard's Nitery

Montreal, Oct. 8.

Comic Johnny Howard, now at the El Morocco here, is entering the nitery business in Miami. He's taking over the Coral Room in Ritz Plaza hotel on a two-year rental, and will reopen spot Nov. 1.

Don Rico's orch has been already pacted. Howard and two other acts, not set as yet, will comprise floorshow.

Contest Limited Partnership Setup; 'Moderate' Hit Subject of Argument

By JACK PULASKI

Limelighting the methods and managerial practices more or less familiar on Broadway in the limited partnership system of financing productions is threatened by a disgruntled investor in one of last season's major musical casualties. He asserts that the presenters, who put up no cash, wrongly diverted operational profits to pay off production costs entailed in excess of the investment total. This stance is hotly argued by another backer, who claims that those who presented the show did their best and were honest in their endeavors.

Attraction in question tried out to fair promise, was brought to Broadway and drew a favorable press. It ran nearly half a year and was rated among the moderate successes, although insiders knew that the statements indicated a meagre profit. Budget called for $150,000 but a 20% call for additional coin meant $30,000 more from the investors, raising the total to $180,000. Limited partnership agreements stipulate that any further production expenditures were to be defrayed by the presenters but the latter evidently could not furnish the additional amount, total amount put into the musical being $230,000. That turned out to be entirely red.

Indicated that the show actually made $50,000, all of which appears to have been paid out on excess production bills. Complaining investor avers that by diverting the operational profit, he was denied any salvage of his money, estimating it should have been 25% of what he put into the show. Other investors take a directly opposite viewpoint and if the matter goes to court they will doubtless testify in favor of the presenters, feeling that the young showmen involved did their best to turn the show into a winner. As a rule backers make little objection, aware that show business is particularly hazardous. Most of them rate their Broadway losses as a business risk and, as most angels are well off, they charge such losses off on their income tax returns.

The limited partnership method of financing shows developed in the past few seasons, during which the number of backers appear to have become limitless. Interest in taking pieces of shows was probably inspired by the success of such plays as "Life With Father" and "Arsenic and Old Lace," both of which had flocks of backers, and they are still collecting profits. Same applies to "Oklahoma!" but there are really few partners in comparison to other attractions. Even some newspapermen have taken small hunks of shows with varying success, and several were elated when they recently got a third of the money back on one show. Although they'll probably get some more, an actual profit for them appears doubtful.

When asked why they didn't pay excess production costs, the men concerned in the aforementioned musical flop said they had no money, but added that because they were interested in other attractions coming to town, publicity of legal actions might mean their finis as showmen.

KIEPURA, EGGERTH EXIT 'WIDOW' IN FRISCO

Los Angeles, Oct. 8.

Jan Kiepura and his wife, Marta Eggerth, are checking out of the cast of "The Merry Widow" at the close of its current San Francisco run.

Their places will be taken by John Shafer and Gail Sherwood, who recently appeared in operettas at the Greek theatre here.

10G Advance Already For '47 Memphis Season

Memphis, Oct. 8.

The Memphis Open Air Theatre has not even announced its shows for 1947, but already has received mail orders for more than $10,000 worth of tickets. This was disclosed at the annual meeting when Hillsman Taylor was re-elected president and Joseph Cortese was renamed as general manager.

Annual audit showed total income of $119,000 as against expenses of $104,000 for the 1946 season.

'Maid' Has Booking Trouble in Roch.

When "Maid in the Ozarks" wound up in Brooklyn last Friday (4) it ran into booking trouble. The hillbilly affair was supposed to restart on the road at Rochester, N. Y., but the house (Civic) cancelled. Place is controlled by the local Catholic church, rector of which decided it was not fitting for "Maid" to play there. He evidently made up his mind after learning that Ann Corio joined the troupe, and the only thing the priest apparently knows about the actress is her rep as a stripper.

"Maid" had booked Syracuse to follow and was switched there, with the date extended. There was an interruption, however, because the theatre is devoted to bingo one night weekly. Management is said to have declared he wouldn't give up bingo even if offered "Oklahoma!"

Show got $8,400 in four days in Brooklyn and plus takings in Syracuse, a week's gross approximated $15,000.

ATAM Studies New Ad Gripe Vs. Shuberts

Another complaint of "tie-in" ads switched from one agency to another on demand of the Shuberts has been made, and the press agents chapter of the Association of Theatrical Agents and Managers is slated to consider means of remedying the situation, although it has been called to the attention of the anti-trust division of the Department of Justice. Again the Clifford Strohl office is the "victim," in this instance the advertising for "Playboy of The Western World," to be presented by the independent Theatre, Inc., being switched to Blaine Thompson, said to be sponsored by the Shuberts.

Previously ads for the Ballet Theatre were taken from Strohl and given Blaine Thompson at the insistence of the Shuberts. Stated that the Shubert share of the Ballet Theatre ads, as of last Saturday, was only $300, but the total bill for preliminary insertions was $4,000. Strohl had worked on the "Playboy" account for two weeks and it was copy he prepared for 375 line insertions that appeared in Sunday's (6) papers. A stipulation in Shubert booking contracts is the lever used in forcing the switches.

Bill Fields, the press agent who militantly opposes the alleged monopolistic methods of Shubert ad switches, is one of the ATAM'ers who has asked the p.a. group to take action. He declares that because the agent is responsible for advertising he should have the privilege of working with whatever agency he feels is best qualified for the particular needs of the shows he represents.

Return of 'Messiah'

A Harlem group made up of "semi-amateurs and professionals," according to an announcement from the Veterans Theatre, which put on "The Black Messiah" in a 125th street film house early in the summer for a short stay, is slated to put the play on again. This time the mixed-cast show is expected to go on at the Central Opera House. Group claims "Messiah" will be given for two weeks in aid of the organization's fund-raising drives, with some question whether the players will be compensated, it being a non-Equity affair. After the Opera House trick, the show is "going on the road for 52 weeks."

"Messiah" is described as a comedy-drama based on the career of Father Divine, colored cult-leader. Authorship is credited to Dennis O. Donohue and James Dunmore. Former, who is also billed "O'Donohue," is the writer of "Her Son," described as a drama which, it's claimed, will open on Broadway next month.

Maugham for B'way

Hollywood, Oct. 8.

Stage version of Somerset Maugham's yarn, "Lisa of Lambeth," is being adapted here by Andrew Solt for production on Broadway next spring.

Solt recently completed the script on the forthcoming Selznick picture, "Little Women," and goes to New York in January for rehearsals on "Lisa."

'Iceman' Has Trouble Arranging Restaurant Facilities for Patrons

Usually when a Broadway show switches its schedule so that Sundays may be played, the primary reason is to bolster the gross, it being figured that visitors on that day rarely are in town during the week. But there's a different reason why the Theatre Guild will switch "The Iceman Cometh" to Sundays, starting Nov. 17, prior to which date Guild subscribers, who generally won't go for Sabbath performances, will have been taken care of. Guild already knows that the demand for "Iceman" tickets are heaviest for Saturdays and Sundays, when playgoers have more leisure to attend a show that starts in the late afternoon and concludes around 11 p.m.

Matter of having dinner promptly served in the hour and 15 minutes interval between the afternoon part and the longer, night portion of the drama will be a problem among audiences. Every restaurant within easy distance from the Beck theatre was canvassed for the purpose of making dining arrangements for the convenience of "Iceman" patrons but not one would entertain a contractual deal to furnish the service. Hotel Astor is a possible exception, but proprietors of other food establishments frankly said their places were nearly always filled at dinner time.

Prior to the premiere, which occurs this afternoon (9), Guild advertised the sale of tickets for 20 weeks in advance, a record of its kind over a five-month period which will take "Iceman" up to late February.

Richard E. (Dixie) French is company manager of the show, being on sabbatical leave from John Golden's staff, of which he is general manager. He is slated to return to the Golden office later in the season. John Tuerk, who was named as being back with "Iceman," is expected to manage "The Fatal Weakness," another Guild attraction.

'Matrix,' Costing 20G, Dies in L.A. Minus 19G

Los Angeles, Oct. 8.

After trying hard to make the grade here for four days at the Belasco, Alexander Wood's unbright production of "The Turquoise Matrix" died a horrible death. Play, which was liberally panned by every reviewer in town, brought in less than $1,000 at the boxoffice.

Set against this figure was the production cost of $20,000. Show, although primarily a one-setter, had a costly run of rehearsals and an expensive setting. Final will and testament was to be read today as backers assembled to assess the damages.

Shows in Rehearsal

"The World of Christopher Blake"—Jos. M. Hyman and Bernard Hart.

"Another Part of the Forest" (new title to be selected)—Kermit Bloomgarden.

"The Haven"—Violla Rubber and Johnnie Walker.

"Made in Heaven" ("It's a Man's World")—John Golden.

"Years Ago" ("Miss Jones")—Max Gordon.

"A Family Affair"—Jesse Long and Edward S. Hart.

"Joan of Lorraine"—Playwrights Co.

"Toplitsky of Notre Dame"—William Cahn.

"If the Shoe Fits"—Leonard Sillman.

"Playboy of the Western World"—Theatre, Inc.

"Sweethearts"—Paula Stone and Michael Sloane.

"The Fatal Weakness" — Theatre Guild.

"Pygmalion" (revival) — Theatre, Inc.

"Naughty Naught '00"—Paul Killian.

500 Senior Equityites Sign Petition Ousting Frank Fay From Committee

New York Hotel Astor's main ballroom has been engaged for Equity's membership meeting Friday (11) to make up for the session adjourned two weeks ago when an upstairs hotel hall was too small to accommodate the unexpectedly large turnout. Reason for the overflow was the attendance of many junior members, who came to urge action on a petition to oust Frank Fay from a committee considering a change in the rules whereby juniors could attain senior rating and thereby be entitled to vote in a shorter period than at present.

Acting on the petition signed by 500 seniors, Fay was removed from the committee by the council last week, so the larger room for the meeting will probably not be filled. It seems that some months ago Fay sounded off in opposition to a change in the junior rules. There was no replacement on the committee.

It is no secret inside Equity that Fay is a problem to nearly all fellow members of the council for he is regarded to be a chronic disputant on matters that come before the players' governing body. In the opinion of one Equity leader, Fay's tactics are interfering with or delaying the council's orderly consideration of matters pertaining to the theatre.

Routine Session

However, last week's council session, during which the petition was acted upon, was more or less routine. There were arguments for and against Fay's retention on the committee, he being giving an opportunity to talk after the others were finished. Understood that Fay said something about fighting it out in the press but was immediately told to stick strictly to parlimentary procedure by Clarence Derwent, Equity's new president.

Reference to fighting it out in the press recalled the agitation started by Fay last season when he verbally chastised five actors for their alleged participation in a Madison Square Garden meeting during which Prof. Harold J. Laski, English MP, criticized certain policies of the Catholic church in Spain. Speech was piped in from a radio broadcast originating in London. Later Equity absolved those accused by Fay, it being proven that they had left the Garden before the speech was made, and they testified that they had no knowledge of the Laski comments beforehand. Fay, however, whooped it up on an anti-Communist stance, and the N. Y. Journal-American gave his comments plenty of leeway frequently for several weeks. Whether the incident has any connection with charges of radicalism printed in the Congressional Record not long ago at the instance of a Detroit Congressman has not yet been clearly indicated.

'Turtle' Windfall In St. Loo Due to Series

When Sammy Schwartz, general manager for Alfred de Liagre, Jr., originally booked "The Voice of the Turtle" into St. Louis, he then had no idea that it would be a World's Series stand. The weekend saw capacity business due to the influx for the contests between the Cards and Red Sox. "Turtle" is booked into St. Louis for four weeks, first time any attraction is playing that city before for such a lengthy period.

Another road "Turtle" was supposed to have been booked for the season in Philadelphia but, because of a mixup, is now slated to tour for several months, returning to Philly in the winter.

Arbiter Rules Self Out, Customers Settlement Delayed

Arbitration of a wage dispute between owners of N. Y. costume plants and employees, which was dated for hearing last Friday (4), failed to eventuate when the arbitrator disqualified himself the day previously. Matter now will go to the N. Y. State Mediation Board but, meantime, 35 tailors in the Brooks and Eves establishments went on strike. Operators are expectant that the union will force the walkouts to return, so that costumes for new shows will not be delayed. Understood the tailors struck without the assent of union officials.

Arbitrator was to have been Jules Freund. He explained he represented too many unions for him to attempt serving as an impartial chairman. Employees seek a 25% wage boost, in terms of $10 per week per person.

VERA ALLEN SUCCEEDS TONI PERRY AT WING

Vera Allen, who has been acting chairman of the board and secretary of the American Theatre Wing since the death of Antoinette Perry, who held those posts, was elected permanently to those posts last week, at Wing's election of officers.

Officers chosen were: Rachel Crothers, president; Gertrude Lawrence, first v.p.; Helen Hayes, second v.p.; Mrs. Martin Beck, third v.p. and treasurer; Lee Shubert, fourth v.p.; Paul Dullzell, fifth v.p., and Miss Allen, board chairman and secretary. Sidney Fleisher was appointed counsel.

New board members include Clayton Collier, Clarence Derwent, Charles R. Iuoci and Rudy Karnolt. Board of directors also includes Miss Allen, Brooks Atkinson, Mrs. Beck, Kermit Bloomgarden, Harry Brandt, Ilka Chase, Jane Cowl, Miss Crothers, Russel Crouse, Dullzell, Vinton Freedley, John Golden, Oscar Hammerstein 2d, Miss Hayes, Marcus Heiman, George Heller, Miss Lawrence, Bert Lytell, Burns Mantle, Gilbert Miller, Warren Munsell, Brock Pemberton, James C. Petrillo, James Sauter, J. Robert Rubin, Oliver Sayler, Lawrence Tibbett, Dwight Deere Wiman, Richard F. Walsh, Earle McGill, Helen Menken and Solly Pernick.

Naughty Ballets Nixed By Temple Baptists

Los Angeles, Oct. 8.

Temple Baptist Church, owner of the Philharmonic Auditorium building, served notice on the Ballet Russe de Monte Carlo and the Ballet Theatre to eliminate two ballets from their showing for the coming season, or else.

Ballets under fire are "Frankie and Johnny," part of the Ballet Russe routine, and "Undertow" on the Ballet Theatre repertoire.

TODD TO TOUR 'PARK' IN ITS ORIGINAL FORM

Mike Todd has decided to scratch further plans to spot "Up In Central Park" in auditoriums and arenas. Musical winds up such bookings at the Memorial Auditorium, San Francisco, at the end of the week, after playing a similar date at Oakland's auditorium.

First showing of "Park" in changed and expanded form was at the Hollywood Bowl, where a three-week date was not profitable. In its original form, "Park" will play stands further up the Coast, and it's expected that the far western appearances will pan out okay. Show was a cleanup on Broadway, Chicago and on weekly stands.

Todd's production plans this season, other than a tour of "Hamlet" with Maurice Evans, are somewhat scrambled. He dropped "Galileo" but has "Curiosity" scheduled. To date, however, a leading man has not been secured. Roy Hargrove, who wrote the play with Paul Paturel, and will direct it, was asked to play the part by the manager but he declined.

Schwartz Signs Frances Adler

Frances Adler, daughter of the late Yiddish star, Jacob P. Adler, and sister of Luther and Stella, has been set by Maurice Schwartz for a featured part in "The Song of the Dnieper," Yiddish folk play with music, which opens Oct. 21 at the Yiddish Art theatre, N. Y.

Dramatists Guild's Revised Contract Strengthens Position With Managers

Dramatists Guild's revised pact with Broadway showmen strengthens the authors' position in the matter of royalties; consequently the Guild is in a position to get tough with producers.

Guild can, and does, demand that certain managers post bonds with it guaranteeing the payment of royalties and the prompt filing of royalty statements. Under the law royalties are funds held temporarily in trust by showmen, who are subject to prosecution for non-payment, but the stipulation in the basic agreement, plus the guarantee bonds, obviate the necessity of going into court to force collection.

Producers whose financial relations with authors are not impeachable will probably not be required to file bonds but those who have been dilatory must do so. Playbrokers have been informed that at least two managers must provide such bonds, and it is possible that others are in that category, while for newcomers into managerial ranks the rule will probably be a "must."

Some producers have held back statements and royalty payments for extended periods on one pretext or another and they have also neglected to pay royalties. One showman alleged to have been tardy in furnishing statements was informed that he would be required to file bond, and it's reported that, because of it, he angrily abandoned a play scheduled for production this fall.

For several months producers have been required to send statements and royalty checks to the Guild offices for a once-over. Such checks are made out to the order of the playbroker, who makes remittances to the author after deducting the commission. Brokers say the process has not impeded the payments to them or the authors they represent, as the Guild has promptly forwarded the remittances. Managers see no objection to the process, with the exception of those who are inclined to use shoestring methods, or whose bankrolls are dented temporarily, if not permanently.

Dowling Ready To Resume in 'Menagerie' After 'Cometh' Chore

As "The Iceman Cometh" opens today (9) Eddie Dowling's directional task has been completed, freeing him to resume co-starring with Laurette Taylor in "The Glass Menagerie," slated to tour. There is some question whether Miss Taylor will appear in the drama again, however. Her contract calls for resuming in the play with Dowling this season, but if and when the number one "Menagerie" relights, it is stipulated that Miss Taylor shall not be required to appear in any out-of-town stand except Chicago.

"Menagerie" first scored there, and the engagement at the Civic probably could have lasted for a much longer period than the original date. Reported that Dowling figures on playing opposite Pauline Lord in the road "Menagerie," in the event that Miss Taylor elects not to reappear. Understood that while her contract calls for the proposed Chicago repeat, it is doubtful if she could be tied up for an indefinite period, especially as the first company closed months ago.

Engagements

Gertrude Lawrence, Myrtle Tannenhill, Dora Sayers, Velma Royton, Leslie Austen, J. P. Wilson; "Pygmalion."

"Tallulah Bankhead, Marlon Brando; "The Eagle Has Two Heads."

Sam Wanamaker: "Joan of Lorraine."

Leo. G. Carroll: "An Inspector Calls."

Dennis King, Jr.: "The Playboy of The Western World."

Roger De Koven, Lewis Martin, Marc Kramer.

Tom Timothy Kearse, Lotti Palfi, Martin Rudy, Charles Ellis, Anne Corey, Lotti Stavisky, Gilmore Buch Bush: "Joan of Lorraine."

Dennis Hoey, Melville Cooper, Valerie Cossart, Viola Roache, Ivan Simpson, Elizabeth Sutherland; "The Haven."

'Gentleman' Forced To New House in London

London, Oct. 1.

Here is another instance of the theatre shortage in the West End. Henry Sherek's "The First Gentleman," at the Savoy in its second year, must quit this month despite doing near $9,000 per week, very profitable. Firth Shephard, lessee of theatre, wants to stage a revival of "Lady Frederick," with Coral Browne and Edwin Styles, returned from Australia after eight years.

There's a possibility that "Gentleman" will be transferred to another house. But it will have to be without Robert Morley, since he's committed to do the film, "No Nightingales," which goes into production at Elstree in November. Morley's part is likely to be taken either by Cecil Parker or Raymond Lovell.

Met Sets 62d Season; Berini, Tagliavini In; Skeds Rogers-Corwin

Although the Metropolitan Opera Assn. only settled a week ago the union problems that might have stymied the coming season, plans have since been rapidly set, and season (the Met's 62nd) will open earlier than usual on Nov. 11 with "Lakme," starring Lily Pons.

Ten new singers and three conductors have been added to the roster, including Mario Berini, tenor recently heard in Ben Hecht's "A Flag Is Born," and Ferrucio Tagliavini, highly-touted Italian tenor.

New operas to be done this season will include "The Warrior," with music by Bernard Rogers and libretto by Norman Corwin, which won last year's opera contest, and Mozart's "Abduction at the Seraglio." "Hansel and Gretel" will be revived. Season will run 18 weeks.

LONDON YIDDISH CO. GIVEN GOVT. GRANT

London, Oct. 1.

Yiddish Theatre, on East Side, now packing them in with its own version of "Merchant of Venice," applied to the Arts Council of Great Britain for money. It was refused, at first, reason being that the Council is not permitted to back foreign language productions.

A non-Jewish member of the theatre's committee suddenly suggested that Yiddish was not a language, but a "dialect," used by thousands of Britons. Result was that the Council rescinded its former decision and granted the coin requested.

Britain Sends Concert, Opera Stars to Vienna

Vienna, Sept. 24.

British cultural authorities for Austria announce importation of a small batch of distinguished musical figures to Vienna. Soviets have not yet indicated whether their 1945 musical and ballet envoys will be repeated this year. American plans are still formulating, but Yehudi Menuhin, Lawrence Tibbett, Grace Moore and Walter Kruger have made individual appearances here and in Salzburg in the last few months.

The British list includes Leon Goosens, John Barbirolli and Sir Malcolm Sargent as conductors of concerts and opera. Barbirolli will produce "Aida" for Vienna State Opera in April next year. William Walton, British composer, also visits here in 1947, but not known if he will appear in a concert.

Negro Theatre's Opener

American Negro Theatre will begin its seventh season in Harlem in early November with "The Peacemaker," new farce-comedy by Kurt Unkelbach, ex-Army captain. Marjorie Hildreth, of the Pasadena Playhouse, will direct.

Cast will be headed by Fred O'Neal, of original Broadway "Anna Lucasta" cast; Elwood Smith, of "St. Louis Woman," Hilda Haines, of Fred Stone's touring "Can't Take It With You" troupe.

Plays on Broadway

Hear That Trumpet

Arthur Hopkins production of three-act drama (one scene) by Orin Jannings. Features Bobby Sherwood, Frank Conroy, Audra Lindley, Ray Mayer and Sidney Bechet. Staged by presenter; setting by Woodman Thompson. Opened at Playhouse, N. Y., Oct. 7, '46

Mumford	Sidney Bechet
Alonzo Armonk	Frank Conroy
Dinger Richardson	Bobby Sherwood
Floyd Amery	Ray Mayer
Abba	Bart Edwards
Rocco	Marty Marsala
Erica Marlowe	Audra Lindley
Skippy	Philip Layton
Sally Belle	Lynne Carter
Cleasy	Raymond Bramley

"Hear That Trumpet" is a doubtful starter in a week loaded with dramatics.

Orin Jannings, a new author to Broadway, has a fair idea in a yarn of a small jazz band's involvement in a drama that isn't diverting enough. After a good enough start the story dwindles and towards the end becomes maudlin if not morbid. It was a trick in casting that Arthur Hopkins accomplished, two out of the six musicians being good actors.

Ray Mayer, the pianist, has appeared in straight parts, this being his top chance on Broadway in that department. Bobby Sherwood is the trumpeter, and also the guitarist, and he's been around as a bandleader. He is given first featuring but it's Mayer who copped first-night honors. GI buddies, they have lines with overtones of the war. Mayer's temperamental outbursts, aimed at a wealthy middleaged fellow who intrudes in their Chicago apartment, are the show's highlights, a stew story bit at the ivories standing out. He was in jazz bands until converted to Broadway musicals and such.

Erica Marlowe, an erotic, is the girlfriend of rich Alonzo Armonk and, at her request, he apparently sets out to help the band, led by Dinger Richardson, the cornet player, to whom she is attracted and swiftly weds. That doesn't stop Armonk from haunting the joint, and the band slowly disintegrates.

The girl decides to do something about it and, in act three, gives her former patron plenty of sleeping pellets dissolved in tea, intending homicide and suicide. They snap Erica out of it, however, but Armonk runs his car into a trolley. It's called death by accident. The band gets together again and at the curtain is having a jam session rehearsal.

Audra Lindley, a product of stock, plays the strange girl given to moody silences and unable to forget the past but sure of one thing, her love for Dinger. Hers is a strange character, not so well worked out by the author and hardly to Miss Lindley's advantage. There is another femme around, probably just to have another dame in the picture. Frank Conroy is the villain, the type of part he is used to. Sidney Bechet, outstanding colored reed artist, lovingly plays his clarinet to produce one of the show's top effects.

Out of town reports had it that "Trumpet" would have a better chance if polished further before Broadway, but it's doubtful if that would have made much difference.

Ibee.

Obsession

Homer Curran production (in association with Russell Lewis and Howard Young) of drama in three acts by Louis Verneuil, adapted by Jane Hinton. Stars Basil Rathbone, Eugenie Leontovich. Staged by Reginald Denham. Sets and lighting, Stewart Chaney; gowns, Adrian. At Plymouth, N. Y., Oct. 1, '46; $3.00 top.

Maurice	Basil Rathbone
Nadya	Eugenie Leontovich

Revival of Louis Verneuil's play, "Jealousy," in a new adaptation by Jane Hinton, has the same catchpenny appeal of the 1928 original (which Eugene Walter originally adapted, and John Halliday and Fay Bainter played). A play with only two characters, it is something of a tour-de-force because of the device, and a play of respectable proportions in spite of it. Yet, as 1946 Broadway fare it disappoints. Its talkiness and many dreary stretches militate against its success.

The device is a stunt, dispensing with subordinate characters and fill-ins for sheer trick value. It's to the credit of the present production that the stunt comes off so well. This is due largely to the efforts of the principals, especially Basil Rathbone, who with Eugenie Leontovich lends a certain dignity and depth to the proceedings. The play itself, a somewhat melodramatic, far-fetched drama of jealousy, tantrums and murder, doesn't stand up.

It's a little difficult to follow the thought-processes of a man, who, marrying his mistress, then accuses her—the moment they arrive home from the ceremony—of infidelity, and goes on from there to stack the cards against himself with one injudicious word or action after another. He might at least have saved himself the trouble of marrying her. Play's sordid quality also detracts from its appeal, the complicated love-affairs of Nadya only adding to the lacklustre in Maurice's ineptitudes.

At that, there are several strong moments in the drama which the cast of two accentuate—as, for instance, the moment when Nadya discovers that Maurice has murdered her lover-patron. Rathbone's clipped, nervous manner fits his role admirably, while Miss Leontovich's slightly exotic quality matches her part. Reginald Denham's direction is also intelligent, while Stewart Chaney's elaborate, tasteful set (reminiscent of his set for "Voice of the Turtle") is one of the production's strong points. And Adrian's gowns, which Miss Leontovich wears stunningly, are swank.

Bron.

Inside Stuff—Legit

"Mary Had a Little," Al Rosen's farce comedy starring Mary Brian and Edmund Lowe, is tentatively set to wind up its midwest meanderings at Thanksgiving and settle down for a run in Chicago. While the expenses of touring have naturally cut down the net somewhat, the show has been almost surprisingly successful and will pay off its backers one-third of their investment this week—just about three months after its preem. There's sufficient coin available for a full payoff, but it is being held back to finance further road companies. "MHAL" was capitalized at $30,000, but $2,500 of that was left over when it hit the boards in San Diego opening night and it has never had a week since then that hasn't proved profitable. Principal backer is Martin Hersh, prexy of Ideal Factoring Corp., N. Y., which specializes in film financing.

After being announced to definitely reappear several times previously in "Yours Is My Heart," Richard Tauber finally did go on last Saturday (5) night, the operetta's finale performance which was well attended. That provoked talk that the musical would continue but with a puny advance sale it was agreed to call the whole thing off, although there is a chance of "Heart" going on tour. A throat ailment caused the warbler to leave the show shortly after it bowed in last month. Tauber was the show's main draw and every time it was announced from the stage that he could not appear, there were so many refunds demanded that the house was denuded.

Alberto Varga, the Peruvian whose alluring undraped girl sketches in Esquire won him fame, moves his studio from Chicago to the Coast, where he will establish a model agency on the Strip, with Harry Bloomfield said to be associated. Artist, who was once a decorator for Flo Ziegfeld, has a deal with Harry Donnenfeld to issue a Varga girl calendar, mag having lost such rights. It is anticipated that 1,000,000 copies at 25c per will be distributed by newsstands this fall. Same publisher gets out a booklet called Superman.

Anne Crowley, 16-year-old from Scranton, Pa., where her father is a coalminer, stepped out of the "Oklahoma!" ensemble last Thursday (3) afternoon and night, replacing Betty Jane Watson in the lead part of Laurey. Miss Crowley, who by day attends Julia Richmond high school, is under contract to the Theatre Guild and will probably appear regularly in the part on tour next season, with the Broadway assignment likely to follow. That's how far ahead the Guild is making plans for its blue ribbon musical. Miss Watson, who had laryngitis, was out only one day.

Fact that Billy Rose booked a skating rink (Uline arena) in Washington for the showing of his all-colored "Carmen Jones," starting Oct. 25, roused his press agent, Ned Alvord, to emote: "Rose's claustrophobia is proverbial. The truncated Barnum can't abide in small places. He does his best licks in such spacious operations as Casa Manana at Fort Worth and the aquacades in New York, Cleveland and San Francisco. Now he is trying his hand at converting the four-year-old musical-spectacle by Hammerstein out of Bizet into an attraction for stadia and amphitheatres."

"Crosstown," new musical revue in which Peter Lind Hayes hopes to bow on Broadway, was originally written by Columbia Broadcasting System scripter Draper Lewis (not by Elaine Carrington, as erratumed) for the CBS Workshop. CBS thought it too expensive to do on the air, and shunted it to the Carrington Playhouse. Miss Carrington also found it too expensive for an air show, but decided to produce it for legit, and has gone to the Coast to discuss it with Hayes. Lewis wrote the book as well as lyrics, with Wendell Adams, CBS music director, doing the music.

When "Bal Negre" went to Philadelphia for its opening, there were three baggage crews. One was sent back with surplus settings and was placed on a siding at Jersey City, as there were no arrangements to store the materials. Thursday (3) night the car and contents were destroyed by fire. Show's end is said to have been covered by insurance, but there is a little matter of demurrage collectable by the railroad.

Last season, when he returned to London, Fred Thompson sold the book for a musical, "High Spirits," to Jack Waller, British showman. Its production is a possibility over there before next spring, but the title will be changed because "high" doesn't mean stewed among the English as it sometimes does in the U. S. Late Jerome Kern liked the "Spirits" book so much that he took an option on it for film purposes but it is not clear whether the option was exercised prior to his passing.

Clarence Derwent and Melville Cooper, replacement players in "Gypsy Lady," Coast-made operetta current on Broadway, are withdrawing from the show. Former is staging "The Haven," a new melodrama, which went into rehearsal Monday (7), and Cooper will appear in that play. Next stage engagement for Derwent is "The Eagle Has Two Heads," Tallulah Bankhead starring and John C. Wilson presenting.

Lines at Madison Square Garden, N. Y., for the rodeo are reminiscent of the steady advance sale for the Ringling, Barnum & Bailey circus there despite the upping of ticket prices. For the current date boxes are $6 and side arena seats are priced at $5. Those who climb the stairs to the upper shelf can sit in the middle portions for $2. Show and competitions from the western ranges provide the lure for thousands of kids.

Although the Playwrights Co. was not required under Equity rules to pay salaries for seven missed performances of "Dream Girl," after which June Havoc replaced the ailing Betty Field, the cast received full pay. Playwrights felt it was due the players, who rehearsed with Miss Havoc throughout the bye week, less one performance, it having resumed on a Saturday night. Payroll approximates $3,500 weekly.

Additions and changes are still attendant to "Park Avenue," and further new material will go into the new musical this week in Philadelphia. Show is due to bow on Broadway during the week of Oct. 21, but the date may be set back, it being planned to extend the Philly engagement. Incidentally, Ralph Riggs has been replaced by Pat O'Malley.

Legit Follow-Up

Maid In The Ozarks
(ACADEMY OF MUSIC, B'KLYN) (FOLLOWUP)

Ann Corio, former topflight take-it-off gal of the burley houses, supplanted Gloria Humphreys as femme lead in "Maid of the Ozarks" last week at the Academy of Music, Brooklyn, where show played to big biz on a four-night stand preliminary to a cross-country tour.

Miss Corio is a smart booking on Jules Pfeiffer's part. The producer's spotting of the star in New England territory, where she's been terrific b.o. since her burley days, is particularly smart, but her lift is more anatomical than histrionic. She also gets an inning for a semi-strip bit in second act.

Miss Corio accentuates the reading of her lines with customary wiggles, and lets it go at that—and they seem to like it. Rest of proceedings continue to pace "Maid" as the world's worst turk. It's best reviewed with earmuffs and clothespin on the nose.

Edba.

Chi Biz Strong; 'Bloomer' $34,000, 'Okla.' 32G, 'Dream' 18G, 'Lute' 22G

Chicago, Oct. 8.

Biz is strong here with several shows playing to packed houses last week. "Bloomer Girl" is still big but eased to $34,000. "Oklahoma!" remained capacity $32,000, and "Dream Girl" a goodly $18,000. "Lute Song" jumped to $22,000.

New shows on way include "Follow the Girls," replacing "Bloomer Girl" at the Shubert, Oct. 21; "I Remember Mama," which follows "Lute" into Studebaker, Oct. 14; "Hamlet" and "Sweethearts" are due in November, with "Apple of His Eye" coming up in December.

Estimates for Last Week

"Bloomer Girl," Shubert (6th week) (2,163; $4.80). Tops at $34,000.

"Dream Girl," Selwyn (5th week) (1,000; $4.20). Fine $18,000.

"Harvey," Harris (8th week) (1,000; $4.20). Very strong $24,000.

"Lute Song," Studebaker (3rd week) (1,246; $4.80). Big upswing to $22,000.

"Oklahoma!" Erlanger (3rd week) (1,400; $4.20). Still capacity at $32,000.

"State of the Union," Blackstone (23rd week) (1,360; $4.20). Okay $20,000.

BERGNER-'MALFI' NEAT $12,500 IN NEW HAVEN

New Haven, Oct. 8.

"The Duchess of Malfi" held court at the Shubert last week and fattened local coffers to the tune of an approximate $12,500. At $3.60 (tax incl.) top for five performances (2-5), this was excellent gross, with cast names (Elisabeth Bergner, Canada Lee, John Carradine) a heavy factor in substantial advance sale. Play drew favorable press criticism from artistic angle but proved to be a letdown to Bergner fans who, influenced by a somewhat misleading advance campaign plugging the piece as a chiller-diller, anticipated something more in the vein of "Two Mrs. Carrolls." Instead, they found a heavy Elizabethan opus.

Breakins take over here for the next fortnight, current last half getting preem of "Sweet Bye and Bye" (10-12), with practically an advance sellout. Next week has first curtain on "Fatal Weakness" for three days (17-19). Mae West invites the town to "Come On Up" for weekend of Oct. 24-26 and "Student Prince" returns to this seat of Yale learning for Oct. 31-Nov. 2. "Magnificent Yankee" has a three-day stopover Nov. 7-9 and "Call Me Mister" road troupe is due Nov. 13-16.

Other bookings extend well into December, with indications of healthy biz all along the line.

'Windermere' to N. Y.

Hollywood, Oct. 8.

Headed by Cornelia Otis Skinner and Henry Daniell, "Lady Windermere's Fan" troupe of 37, trains East today (8) to New York.

Theatre Guild show bows into Cort theatre Oct. 14.

Blackstone's Magic 18½G, Mont'l

Montreal, Oct. 8.

Blackstone's magic show rang up lusty $18,500 for week ending Saturday (5) at $1.50 top at 1,850-seater, His Majesty's theatre.

Current London Shows

London, Oct. 8.

"Better Late," Garrick.
"Ballet Theatre," Covent Garden.
"Clutterbuck," Wyndham.
"Crime & Punishment," Globe.
"Dear Murderer," Aldwych.
"Fifty-Fifty," Strand.
"First Gentleman," Savoy.
"Follow the Girls," Majesty's.
"Fools Rush In," Fortune.
"Grace of God," St. James.
"Grand National Night," Apollo.
"Guinea Pig," Criterion.
"Here Come the Boys," Saville.
"High Time," Palladium.
"Honeymoon," York's.
"Inspector Calls," New.
"Message for Margaret," Duchess.
"Mother of Men," Comedy.
"No Room at Inn," Winter Garden.
"Our Betters," Playhouse.
"Peace to Peckham," Embassy.
"Perchance to Dream," Hipp.
"Pickup Girl," Wales.
"Poltergeist," Vaudeville.
"Shephard Show," Princes.
"Shop Sly Corner," St. Martins.
"Skin of Teeth," Piccadilly.
"Song of Norway," Palace.
"Sweetheart Mine," Vic Palace.
"Sweetest and Lowest," Ambass.
"Under the Counter," Phoenix.
"Windermere's Fan," Haymarket.
"Winslow Boy," Lyric.
"Worm's View," Whitehall.

'20th' Bows In, 7G; 'Fan' Finales at 46G in L.A.

Los Angeles, Oct. 8.

With a pair of openers this week, Los Angeles boxoffice split neatly, losing on one and winning on the other. "20th Century" took over refurbished El Patio, 796 seats, and did $7,000 for short week haul, which was a good sign. "Turquoise Matrix" went into the Belasco, stayed four days and died with $850 in the till after a unanimous kiss of death from the press.

"Lady Windermere's Fan" finaled for its second stanza at the Biltmore with $24,000 and $46,000 for the fortnight run. Ken Murray's "Blackouts of 1946" repeated $17,000 for the 224th stretch at El Capitan.

Current Road Shows

(Period Covering Oct. 7-19)

Amer. Rep. Co.—Colonial, Bost. (7-19).

"Anna Lucasta"—Nixon, Pitt. (14-19).

"Apple of His Eye" — Erlanger, Buff. (10-12); Royal Alex., Toronto (14-19).

"Bal Negre"—Shubert Lafayette, Det. (7-19).

"Blackouts of 1946"—El Capitan, Hollywood (7-19).

Blackstone—Grand, London, Ont. (7-8); Aud., Roch. (9-11); Erie Schentdy. (14-16); Aud., Hartford (17-19).

"Bloomer Girl" — Shubert, Chi. (7-19).

"Blossom Time"—Aud., Hartford (10-12); Met, Providence (14); Lawler, Greenfield (15); Academy of Music, Northampton (16); Lyric, Bridgeport (17-18); Aud, Trenton (19).

"Born Yesterday"—Wilbur, Bost. (7-19).

"Carmen Jones"—Hanna, Cleve. (7-13); Colonial, Akron (14-15).

"Come On Up"—Walnut, Philly (7-19).

"Dear Ruth"—Plymouth (7-12); Ford's, Balto. (14-19).

"Dream Girl"—Selwyn, Chi (7-19).

"Fatal Weakness"—Shubert, New Haven (14-19).

"Follow the Girls" — Cass, Det. (7-12).

"Hamlet"—Aud., Roch. (14-15); Erlanger, Buff. (16-19).

"Happy Birthday"—Shubert, Bost. (7-19).

"Harvey"—Harris, Chi. (7-19).

"Hasty Heart"—Strand, Vancouver (7-9); Temple, Tacoma (10); Aud., Oakland (12); Aud., San Jose (13); Aud., Santa Cruz (14); Aud., Sacramento (15); Aud., Stockton (16); White, Fresno (17); Aud., San Gabriel (19).

"I Remember Mama"—Nixon, Pitt. (30-12); Studebaker, Chi. (15-19).

"Life With Father" — Orpheum, Galesburg (7); Aud., Des Moines (8); Aud., St. Joseph (9); Music Hall, K. C. (10-12); Arcadia, Wichita (14); Colo. Univ., Boulder (16); Aud., Denver (18-19).

"Loco"—Ford's, Balto (7-12).

"Lute Song" — Studebaker, Chi. (7-12); Hartman, Col. (14-16); Cox, Cincy (17-19).

"Maid in the Ozarks"—Civic, Syracuse (9-11); Aud., Grosvenor (12-13); Aud., Louisville (15-19).

"Mary Had a Little"—Cox, Cincy, (7-12); English, Indpls. (14-16); Hartman, Col. (17-19).

"Oklahoma!"—Erlanger, Chi (7-19).

"Park Avenue"—Shubert, Philly (7-19).

"Present Laughter"—Nat'l, Wash. (7-12); Plymouth, Bost. (14-19).

San Carlo Opera Co. — Shea's Jamestown (16); Shea's, Erie (17).

"Song of Norway"—Opera House, Bost. (7-19).

"State of the Union" — Curran, Frisco (7-19).

"State of the Union"—Blackstone, Chi. (7-19).

"Student Prince"—Forrest, Philly (7-12); Nat'l, Wash. (14-19).

"Sweet Bye and Bye"—Shubert, New Haven (10-12); Forrest, Philly (14-19).

"The Glass Menagerie" — Geary, Frisco (7-19).

"Tobacco Road"—Royal Alex., Toronto (7-12); Hanna, Cleve. (14-19).

"Unborn Child"—Davidson, Mil. (7-12).

"Up in Central Park" — Aud., Frisco (7-12); Aud., Frisco (13-16); Met, Seattle (19).

"Voice of the Turtle" — Locust, Philly (7-12); American, St. Louis (14-19).

'Menagerie' 14½G, K.C.

Kansas City, Oct. 8.

Fall drama season opened with a bang with three-day stand of "The Glass Menagerie," with Pauline Lord, in the Music Hall Sept. 30-Oct. 2. As the first Theatre Guild show of five, it rang up a solid $14,500 figure with three nights and matinee, at $3.66 top.

Next on the docket is "Life With Father," Oct. 10-12. "Lute Song" is due in Oct. 31, Nov. 1-2, and "Dream Girl" Nov. 5-7. All handled by A & N Presentations.

'Birthday'-Hayes Big $14,000 In Hub; 'Born' Ditto

Boston, Oct. 8.

"Born Yesterday" at the Wilbur and "Happy Birthday" at the Shubert bowed in last week with plenty of takers for both. Former is in on a return visit for a run, latter being new Helen Hayes show with sock advance. Notices on latter were split, three to two, against it. All shows hurt to some extent by sudden unseasonably warm weather.

"Park Avenue" finished okay run at the Colonial and moved out to make way for American Repertory company which opened Monday (7) with "Henry VIII." "Present Laughter" next at the Plymouth on Oct. 14. Scheduled subsequently are "John Gabriel Borkman," Colonial, Oct. 21; Original Ballet Russe, Opera House, Oct. 28 (thus forcing "Song Norway" out); "Toplitzky of Notre Dame," Shubert, Oct. 30; "Years Ago," Copley, Nov. 2; "Fatal Weakness," Colonial, Nov. 4; "World of Christopher Blake," Plymouth, Nov. 5; "Magnificent Yankee," Colonial, Nov. 15; "Apple of His Eye," Plymouth, Nov. 25; "Call Me Mister," Shubert, Dec. 2.

Estimates for Last Week

"Born Yesterday," Wilbur (1,200; $3.60). Return engagement with second company drawing plenty of encomiums, not to mention biz, with nice estimated $14,000 during holiday week. Second week current and probably better.

"Dear Ruth," Plymouth (1,300; $3). Dropped to estimated $10,000 on seventh week on account of holidays and moves out next week (14) to make way for "Present Laughter." Final week current.

"Happy Birthday," Shubert (1,590; $3.60). Helen Hayes draw responsible for big estimated $14,000 on four performances despite split and not altogether favorable notices. Has plenty of advance for forthcoming week, final here.

"Park Avenue," Colonial (1,500; $4.20). Fairly big money at estimated $22,000 on second and final week, still remains enigma for Broadway reception. American Repertory Theatre opened here with "Henry VIII" Monday (7).

"Song of Norway," Opera House (3,000; $3.60). Fourth week estimated $34,000, very fine considering holidays, weather, etc. Engagement limited to the 28th on account of Ballet Russe engagement.

COWARD'S 'LAUGHTER' NEAT $22,000 IN D.C.

Washington, Oct. 8.

Noel Coward's "Present Laughter," starring Clifton Webb, racked up a neat $22,000 for its first week at the National theatre here.

"Student Prince" makes its umpteenth bow Sunday (13) for seven days, with a tremendous advance sale hinting a sellout for the hardy perennial. It will be followed by a one-week pitch for Gertrude Lawrence in "Pygmalion."

'Turtle' 21G, St. Louis

St. Louis, Oct. 8.

Brushing aside stiff opposish in the form of baseball hysteria, the firemen's rodeo and ballyhoo for the Veiled Prophet parade and ball, "The Voice of the Turtle," with Phyllis Ryder, Marcia Walter and Boyd Crawford in the top roles, did o.k. for itself in the first of four weeks at the American theatre, sole legiter here. With the 1,700-seat house scaled to $3.66, eight performances ending Saturday (5) grossed an estimated $21,000.

Crix went overboard in their praises.

'MARY' BOOSTS CINCY

Cincinnati, Oct. 8.

Legit is on the rebound here after several so-so seasons. Current road show is "Mary Had A Little," in the Cox at $3 top.

The 1,300-seat house was dark last week after three weeks of lively biz: $18,000 for "Glass Menagerie" on the opening round, and $30,000 for "Voice of Turtle," in a fortnight's stay, both at $3.60 top.

5 Preems on Broadway This Week; Business Off Still Further But Influx On; 'Bees' Stung, 5½G, 'Gypsy' 25G

The autumn influx to Broadway is on. Curiously enough, the card of five premieres this week is heavy on drama, what with "The Iceman Cometh," "Hear That Trumpet," and "Mr. Peebles and Mr. Hooker," besides two revivals but the colored-cast version of "Lysistrata" may be something of a novelty.

Business dipped further last week. Wednesday (2) was especially off but Friday night was not too bad though the Jewish Day of Atonement started that night. "Obsession," the sole entrant to the list, drew a "down" press. Anyhow, the house is slated to get "Present Laughter," Noel Coward's latest comedy, late this month. It's highly regarded out of town. Major ballets at the Met and Broadway are getting pro and con notices.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"A Flag Is Born," Adelphi (5th week) (D-1,434; $4.80). Moved here Saturday (5) from Alvin; missed one performance because of Jewish holy day; still big, with takings in seven times around $30,000.

"Anna Lucasta," Mansfield (111th week) (D-1,041; $3.60). Still making money both ways and expected to stick into winter; dipped with field; $10,500.

"Annie Get Your Gun," Imperial (21st week) (M-1,427; $6.60). There's never any variance in attendance; with standees in all times the gross approximates $45,500.

"Bees and the Flowers," Booth (2d week) (CD-712, $4.20). Moved here from Cort after a week and a half; business does not indicate it can stay; $5,500.

"Born Yesterday," Lyceum (36th week) (C-993; $4.80). Road company now operating should double the profit of this bellringer, which sells out all times; $21,000.

"Call Me Mister," National (25th week) (R-1,142; $6). Among the best-grossing musicals; revue approximates $33,000 and is expected to last through season.

"Carousel," Majestic (77th week) (M-1,667; $6). Popularity of this run musical continues on high, as indicated by business through September but slipped to $34,000 last week.

"Deep Are the Roots," Fulton (54th week) (D-968; $3.60). Little change in attendance last week when gross was rated over $8,000; makes some money at that level.

"Dream Girl," Coronet (33d week) (D-1,037; $4.20). First week with June Havoc in lead fairly good but under earlier pace when show resumed with Betty Field; $14,000.

"Gypsy Lady," Century (3d week) (D-1,670; $4.80). Some question about Coast-made operetta, which started okay, then slipped; parties helping; improved to $25,000 last week.

"Harvey," 48th Street (101st week) (C-925; $4.20). One of the shows that felt the midweek dip but business for the long-run smash, nearing the two-year mark, still plenty good; over $18,000.

"Hear That Trumpet," Playhouse (D-865; $4.80). Presented by Arthur Hopkins; written by Orin Jannings; opened Monday (7); doubtful press.

"Icetime," Center (16th week) (R-2,994; $2.40). Gross fluctuates at times because most tickets are sold at performance time; very big; nearly $40,000.

"Life With Father," Bijou (357th week) (C-613; $3.60). Run leader doing about as well as expected; making some money; rated around $9,000.

"Mr. Peebles and Mr. Hooker," Music Box (C-879; $4.20). Presented by Joseph M. Hyman; written by Edward E. Paramore, from novel by Charles G. Givens; opens Thursday (10).

"O Mistress Mine," Empire (28th week) (CD-1,082; $4.80). Still standing 'em up, and that's the way it probably will be into next spring; over $24,000.

"Obsession," Plymouth (1st week) (D-1,063; $3.60). Same two-person drama that was first done as "Jealousy"; critics lukewarm; fair first week at $8,500.

"Oklahoma!", St. James (189th week) (M-1,509; $4.80). Making a record that may never be eclipsed on Broadway, takings eased under $29,000 but plenty fine.

"State of the Union," Hudson (47th week) (CD-1,057; $4.80). Only a couple of hundred dollars this side of $25,000, and the statement shows that week after week.

"The Iceman Cometh," Beck (D-1,214; $5.40). Presented by the Theatre Guild; written by Eugene O'Neill; drama given in two parts, late afternoon and night; no matinees; opens tonight (9).

"The Voice of the Turtle," Morosco (131st week) (C-939; $3.60). Three-person romantic comedy went off with field last week, with takings around $12,000; but that's enough.

"Three to Make Ready," Broadhurst (31st week) (R-1,160; $6.00). Slated to move back to Adelphi late this month; soared to capacity last month, then eased off; nearly $26,000 estimated.

"Yours Is My Heart," Shubert. Was announced to close but continued for another week, with final performance Saturday (5); four and one-half weeks; away in red; under $10,000.

REVIVALS

"Cyrano de Bergerac," Alvin (D-1,331; $4.80). Presented by Jose Ferrer; Brian Hooker version of Rostand play; opened last night (8).

"Lysistrata," Belasco (C-1,077; $4.80). Presented by James Light and Max J. Jelin; Gilbert Seldes version of Greek play with all-colored cast; opens Saturday (12).

"Show Boat," Ziegfeld (39th week) (M-1,623; $6). Eased off further to $34,000 but okay at that level.

"The Front Page," Royale (5th week) (C-1,084; $4.20). Staying chances will be better indicated when more shows arrive; started well, then dropped; $10,500 estimated last week.

"The Red Mill," 46th Street (49th week) (M-1,319; $4.80). Was running ahead of previous week up to last Friday (4); again registered very good $28,500.

American Rep 21G In 2d at Philly

Philadelphia, Oct. 8.

For the second week in a row it was a case of 3-1 in favor of good biz for Philly's four legit houses, and the general trend was upward for the three favored holdovers.

Once again "The Student Prince" topped all rivals by a considerable margin in its second (of three) week at the Forrest where after Tuesday night's performance near-capacity ruled. Operetta is bound for one of its best engagements in Philly, and it's had many. Last week's close to $27,000 was terrif for a $3.25 top.

With its scale tilted higher (to $3.90) the newly-formed American Repertory Theatre fared well in its second and final stanza at the Shubert with $21,500 reported. "What Every Woman Knows" was most popular of two shows, but "Henry VIII" climbed sharply towards end.

"Voice of the Turtle," in fifth week at the Locust, got fairly good $13,500 and isn't likely to fall below that during rest of present engagement (three weeks), with chances, in fact, in favor of three-character comedy climbing to higher grosses. "Turtle," which goes south from here, is rumored as likely to play local return later in season.

As in case of previous week, last semester's one weak sister was "Mr. Peebles and Mr. Hooker," which stumbled along under $3,000 in its second and final week at the Walnut.

POWER STRIKE BALKS 'MAMA' IN PITT, 12G

Pittsburgh, Oct. 8.

Power strike kicked the stuffing out of "I Remember Mama" at Nixon last week, holding smash hit down to around $12,000. That's a bad licking for show since it's a costly attraction to tour. No question that conditions slashed biz just about in half inasmuch as "Mama" had a terrific advance sale, but cancellations on account of lack of transportation were heaviest in years.

"Mama," by the way, gathered in a set of rave notices here, and there was unstinted praise for Kurt Katch, film-character actor, as Uncle Chris. He replaced Oscar Homolka opposite Mady Christians for the tour.

DUNHAM NEAT 11½G, INDPLS.

Indianapolis, Oct. 8.

Katherine Dunham's "Bal Negre" was first real click of new season at English, grossing fine $11,500 in four performances Oct. 3-5 at $3.60 top.

Advance is fair for "Mary Had a Little," due Oct. 14-16, and musical repertory company seems set for a good play from state teachers convention Oct. 24-26.

Ferrer-'Cyrano' 14G, Toronto

Toronto, Oct. 8.

Jose Ferrer in "Cyrano de Bergerac" scored a mild $14,100 at Royal Alexandra here with 1,525-seater scaled at $3.60.

Mandrake Mild 4G, Mpls

Minneapolis, Oct. 8.

Mandrake, the magician, grossed a light $4,000 at $2.40 top for five nights and a matinee in the 2,100-seat Lyceum.

Plays Out of Town

Happy Birthday

Boston, Oct. 3.

Richard Rodgers and Oscar Hammerstein II production of drama in two acts (three scenes) by Anita Loos. Staged by Joshua Logan; designed and lighted by Jo Mielziner; costumes Lucinda Ballard. At Shubert, Boston, Oct. 3, '46; $3.60 top.

Gail...Margaret Irving
Glorious...Musa Williams
Dad Malone...Thomas Heaphy
Gabe...Charles Gordon
Bella...Florence Sundstrom
Herman...Jack Diamond
Myrtle...Jacqueline Paige
June...Jean Bellows
Addie...Helen Hayes
Doc Hollister...Ralph Theadore
Ruby...Betty Lou Barto
Maude...Lorraine Miller
Paul...Louis Jean Heydt
Don...Dort Clark
Policeman...Philip Dakin
Tot...Enid Markey
Emma...Grace Valentine
Manuel...Philip Gordon
Margot...Eleanor Boleyn
Bert...James Livingston
Mr. Bemis...Robert Burton
Mr. Nanino...Harry Kingston
Stranger...Bethell Long
Patrons...Ted Jacques, Eilleen Capraro

Sans Helen Hayes, this Anita Loos comedy, on a lost weekend in reverse, could expect nothing but the roughest dismissal on Broadway. It'll take a pretty good drubbing in any case, but the Hayes draw is such that there's good reason to believe this ollapodrida may well be going come spring.

Piece de resistance is a solo drunk scene by the star in which she sings a couple of songs, does an adagio dance, addresses the onstage mob in drunken drawl, and carries on like a card in general. This vaudeville act has its moments of hilarity and alone carries the burden of the entire show. The other two-thirds includes a number of the star's bag of virtuoso tricks but reveals the play's curious silliness.

Takes place in a Newark barroom, beginning when a spinster librarian (Miss Hayes) comes in to warn a bank cashier that her drunken father is on his way there to kill him because, through her own mild deception, the old man thinks the cashier and his daughter are carrying on. She finds the cashier sitting with a flamboyant redhead and, in trying to explain the situation, takes a real interest in him. She also develops a case of jealousy, since she knows the redhead isn't anywhere near as good as she is, and begins to hit the bottle.

During the drunk scene that ensues she straightens out everyone's problems, bankrolls an abortion, throws a birthday party for a somebody's mistress (whose friend always has to spend holidays with his wife), regenerates a broken-down physician, tames her drunken father (who seems to have take to drink because his daughter wouldn't), and makes everybody just love everybody.

Final scene finds her sober but a changed woman; youthful, relaxed, charming, gracious, she is ready to take the cashier home and have him cook a steak for her, and he is ready to go. All the other characters in the play are transformed also; they just love everybody, too.

Moral to all this seems to be that if life is grim, dreary and difficult, just get drunk and pass out in a cheap barroom and everything will be all right. But as a slice of barroom life, a la Saroyan, the loaf is cut with the back end of a meat-axe, and sticks in the craw of anyone who is not particularly awed by the sight of a first lady of the theatre doing an apache dance or singing a blues song over a mike.

There are many ingenious touches to the staging of the comedy in the drunk scene, as when bottles of liquor light up, soap bubbles emerge from a jug, a barstool towers up into the air, and so forth; and stage lighting has also been used with skill and imagination. And Miss Hayes performs her intoxication sequence—which is quite long—with extreme virtuosity.

A number of the minor roles are excellently done. Outstanding are Enid Markey and Grace Valentine as a couple of hors de combat streetwalkers, Charles Gordon as a worried lover, Jack Diamond as a bartender, and Lorraine Miller—a sensational looker—as a slightly kept woman. Other roles all right, but some work needed with the male lead. Show is well staged by Joshua Logan, who goes to town when he has something to work with (as in the second scene), while the single set by Jo Mielziner, besides being ingenious, provides a piquant scene under a table.

Rodgers and Hammerstein have contributed one song to their production. It's called "I Haven't Got a Worry in the World" and seems pleasant enough, though not of the Hit Parade genre. Other incidental music is by Robert Russell Bennett, and also is suitable.

Considering the trust of show brains assembled for the occasion, "Happy Birthday" will undoubtedly undergo considerable revision before it hits Broadway. But basic narrative and theme seem impossible of revision, so show must stand or fall on the name draw of Helen Hayes.

Elie.

Loco

Wilmington, Oct. 4.

Jed Harris production of comedy in two acts (11 scenes) by Dale Eunson and Katherine Albert. Features Jean Parker and Jay Fassett. Staged by producer; settings, Donald Oenslager. At Playhouse, Wilmington, Del., Oct. 4-5, '46; $3 top.

Naomi Brewster...Beverly Bayne
Alma Brewster...Helen Murdoch
McIntyre...Barry Kelley
Waldo Brewster...Jay Fassett
David Skinner...Morgan Wallace
Loco Dempsey...Jean Parker
Ginger...Marlo Dwyer
Matron...Darin Jennings
Pamela Brewster...Elaine Stritch
Eben...Parker Fennelly
Nicky Marotez...Si Vario
Miss White...Ethel Ramey

The most interesting thing about the new Jed Harris production is Donald Oenslager's imaginative settings. The comedy itself is lightweight, with jumpy action and too few chuckles. Boxoffice chances are doubtful.

Spreading it over 11 scenes, the authors have a tough time filling in with enough action and dialog to stretch out the running time. Play's opening shows promise when the plot starts off with an elderly Wall street tycoon deciding to follow a friend's advice and take a Maine holiday with a beautiful but dumb model. It's his first extra-marital fling, but complications develop when the model comes down with measles as they arrive at a hunting lodge.

Instead of becoming a lover, the Wall Streeter has to play nurse, but in the process the model softens his nature and gives him new outlook on his family affairs. He had disinherited his daughter for marrying a dancer but yields when learning he's to become a grandfather. That's all there is to it, and it's not enough.

Burden of the plot and acting falls on Jean Parker as Loco, the Conover girl, and Jay Fassett, the tycoon. Miss Parker, from Hollywood, looks the part but she seems ill at ease in her first stage role. Fassett underplays his role but is excellent in his top scenes.

Beverly Bayne, star of the silent screen, enacts the wife and always seems on the verge of a nervous breakdown. Marlo Dwyer does a good bit as a tough model. Parker Fennelly has a nice character part in the Maine handy man, and Elaine Stritch and Si Vario are attractive as the tycoon's daughter and her fiery husband. Barry Kelley's butler, who acts and talks like a prizefighter, is off the beaten path in his characterization, and Helen Murdoch, Morgan Wallace and Ethel Ramey are effective in supporting roles.

"Loco" was adapted from a Cosmopolitan magazine story, and the adapters have distributed quite a few free advertisements through the dialog. Even Winchell gets a plug.

The producer did the staging and he did as well as could be expected with the material at hand. Oenslager's seven settings are excellent, especially the Maine hunting lodge.

Klep.

Father Was President

Hollywood, Oct. 1.

Samuel Rosen production of comedy-drama in three acts, five scenes (one set) by Malvin Wald and Walter Doniger. Stars Albert Dekker. Directed by Albert Dekker; setting by Claude Marks. At Phoenix-Westwood theatre, Westwood, Cal., Sept. 26, '46; $2.40 top.

Mr. Courtelyou...Liam Dunn
Congressman Porterfield...Steve Darrell
Congressman Wethersby...George Pembroke
Congressman Cousins...Raymond Bond
Congressman Longworth...Robert Foulk
Pres. Theodore Roosevelt...Albert Dekker
Quentin Roosevelt...Billy Brow
Archie Roosevelt...Michael Chapin
Ethel Roosevelt...Pat Prest
Mrs. Edith Roosevelt...Virginia Mullen
Alice Roosevelt...Kristine Miller
Senator Mark Hanna...Stanley Andrews
J. P. Morgan...Frank McFarland
Jim Blodson...Ray Teal
Joe Grant...Robert Anderson
Mr. Glover...Phil Arnold
Mrs. Glover...Nan Morgan
Abraham...Theron Jackson
Attorney General Knox...Harold Minjir
Senator Foraker...Paul Scardon
Senator Quay...Raymond Bond
George Baer...George Pembroke
Mr. Armstrong...Frank McFarland
Joseph Mitchell...Steve Darrell
Mr. Hulick...Robert Anderson
General Schofield...Ray Teal

Although "Father Was President" took three national playwriting prize contests, the show looks more like a natural on paper than it does in the playing. Certainly not designed to take any prizes at the boxoffice, play is a pleasant, even, and, for that very reason, undramatic story of two years in the White House with Theodore Roosevelt following his assumption of the office after McKinley's assassination. Intermingled with Roosevelt's family life is a series of political situations that seem to interfere with the upbringing and fun of the Roosevelt children, or maybe it's the other way 'round. At any rate, the play is a confusion of "State of the Union" and "Life With Father," without the boff of either.

Albert Dekker, who both acts and piloted the piece, does a middling fair job as the "Big Stick" wielder. So much confusion is written into the role that at times Dekker orates and explodes the famous "Bully" of the chief executive, then becomes a slightly lost father on other occasions. Appearing at better advantage are Kristine Miller, Stanley

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Obituaries

DENNIS F. O'BRIEN

Dennis Francis O'Brien, 70, widely known theatrical attorney and senior member of the New York law firm of O'Brien, Driscoll & Rafferty, died Oct. 2 at his home in Yonkers, N. Y., after a long illness.

Details in Pictures dept.

J. TIM BRYMN

J. Tim Brymn, 67, Negro composer, bandleader and author of the song, "Please Go 'Way and Let Me Sleep," died in the Veterans' Hospital, N.Y., Sept. 3. He had been a lieutenant in World War I and led one of the largest musical units of that era.

Born in Raleigh, S. C., Brymn started out to be a doctor but quit after a year and in 1902 came to New York. He subsequently met up with the late Harry Von Tilzer, then head of his own music publishing company in N.Y. and interested him in the "Sleep" song, which is reputed to have sold over 1,500,000 copies.

According to intimates he had led most of the Liberty Loan parades in the first World War and later, after being commissioned by the Army, had led a 75-piece band with troops in France. After the war, he and many of his bandsmen stuck together, touring the country as "The Black Devils."

A member of ASCAP, Brymn wrote many other songs, including the theme song of the Boswell sister, "Shout, Sister, Shout!" Others were "Josephine, My Jo," "Moonlight," "Puerto Rico," "Big Cry Baby in the Moon," "My Landlady" and "La Rhumba."

Survived by widow and son.

THOMAS D. SORIERO

Thomas D. Soriero, 58, manager of United Artists theatre, Los Angeles, died Monday (6) after leaping from the 12th floor of the Rives-Strong building. No reason for the suicide was given.

Soriero, born in Rhode Island, had been in theatre business since 1906, when he first operated a nickelodeon. In 1915, he was manager of the Charles Whitehurst theatres and Roof Gardens in Baltimore.

From 1925 to 1928 he was with the Comerford circuit and later became mid-south division manager of RKO theatres. He joined the Skouras brothers in 1932 and in 1934 went with Louis B. Mayer. He had occupied managership post of Fox-West Coast's UA theatre since 1935.

ISAAC OLIN

Isaac Olin, 69, retired musician and father of Bob Olin, former pugilist and now N. Y. restaurateur, died in New York last week.

Born in Russia, he had played in theatre and other orchestras for many years, before retiring several years ago.

Survived by widow, two other sons and a daughter.

CHARLES PALMER

Charles Palmer, 44, salesman at ABC network since 1943, died of heart failure Monday night (7) in New York.

Survived by brother and sister.

Mrs. Grace Partride Brenon, 80, widow of Algernon St. John Brenon, music critic, died last week at Flushing, N. Y.

MARRIAGES

Hedwig Adams to George Paulsen, Quebec, Oct. 5. Groom is Mutual Broadcasting sales exec; bride also in MBS sales dept.

Rita Merritt to Charlie Barnet, Tijuana, Oct. 4. Groom is the orch leader.

Robin Chandler to Jeffrey Lynn, New York, Oct. 5. Bride is fashion ed of N. Y. Journal-American; groom is Warner film star.

Katherine Connors to James Mahon, Beverly Hills, Oct. 5. Bride is former actress and daughter of Tom Connors, 20th-Fox vice-prexy; groom is theatre operator.

Julia Hopchak to Andrew Grezmak, Pittsburgh, Sept. 26. Bride is on Col. exchange staff.

Nellie Carmela to Jack Browning, Pittsburgh, Sept. 25. Bride is the daughter of late Pat Carmela, who owned Oasis nitery.

Peggy Wood to Lt.-Col. William Henry Walling, Stamford, Conn., Oct. 1. Bride is legit actress.

Audrene Brier to Norman Rockett, Los Angeles, Oct. 6. Bride is an assistant dance director; groom is producer Al Rockett's son.

Virginia Jones to Orin Jackson, Las Vegas, Sept. 28. Bride and groom are technicians at Warners.

Plays Abroad

Piccadilly Hayride

Birmingham, Sept. 25.

Val Parnell production of new revue in two acts, 17 scenes. Stars Sid Field; features Jerry Desmond, Philip King, Freddie Costello, Terry Thomas, Alan Lund, Blanche Lund, Hazel Bray, Ann Stewart, Mercia Shaw, Ross Sisters, Alfie Dean, George Gerhardt, Yvonne Lahee, Beth Dell, Harry Hart, Bernard Allbrow, Peter Norton. Sketches by Frederick Burtwell, Alec Shanks, Dick Hurran; music by Bob Hilliard, Dick Miles, Ravel; dances by Pauline Grant, Jack Billings. At Theatre Royal, Birmingham, Sept. 25, '46.

Under the joint management of Val Parnell and George Black, Ltd., Sid Field opened at his home town, Birmingham, with his third big revue. New show, with importations from U. S. and France, and stronger support than the star ever has had, was received with considerable enthusiasm though obviously under-rehearsed and handicapped by a faulty mike.

This time Sid tosses out his famous Coekney character, Slasher Green, and appears in a variety of new creations. They are a test of his staying power as a No. 1 comic genius here. And Sid took no time in mastering and practically throttling his audience. But his new sketches disappoint by comparison with former ones, possibly because they are neither so witty nor have they that physical quickness and audacity that remind one of Chaplin.

He opens with a somewhat rednosed period piece, "A Shakespearean Episode," in which he dreams he is King John, surrounded by soldiers, barbers, booze and fair ladies. On the whole this is a misfire. With "Snooker," he comes back to form and is well supported by his stooge, Jerry Desmonde. "Twin Spirits," rip-roaring study of a drunk whom we see abandoning his West End topper to become a bottle of Scotch talking to half a bottle of gin, is also in the mood and has some crackling moments packed with topical gags. A withering burlesque on the mighty Wurlitzer is less successful, but gives the comic opportunities for slapstick and vocal display which are well done. But none of these items equals his brilliant performance in "Strike a New Note." Tightening-up and structural alterations may create a different impression when the show opens in London.

Strong support comes from a new French ventriloquist, Robert Lamouret, whose operative diversions with his duck brought down the house. Equally effective, and due for topline billing soon, is Terry Thomas, a star in battle dress, emerging from six years with the troops. Thomas comperes the show smoothly and smartly, but the highlight of his performance, stealing a big load of laughs, is his sophisticated satire on the BBC. The Ross Sisters repeat on the stage the endless crooning poured out on the air and then offer acrobatics of a familiar kind. Alan and Blanche Lund, from the Canadian "Meet the Navy" show, score heavily in their fast dancing act.

Dresses and mountings are lavish and good-looking, with a striking "Hunt Supper" number topping the all-round eye and vocal appeal.

Show generally needs pulling together before it opens at the Prince of Wales' theatre in a fortnight.

Ebet.

The Master Builder

Zurich, Sept. 25.

German version by Paul Schlenther of Henrik Ibsen's "Master Builder." Features Albert and Else Basserman, Friedrich Braun, Siegfried Schurenberg, Fred Tanner, Elisabeth Muller and Agnes Fink. Directed by Werner Kraut. At Schauspielhaus, Zurich.

Ibsen always has been taken more seriously and more successfully in Europe than in the U. S. But the big thing for Zurich about this production is the return of Albert and Else Basserman to the German-speaking stage and Switzerland after seven years exile in New York and Hollywood as fugitives from Hitler's Reich. Basserman and wife were given a roof-raising ovation by the usually reserved capacity Swiss audience at this ancient theatre. At the closing curtain the old couple was called back for a full 15 minutes of bows.

"Master Builder" wouldn't be a bad sex drama if it didn't get bogged down in philosophizing in second and third acts. It starts promisingly with two young girls in love with an aging but dynamic builder (Basserman), who doesn't quite know whether he likes sex or building church steeples better. Theme seems a little unbelievable when a man of Basserman's extreme years plays opposite girls of 18 and 22. Role seems to call for a man of 50 years.

However, Basserman, always in full control of the stage, turns in a masterful performance, overpowering the others in the cast with his booming voice and extravagant acting style, the latter reminiscent of the Maurice Schwartz metier. Mrs. Basserman was appealingly frail and nervous as the builder's hypochondriac wife.

This one has been seen often enough in arty New York companies repertoire not to need recapitulation. The Bassermans plan to follow it with Ibsen's "Ghosts" in Zurich and then move on to other German stages in Switzerland, Austria and and then Germany itself.

Isra.

Peace Comes to Peckham

London, Oct. 3.

Envoy Productions, Ltd. (in association with Arts Council) production of new comedy in three acts by R. F. Delderfield. Directed by Anthony Hawtrey and Wallace Douglas. At Embassy theatre, London, Oct. 2, '46.

George Palfrey...Leslie Dwyer
Alice Palfrey...Valentine Dunn
Gracie Palfrey...Jeannette Deeley
Gloria Palfrey...Ursula Howells
Harry Palfrey...Lionel Blair
Frank Gilpin...John Wynn
Herbie Gilpin...Peter Scott
Huck Kauffmann...Jefferson Searles
Dr. Bramley...Clarence Bigge
Nurse Ironside...Chloe Gibson

Amusing, topical comedy that has more in it than the author's first effort, the currently successful R.A.F. farce, "Worm's Eye View." Hardly a candidate for cementing Anglo-U. S. relations, many of its laughs are obtained at Uncle Sam's expense. In its present form, this is fragile for the screen.

Backyard of a cheap London borough shows neighboring houses, in which one couple are eagerly anticipating return from America of their boy and girl evacuated during the war. Their pert adolescence and reactions to the change in conditions form the motif of the play, with heartache and disillusion inevitably resulting. The parents resent the critical attitude of the youngsters, who in turn feel all the home folks want to talk of is their personal experience during the blitz, and nerves are strained to the breaking point.

The young fireman who lives next door has always adored Gloria, the returned exile, but his British inarticulate revelation of his feelings compares unfavorably with the girl's experience with the amorous attentions of American youth. One of these, a young officer, calls on her and transfers his affections to her mouse-like younger sister but things sort themselves out and Gloria consoles herself with the boy next door.

Plenty of laughs and amusing twists are supplied by minor cockney characters, but the mainstay on this is the portrayal of the father by Leslie Dwyer whose natural performance is great. Ursula Howells and Lionel Blair give convincing interpretations of the bewildering emotions of youth while Jefferson Searles, as the gangling mid-westerner, contributes a gem of characterization.

Production is commendable, and show has an even chance of making the grade.

Clem

Mother of Men

London, Sept. 25.

Jack de Leon production of new play in three acts by Ade G. Abbott. Directed by Charles Hawtrey. At Comedy theatre.

Widow Brandt...Barbara Mullen
Susan Jessell...Megs Maxwell
Dave Brent...Desmond Tester
Steve Hawke...Arthur Hambling
Carey's Lissa...Helen Franklyn
Paul Brandt...Anthony Oliver
Jessell's Jennie...Elizabeth Hunt
Pete Brant...Gordon Davies
Rose...Deirdre Doone

Written 20 years ago by the late and unknown Ade G. Abbott, and first performed at the "Q" theatre last July, this is labeled "a simple story," and it certainly is. Reminiscent of serials, it proves that there is much virtue in the Fifth Commandment and that the devil can't stand up to a good woman. Set in a West Country fishing village, story revolves round Barbara Mullen, as a widow, who has to extricate her three young sons from the trouble they get into when they lose their heads over a girl. Play's ingredients range from the drama of an illegit-

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BIRTHS

Mr. and Mrs. Kenny Walters, son, Hollywood, Oct. 1. Father is production assistant to Benedict Bogeaus at General Service.

Mr. and Mrs. Robert Conlan, son, Hollywood, Oct. 2. Father is sound technician at NBC.

Mr. and Mrs. Ned Davenport, daughter, Hollywood, Sept. 30. Mother is a screen writer; father an actor.

Mr. and Mrs. Bill Anson, daughter, Hollywood, Oct. 3. Father is disc jockey at KFWB.

Mr. and Mrs. Jack Mullen, son, Los Angeles, Oct. 4. Father is assistant publicity chief at Republic.

Mr. and Mrs. Mark Stevens, son, Hollywood, Sept. 30. Father is a screen actor.

Mr. and Mrs. Ken Martin, daughter, Pittsburgh, Sept. 24. Father's with Piccolo Pete band.

Mr. and Mrs. K. A. Anderson, daughter, Los Angeles, Oct. 6. Father is manager of RKO Hill St. theatre in that city.

Mr. and Mrs. Ving Merlin, daughter, N. Y., Oct. 7. Father is NBC musical director; mother was a former ballet dancer.

Plays Abroad

Continued from page 76

Mother of Men

imate child to the slapstick of the yokel dressing up to meet his girl. Miss Mullen gives a sincere and tender performance worthy of a better play. She is supported by a good cast who, despite varied accents, manage to make the story credible and sometimes entertaining. Helen Franklyn comes near giving a remarkable performance.

Play may appeal to out-of-the-run theatregoers who enjoy such a virtuous yarn. It is unlikely to weather an Atlantic crossing or a trip to Hollywood *Cane.*

The Shephard

London, Sept. 27.

Firth Shephard production of new musical in two acts, 16 scenes. Stars Marie Burke, Arthur Riscoe, Richard Hearne, Douglas Byng, Eddie Gray; features Eric Anderson, Gavin Gordon, Margo Johns, Margherita Stanley, Irving Davies, Maureen Sims, Stella Maris, Norman Tree, Phil Trix, Ronald Boyer, Jeanne Ravel, Mary Scott, Vera Ellis. Devised and written by Firth Shephard; scenes by Douglas Furber, Richard Hearne; music by Harry Parr Davies; lyrics by Harold Purcell. At Princess theatre, London, Sept. 26, '46.

Firth Shephard's new revue, directed by Wendy Toye, opens with bang and keeps the pace going right through the first act, but sags badly in the second one. First night ran for nearly three and a half hours, with considerable razzing from the gallery when Firth Shephard came out at finale with bouquets for the flock.

Nevertheless, this likely will click nicely on its star appeal—Douglas Byng, Marie Burke, Arthur Riscoe, Eddie Gray, Richard Hearne making a strong quintet well liked here. Two dancers, Ronald Boyer and Jeanne Ravel, in several exhibitions of style and beauty, return to show business after a long absence and received a big hand.

Revue opens with a side-splitting sketch on where to put the piano in a new home. Eddie and Dickie, by using simplest methods, draw many laughs from this item. It is followed by Duggie Byng in bit of French swordplay and Margherita Stanley and Irving Davies in an agreeable hit number by Harry Davies, "Mary Must Have Music." An hilarious burlesque on housebuilding 50 years hence and a satire on old-time pantomime wind up the first half strongly.

Tendency for every item to drag for want of pruning is apparent in the second half, which opens stylishly with a production number, Polka, of nostalgic charm. Then the whole thing begins to taper off.

"Southern Love," which kids the banditry of film and musical comedy, is ambitious but forced, and kills itself by repetition. "Old Father Thames" is a dubious bit of British sentiment for Duggie Byng's vocal chords.

After this there is a revival of "The Old Shoemaker" ballet from a previous Shephard revue, when a cobbler mends a ballet dancer's shoes and is entranced by her dancing. This introduces a slim, trim newcomer, 15-year-old Maureen Sims, who shares with Richard Hearne the enchantment of the number, which is outstanding. Marie Burke, who sings admirably throughout, has a long operatic scene towards the close, "Chanson de Paris," in which her emotional and vocal range are given full scope. She scores heavily in this, but its spot position in the show and inordinate length tell against it.

Eric Anderson and Gavin Gordon in sundry terpsichorean and vocal offerings do nicely, but the comics, considering their stature, have only average material. Arthur Riscoe in particular is poorly served. He has a good ticklish number about counting sheep to produce sleep, and he easily carried the house with him.

Decor and costume are pleasingly extravagant and the girls a good looking bunch who can hoof as well as sing. This looks like a winner, especially when some footage is on the cutting room floor. *Ebet.*

An Inspector Calls

London, Oct. 2.

Joint Council of National Theatre and Old Vic (in association with Arts Council) production of Old Vic Theatre Company in three-act play by J. B. Priestley. Directed by Basil Dean. At New theatre, London, Oct. 1, '46.

Arthur Birling	Julien Mitchell
Gerald Croft	Harry Andrews
Sheila Birling	Margaret Leighton
Sybil Birling	Marjan Spencer
Edna	Marjorie Dunkels
Eric Birling	Alec Guinness
Inspector	Ralph Richardson

J. B. Priestley here again has one of those tightly-made thrillers like "Dangerous Corner." It is that phenomnal thing, a meller with heart, calling for the presence of real people. The mechanics are smooth and telling, the continuity faultless, and the result is a full two-and-a-half hours of entertainment. Prospects for America, as film or play, are fifty-fifty.

Story is set around 1912 and uncovers the guilt of a well-to-do business family in an industrial city involved in the death of a factory girl. Solidly wrapped in respectability, nothing matters to the family, till the inspector calls. He walks into a dinner party being given to celebrate an engagement, and by remorseless cross-examination leaves the guests a self-convicted bunch of criminals.

The factory girl committed suicide by poisoning. She was fired by the pompous head of the family because she asked for a 50c. raise. She was discharged again from a department store when the daughter, Margaret Leighton, complained of her conduct. She became the mistress of Miss Leighton's boy friend and when that failed, she became a prostitute and died, expecting a child by the drunken son of the family, Eric.

These deeds are skillfully hauled from the past by the inspector. The technique is of the Ibsen school, and so, too, is the morality. Priestley manages to convince his audience that the bad girl was a good sort at heart, and that the real criminals were the prosperous family. Miss Leighton, is the daughter who sees what a hypocrite her father is. The father is a rich nonentity who doesn't know that factory girls are people and that heads will roll for the sins of bossy business men.

This is a melodrama with a social conscience and sensational twist when it's revealed in Act III that the inspector is a fake. There are other inspectors on the way.

Acting is on the high Old Vic level. Ralph Richardson's inspector is a superb piece of understatement, quiet as a mouse but with the authority of a lion. The part is scarcely worthy of his talents. Julien Mitchell's prig of a father has nice, heavy, stupidity, and Miss Leighton is admirable as she flaunts the flags of conscience before her dumb parents.

Performance of Alex Guinness, as the drunk, is also good, as is Harry Andrews as a faithless fiance and Marian Spencer as the mother. The only fault is that dialog and manners are strictly 1946, instead of the play's period.

"An Inspector Calls" owes much to the production of Basil Dean, former ENSA chief, on his first theatrical chore. It got a so-so press but was cordially received and has the ingredients of a hit. *Ebet.*

★

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$2,500,000 Stadium For Buenos Aires

Buenos Aires, Sept. 24.

Plans for a $2,500,000 open air stadium seating 20,000, which will fill a long-felt need in the Argentine entertainment industry, have been approved by the city's administration. While not chosen yet, site may be that held under a government concession by the Argentine Rural Society.

Announcement made by municipal authorities, in revealing approval, led observers to believe the new auditorium not only is intended for concerts and entertainments but also as an arena for politico events.

Operetta Opens Xmas

Los Angeles, Oct. 8.

New operetta, "Queen of the West," originally slated for an autumn opening at the Philharmonic Auditorium, has been shifted to the Biltmore theatre for a Christmas Day opening. Musical will be produced by Franz Steininger, who wrote the tunes.

Tuner, based on the fights over the opening of the Owens Valley water project about 45 years ago, is being dickered for by two film companies.

Plays Out of Town

Continued from page 76

Father Was President

Andrews, Virginia Mullen, Robert Foulk and Steve Darrell, who doubles as a southern senator and a labor leader, a remarkable pace change.

Billy Brow and Theron Jackson, two moppets, do a nifty scene which winds with a juvenile version of the battle of San Juan Hill taking place on the Presidential desk. Claude Marks created a replica of the Presidential office in the White House, excellently done.

Dekker's direction lacks fire and keeps the script, which is too talky, at a pedestrian pace. Even with plenty of play doctoring and slicing, "President" is not a likely starter for commercial theatre but should warm the footlights of amateur houses for some time. *Huts.*

Fridolinons '46

Montreal, Oct. 7.

Gratien Gelinas production of revue in two parts. Stars Gratien Gelinas (Fridolin); features Muriel Guilbault, Juliette Beliveau, Fred Barry, Amanda Alarie, Juliette Huot, Julien Lippe, Ballet Chorus (12); staging and script by producer; settings by producer and Joseph Paquette; musical director, Armand Meerte; choreography, Elvira Gomez. At the Monument National, Montreal, Oct. 7, '46; $2.40 top.

Gratien Gelinas, who takes the stage name of Fridolin, is back with another smash musical, and the way it looks "Fridolinons" is good for an unlimited run. From opening curtain, when Fridolin is carried on stage in a trunk labeled "St. Lazare's Pharmacy" (Fridolin was in that turkey) the theatre rocks with laughter, and for good reason: (1) topnotch scripting; (2) catchy and tuneful score; (3) smooth performances all the way and (4) general presentation and setting design.

"Fridolinons" is all in French, but the non-speakers will flock to it just the same. Actually, this isn't any original revue as such, but merely a collection of sketches from Fridolin's former successes. Fridolin himself plays the character of a Chaplinesque gamin, who is the key of almost every sketch. Script is a piercingly brilliant satire, kidding everything from the French Canadians' view on politics and conscription to his attitude on religion.

Fridolin's talents point up to his being ready for any Broadway opus, both dramatic and musical, but the production will naturally have to be fitted to his particular talents.

The way "Fridolinons" runs now, all it needs is a little pruning, but every skit, "The Hansom," "The Flour of Colombine" (a beautifully delicate ballet sketch), "Parents' Lonesome Sunday" and all the others are sturdy in themselves. *Laza.*

HALF A CENTURY AHEAD!

"As good as half a century seemed to stretch between the premiere programs of the two Ballet Companies . . . so far the battle of the ballets is The Ballet Theatre's

. . . The company below Times Square was more or less conservative and in the groove of safe-and-sane tradition, while the company above Times Square was more or less iconoclastic and on the loose with hit-and-run experimentation . . . for north of Times Square dancers were alive and loving it . . . Here, in New York's Broadway Theatre . . . their vitality tingled out into the auditorium." —GARLAND, JOURNAL-AMERICAN

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YOU'VE SEEN THE REST— NOW HERE'S THE BEST!

"The third ballet troupe to compete for the New York sweepstakes arrived on Monday evening . . . Fresh from triumphs in London . . . they danced like a group inspired." —FREEDLEY, TELEGRAPH

"...THE MOST GIFTED AND VITAL BALLET ORGANIZATION OF OUR TIME, Ballet Theatre turned its opening performance of the season into a smashing success . . . the entire program was as nourishing as beefsteak, as stimulating as champagne." —TERRY, HERALD-TRIBUNE

"Ballet Theatre wins cheers at opening . . . 'Interplay' and 'Fancy Free' are diverting, delightful . . . 'Pillar of Fire', like Mr. Robbins' gayer items, is good theatre and good ballet, too." —CHAPMAN, DAILY NEWS

"This home-grown institution makes ballet by and for Americans seem the most natural thing in the world and bears out the hypothesis that ballet's center of gravity now is not Moscow or Paris, but New York." —BRIGGS, POST

"Ballet Theatre, by far the most lively, vigorous and most distinctly American in spirit, opened before a jammed house." —PRICE, B'KLYN CITIZEN

"They are an unaffected and a jaunty crew, young mostly, brisk and dynamic." —POLLOCK, EAGLE

". . . the stage sparkled with vigorous life and color, with high spirits and good humor . . . there's no doubt that Ballet Theatre has won the opening round in the battle of the ballets . . . both in performance and in the quality of the works presented, Ballet Theatre proved superior to its 39th St. rival." —HAGUE, PM

"...NOT ONLY THE BEST BALLET COMPANY BUT ALSO THE BEST LOOKING WITHIN MEMORY." —JOHN MARTIN, TIMES

NATIONWIDE TOUR STARTS SHUBERT THEATRE PHILADELPHIA — MONDAY **NOV. 11**

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Literati

Books in Cycles

Certain type books run in cycles. William Lindsay Gresham's "Nightmare Alley," dealing with a magico in a carnival background, just published by Rinehart, now has a sequel in Maurice Zolotow's "The Great Balsano," a vaude magi (Random House). Incidentally Zolotow's biog of Billy Rose has just been completed and is due from RH next spring.

Now comes a comprehensive history of jazz, "Shining Trumpets," a $5 volume from Knopf, by Rudi Blesh, but more personalized is the jazz saga of Mezz Mezzrow (in collaboration with Bernard Wolfe), a frank personal tome, titled "Really the Blues,"' which Random House has just published. And Hoagy Carmichael has upcoming via Rinehart, his own "Star Dust" saga.

Another book in a lighter idiom, "Make Way for Music," by Syd Skolsky follows her last year's "Evening With Music," both via Dutton. Incidentally, she's no relation to columnist Sidney Skolsky.

Chevigny, Sylvester's Books

Hector Chevigny, vet radio scripter, is having his autobiog, "My Eyes Have a Cold Nose"—referring to his Seeing Eye dog—just published by Yale University Press. Chevigny, who went blind at the height of his writing career, is nonetheless prolifically grinding out scripts.

Robert Sylvester of the N. Y. Daily News dramatic staff is bringing out his "Dream Street," Broadway novel, via Dial Press.

Lachrymose for Dem Bums

N. Y. Daily Mirror last Friday (4) shed appropriate tears over the downfall of the Brooklyn Dodgers. Following appeared as the lead obituary in the Mirror's regular obit column, surrounded by the prescribed black border:

"Brooklyn Baseball Team—Beloved Bums of Greenpoint, Flatbush, Gowanus, etc.—Born April 16, 1946. Died Oct. 3, 1946, after valiant fight against Cardinalitis. Pease omit flowers."

Cain-AAA Action Spurred

Move by the Committee For Action, progressive writers' group within the Authors Guild, to schedule a meeting to discuss the James M. Cain American Authors Authority plan, finally has spurred the Authors League—parent body of dramatists, authors, radio and screen writers guilds—to activity. Hearing that the CFA planned a meeting Oct. 21 in New York, with Cain, Carl Randau and Carl Carmer as speakers, Elmer Rice, president of the Authors League, called on the CFA not to hold the meeting separate from League auspices, because it would add to outside criticism of disunity within the League.

A CFA group consisting of Stefan Heym, Madeline Thompson, Louise Mally and Nancy Davids met with Rice, Russel Crouse, Marc Connelly, Glenway Westcott and Peter Lyon last week to discuss the matter. Rice and his group, reportedly trying to take the ball away from the CFA group because of the sensitive situation, prevailed on the CFA to cancel their meeting and let the League call one for Oct. 20 instead. League didn't want Cain or Randau on the speakers' panel, because of the "dictatorship" ghost Cain's plan has raised, but agreed to call on them from the floor.

CFA is resentful of notices to the Oct. 20 open meeting which the League is sending out, claiming releases don't mention the AAA plan at all, so that the League is confusing the issue. CFA, however, is apparently satisfied that they've egged the League into some action on matters of improvement to writers. Cain is expected in New York from the Coast middle of the month, and will hold a press conference before the Oct. 20 meeting. Meeting will be held at Coronet theatre, N. Y.

Doubleday Reshuffling

Executive personnel of Doubleday & Co. was shuffled at a meeting of the board of directors Thursday (3) resulting in the election of Douglas M. Black as prexy of the firm, succeeding Nelson Doubleday who remains as chairman of the board. Named vice-president in charge of sales was Milo J. Sutliff and joining the company as veepee in charge of engineering was Rear Admiral Luis de Florez.

Doubleday, active in the company for some 30 years, has been president of the firm since 1928. He was elected chairman in 1934. Publisher now has a new printing plant under construction at Hanover, Pa., which will supplement the present Country Life Press at Garden City, N. Y. Admiral Florez will supervise technical installations at the new plant.

Biggest Bookworm—Films

In a special supplement Sunday (6), the N. Y. Times marked the 50th anni of its book review section launched as a Saturday feature Oct. 10, 1896. Supplement included essays by leading literati on all phases of the publishing business, from the evolution of the whodunit to the growth of book clubs.

Examination of the published list of best sellers over the last 50 years reveals that since 1924, when motion pictures began to hit their stride, practically every topranking book sooner or later found its way into celluloid. In 1924, Edna Ferber's "So Big" was frontrunner and was made into a film 10 years later. From 1925 to 1927, none of the best sellers hit the screen, but from 1928 to 1945, only a single book failed to be picked up for films. That was "Strange Fruit" by Lillian Smith, 1944 best seller on a racial theme too controversial to film.

Top sellers, filmed or to be filmed in the last 17 years, include "The Bridge of San Luis Rey," by Thornton Wilder; "All Quiet on the Western Front," by Erich Maria Remarque; "Cimarron," by Edna Ferber; "The Good Earth," by Pearl S. Buck; "Anthony Adverse," by Hervey Allen; "Green Light," by Lloyd C. Douglas; "Gone With the Wind," by Margaret Mitchell; "The Yearling," by Marjorie Kinnan Rawlings; "The Grapes of Wrath," by John Steinbeck; "How Green Was My Valley," by Richard Llewellyn; "The Song of Bernadette," by Franz Werfel; "The Robe," by L. C. Douglas and "Forever Amber," by Kathleen Winsor, 1945 best seller.

'Horse' Takes Ford Prize

Prize-winning novel in the Julia Ellsworth Ford Foundation contest this year is Genevieve Torrey Eames' "A Horse to Remember," a story of a boy and his horse. Julian Messner will publish the book in the fall of 1947.

Tome, chosen out of more than 300 mss. submitted, brought Mrs. Eames a prize of $1,250. It was the 13th award for the Ford Foundation, which was established in 1934 for the encouragement of better literature for children.

Shirley's Real Estate Plugs

Walter Shirley, ex-vauder and song plugger turned real estate magnate, has torn a page from the Billy Rose book for his land plugs with a paid ad column in the News and Mirror (N.Y.), running three times a week.

Showman does more daily paper real estate advertising than anyone else in the country, hyping sales of a Long Island development. Columns will cover Broadway characters and gossip, with whom Shirley is well acquainted, will be called "Landmarks" and will probably end up syndicated in the real estate trade sheets.

Sez Skolsky to Wilson

Two New York Post columnists were guests of honor at competitive cocktail parties last Thursday (3). Sidney Skolsky, whose Hollywood pillar the Post uses, was given a soiree for the paper's employees only by Dorothy and Ted Thackrey, publisher and editor of the sheet.

At the same time, Earl Wilson, Post's nitery columnist, was being guzzled to at the Copacabana, N. Y., under the auspices of boniface Monte Proser and comic Joe E. Lewis, in honor of Wilson's new book, "Pikes Peek or Bust," which came out that day. The two columnists made a friendly deal that they wouldn't go to each other's parties.

Skolsky, who was east to bally "Jolson Story," which he produced for Columbia, returned to the Coast Sunday (6). Al Jolson went back Friday (4).

Cohn's H'wood Story

Alfred Cohn, scenarist, has resigned as Deputy Police Commissioner of Los Angeles to concentrate on writing a history of Hollywood. Cohn goes back to the early Chaplin and Sennett days.

Spgfld. Still Struck

Springfield, Mass., seemed headed for a long tieup in its newspaper strike. The city of 150,000 has been without its four dailies and one Sunday paper since Sept. 26, when three AFL craft unions decreed "No Contract, No Work." Management Tuesday (8) asked editorial people to try to convince its members that their demands would mean a long suspension for the 500-odd employees.

CHATTER

C. S. Forester has returned from a visit to England and is back at Berkeley, Cal.

John Springer sold article on Contact Caravan, as GIs and civilians, to Pic mag.

Louis Sobol glorifies Lindy's in next month's True mag yarn, "Pennies from Herring."

Stanley Kalish, film editor of the Milwaukee Journal, visiting Dennis Morgan in Hollywood.

Arnold Perl has article on Garson Kanin, "Boy Wonder of Stage and Screen," in current (October) Pageant.

Dr. Martinez Cosio, Mexican historian, in Hollywood as special adviser on "Captain from Castile" at 20th-Fox.

Mel Traxel, who filmed the atom bombings in Japan, returned to his civilian post as photographic chief of Ideal Publishing Corp. in Hollywood.

George Jean Nathan's "Theatre Book of the Year" (1945-46) due next week from Knopf. In it he features his "bests" of the season, among other things.

Editor Maxwell Hamilton of Motion Picture mag took an actual screen test (with Lisa Wilson, new contractee) in order to write his Screen Test article in the October issue.

Sally Warren, pub-promotion mgr. for Fawcetts' Today's Woman, taking a three-month leave of absence to reside with her new groom—they were married Sept. 21—in Washington.

Billy Rose is profiled as "Journalism's New Glamour Boy," Russel Crouse's career is covered in "Mr. Crouse Goes To Hollywood," and Bill Stern is featurized, all in the current (November) Pageant.

Four Atlanta newspaper writers, Fred Moon and Rebecca Franklin, of the Journal, and Paul Jones and Celestine Sibley, of the Constitution, in Hollywood for a gander at Walt Disney's "Song of the South."

Louis Bromfield, Ohio author-farmer, has been selected to receive the Ohioana Library Assn.'s highest award for 1946, to be presented during the annual meeting in Columbus, on Oct. 12. Joe E. Brown won it last year.

Picture-text history of the FBI, tentatively titled "The Story of the FBI" with foreword by J. Edgar Hoover, is slated to hit the bookstalls early next year. Dutton will publish. Prepared with cooperation of the Bureau, book was compiled by the editors of Look Magazine.

Minor reshuffle on N. Y. Post's staff has shifted Paul Denis into the radio editor chair with Blair Chotzinoff, son of music critic Sam Chotzinoff, becoming columnist Earl Wilson's new assistant. Herb Spiro, former night editor of the Post, moved uptown to become new city editor of the Bronx Home News.

The Lid's Off

A postwar period always poses its problems of loose thinking, relaxed standards, frayed tempers and rude speech. Such time, if ever, is the chance for newspapers and journals to show the way back to cultivated living by the example of restraint, balance and good taste.

New York newspapers, however, seem to be taking the reverse tack, with their dramatic departments apparently in the lead for abuses recently. A N. Y. Times drama critic refers to a well-known singing star as a "big pot," while a N. Y. News columnist says bluntly that "he looks like something out of Mme. Tussaud's Wax Works." A News critic quotes a line from a play, and spells out the word "son-of-a-bitch" in his review—on the theory, presumably, that drama reviews in family newspapers are strictly adult reading. Last week the News' drama section, in a special box devoted to ballet audiences, jibing at sexual misfits in gags and wisecracks, kidding "fairies" and "swishes," and ending up with a reference to Old Homo Week.

SCULLY'S SCRAPBOOK

By Frank Scully

Income, Tex., Oct. 5.

Norman Lynch, a fugitive from the housing shortage, hiding at Huntsville, puts in a pitch for what he calls "the biggest rodeo in the world," now going on at the state canatorium. Huntsville is between Dallas and Houston, high on a hill, and looking, so they tell me, like a girl's seminary.

This prison rodeo has been going on for 15 years, running every Sunday during the month of October and having 20,000 to 25,000 customers per Sunday. Everybody pitches for it, even the prisoners. In fact, I have read some prose describing the surroundings of the rodeo which throw phrases (as well as me) around with eclat. "The conflict over the power and prestige of champions," one runs, "is as old as the oil-drenched sands which underlie the hallowed ground where Texas' famous Alamo stands, and is as constant as the blue horizon of the hills in the Big Bend country."

If you want more you can have it. But not from me.

This show has become the all-year job of one Albert Moore who travels the length and breadth of the land, hunting down the wildest horses and presumably hops to India to obtain the most vicious Brahma bulls.

When the show started in 1931 as a means of providing recreation for the inmates of the jail, the first gate amounted to $50. Now the take is nearer $80,000, which goes into the educational and recreational fund and leaves a balance for rehabilitation for cons enroute to parole.

Trick Rider and Horse Thief!

Though the clinked historians of Huntsville give Lee Simmons the credit for opening the rodeo in 1931, I seem to remember that when Cal Godshall put on the Victorville rodeo in California about that time he had a trick rider who supplied the show with the bucking horses. The second day he was picked up by a sheriff's posse. It was a day of hot cars, but the charge against the trick rider was "horse stealing," of all things. In time he was shipped back to Huntsville.

With time on his hands and no horse in his arms, he talked the prison authorities into raising funds for their rehabilitation program by starting a rodeo, and out of his penny acorn grew this thousand dollar oak. It is a great success story and if the Reader's Digest would like the details, I would be only too glad to go on with the research.

In its essentials the Huntsville Rodeo differs in no great detail from any other rodeo, but it opens on a mad scramble which is certainly new. All 10 chutes are flung open at the same time and the contestants come bouncing out on wild bulls.

Block-Booking the Bulls

In seconds all of them hit the dirt, which in itself does not mean they are free from any further pain. Brahma bulls like to gore those they have thrown, but the show has several clowns on the field whose job it is to wave red flags in front of any bull headed for one of the cowboys.

The chances of a rider getting gored are worse just after he leaves the chute when his balance is most precarious and the bull's energy is the highest. Once he gets on his feet the buckaroo can head for a fence and scale it before the bull has a chance to lift him over.

In a minute the cowhands get a better hand on things and the bull senses that bucking around will get him nowhere rapidly. But in this first mad scramble pick-up men have very little time to powder their noses.

Beyond this novelty the show has saddle-back riding, bare-back riding, wild-bull riding, wild-cow milking, calf tying, a wild mule race, and a chariot race.

Careful With Your Words, Pardner!

Just how the show rates as the world's champion rodeo, I don't know, unless it is through a merger of the police powers of the Texas Rangers, and the British Navy. New York, Fort Worth, Cheyenne, Salinas and even little Prescott, Arizona, should certainly be putting in dissenting opinions among those operating outdoors.

The Madison Square Garden show is by all odds the champ of both indoorers and outdoorers, though I recall seeing wilder riding in Prescott, Arizona. I even remember Hoot Gibson making a flying jump from a fast-traveling automobile on to the neck of a wild steer and bulldogging him to the ground, just as an added feature to an otherwise wild weekend.

Among the second-rate shows, Las Vegas certainly rated high in lowbrow fun. I remember going up to one of their "Helldorados" with Cedric Belfridge, author of "Away From It All." We described him as Lord Cedric, a remittance man instead of an author. Remittance men had a higher rating in the west in those days than authors.

The Marquee of Grauman

Belfridge was surprised when we got off the train at 1:30 a.m. to find Scully being greeted with a brass band owned and operated by the Elks. He said he never knew Scully was an Elk. In Las Vegas, we ran into Dick Foran, Cal Godshall, Curley Fletcher, author of "Strawberry Roan," Rex Bell and a lot of guys from the International Footprinters who hoped to initiate Scully and Lord Ced into their order of flatfoots.

We sometimes called Lord Ced, the "Marquee of Grauman." He was fascinated by his first rodeo. He had always imagined, he said, that throwing the bull was another phrase for grooming for stardom under David O. Selznick.

Upside Down Cheesecake

What fascinated the Marquee most was a cameraman hanging from the fence upside down.

I remember that cameraman. His name was Walter Craig, of the house of Craig & Craig of Cheyenne, and the fact that he was hanging from a fence upside down at 4 o'clock in the afternoon made him news.

By 10 o'clock he was put to a sobriety test and by then he could not even hang on a fence. His claim as to how he got that way was true. I saw it myself. Chuck Shepard, riding a bronc, came out of a chute with one foot hanging from the stirrup and the rest of his body mopping the ground. The bronc shook Shepard loose and headed for Cameraman Craig. It was an exciting moment.

But at this point Cy Taillon, the master of ceremonies, whose burgundy shirt and trim bowlegs were the cynosure of every other eye, yawned and announced that a mighty shapely miss would dive from a great height into a washbowl at 11 p.m. and everybody sober enough to see 100 feet in the air was invited to attend.

Camera, Everybody!

Nobody was paying any attention to this spiel, least of all Cameraman Craig. He was so upside down he thought he was running for office. The bronc, having kicked the cowboy into a chute, started after Craig.

Craig had nowhere to go but over the fence and the bronc gave him a buck and left him hanging upside down on the wire.

This left Craig so slaphappy for the rest of the rodeo that he insisted that your exalted mugg was George Washington and begged for a pose. He said it would top Stuart's portrait of Washington.

Both now hang on the walls of Bedside Manor in Hollywood. People have a hard time telling them apart—excellent proof that if you kick a cameraman around you will meet marvelous results.

The Law-Abiding Cons

I doubt if Norman C. Lynch will have anything to report in a month of Sundays from Huntsville, which will top this. Their rodeo being under the supervision of cons must of necessity, be more law-abiding. Liquor, too, is probably rationed. Gambling additionally is proscribed.

All these things operate under sanction of law in Las Vegas. I doubt if they even consider horse stealing a crime in Las Vegas. But I'm not sure.

I'll have to ask my collaborator on "What Made Alexander Great" about this. His name is Jack Morris. He used to be a D.A. around that country. In time he tired of it. Nothing to do. The litigants usually shot it out and all being deadshots, left nobody to try by a jury. So he left for Los Angeles and has been a busy man ever since. Still he might have time to answer a civil question about horse thieves. Anyway I'll ask him.

Broadway

La Martinique's 8th anni party tonight (Wed.).

Marian Spitzer in from Coast for funeral of father who died in Florida.

Saul Baron, theatrical attorney, recuperating from pneumonia, still under doctor's routine.

Norman and Irving Pincus have opened offices, expectant of becoming active legit producers.

Carl Brisson is profiled as "Park Avenue Pinup" in a Liberty mag piece, next month, by Betty Etta.

Phil Stevenson has given up Coast scripting chores, and is out ahead of "Fatal Weakness" as Theatre Guild p.a.

Leonard Sitomer, of the William Morris legit dept., to marry Charlotte Jablons, Earl Wilson's secretary, in December.

Maurice Rocco being feted by the International Negro Press and Harlem Citizens Committee Oct. 10 at Harlem's Club Baron.

Arnold Pressburger arrives in town today (Wed.) for two weeks of production and distribution confabs on Somerset Maugham's "Then and Now," which he will soon film.

Joe Gould, who handles national tieups for United Artists, leaves shortly to flack for new Paul Robeson-Howard Fast company which will film Fast's "Freedom Road" in the east.

American Veterans Committee holding birthday ball at the Waldorf, Oct. 17. "Miss America Veteran" will be selected by judges Benny Goodman, John Robert Powers among others.

Rutgers Neilson, RKO publicity chief, back on the job after being bedded for a couple of days by a leg injury suffered in his office. Maurice Bergman also just returned after short siege of flu.

Kids who worship at the shrine of Frank Sinatra will soon be able to buy a plastercast mold of their idol. Sculptor Jo Davidson is now working on a figure of the crooner designed for commercial sale.

Joe E. Lewis dispatched his hotel bellboy by plane to Boston to deliver his wife's (Martha Stewart) fur coat because he felt "she was cold and needed it" while she was breaking-in with "Park Avenue."

Ted O'Shea's 15-year-old daughter, Patricia, pictured in a three-page spread in Look mag in her role of rep of New York school kids at the United Nations Security Council conclaves. O'Shea, former Metro exec, now distribution topper for Liberty Pictures.

Trinity Episcopal Church, Cliffside Park, N. J., currently conducting a $10,000 campaign within the film industry to pay off a mortgage on the edifice. Church was familiar structure to old-time actors and execs who worked at the nearby Fort Lee studios.

Screen Publicists Guild unveiling a fine arts exhibit of their membership's after-hours' work at the Barbizon-Plaza hotel, Nov. 1. Stars, directors and writers of Hollywood and Broadway sponsoring the show and a jury of nationally-known painters will serve as a committee of judges.

Chicago

Jackie Miles renewed for another six weeks at the Rio Cabana.

Boys Town Choir on first national tour play Orchestra Hall Oct. 9.

Tom Lieb, after 21 years with M-G-M newsreel, resigned to form Telecolor film.

Merchandise Mart looking for plans to erect convention hall seating 5,000 on top of bldg.

Charlie Bernstein, United Artists salesman, celebrating 25 years in the business and married life.

Bob Smith, son of the late WB exchange branch manager, now student salesman at United Artists.

"I Remember Mama" and "Follow the Girls" set back opening dates one day to allow for transportation snarls.

Lincoln Tavern, famous night spot during the '30s, burned last week. Gaming palace once played name acts and bands.

Maurice Evans' G.I. version of "Hamlet" set to follow "Oklahoma!" in the Erlanger for a limited engagement starting Nov. 25.

Donald Nelson, prez of the Society of Independent Motion Picture Producers, gives one of a series of free public lectures sponsored by the University of Chicago, on Nov. 5.

Pittsburgh

By Hal Cohen

George Marlier, artist for Harris theatres, in Canada on fishing vacation.

Jackie Coogan booked into Vogue Terrace with Baron Elliott's band Oct. 18.

Ruth Goddard, former WWSW staffer, graduated from Mercy Hospital nurses' school.

Louise Carroll, Sally Ann Palmer and Mildred Segal dancing now as the Three Glamazons.

Bob Davis, new doorman at Mercur Music Bar, was former bouncer at the Palladium, Hollywood.

Burton Holmes launches annual series of five weekly Travelogues at Carnegie Music Hall Nov. 6.

Ted Goldsmith around beating drums for "Magnificent Yankee," which begins tour here Oct. 21.

J. English Smith, head of Playhouse acting school, has been cast in opener, "Both Your Houses."

Leo Kaye, ex-KDKA producer now playing bits in movies, has enrolled in Actors Lab school on Coast.

Variety Club Post of American Legion honoring outgoing commander, Jimmy Balmer, with big dinner Monday (13).

Jules Green back on job in WB theatre booking department after three-week vacation in Hollywood and Las Vegas.

Frederic Persson, who acted character leads for outdoor opera company here, cast in Ruth Gordon's new play, "Years Ago."

"State of Union," which opened here last season before going in, coming back this season for two weeks with Coast company.

Ben (Bud) Rosenberg, who manages McKees Rocks theatre owned by his father, M. A. Rosenberg, and Esther Dinovitz marrying Oct. 27.

Miami Beach

By Larry Solloway

Jane Froman building house in Coral Gables.

Betty Blaine added to show at Ben Gaines Blackamoor room.

Little Palm club will reopen in mid-November with Narita and orch.

Famous Door featuring small show with Don Richards, host, fronting band. Biz consistently good.

Despite booking of big names, most operators are searching for good supporting acts and finding them scarce.

Terrace Club sold this week. Will be turned into a steak house, with no plans by new buyers for shows as yet.

Dorothy Dey and Dean Murphy in town looking around for a house. She may tub-thump for Colonial Inn again this season.

Radio Aces head new show opening at Clover Club. Jack Goldman, operator, also readying his Hickory House on the beach for an early opening.

Monchito and orch will return to Sandpiper room of Jennie Grossinger's Pancoast hotel. Room has been enlarged to seat 150, with air conditioning added. Two shows weekly planned.

Five O'Clock, undergoing extensive alterations, will definitely reopen Nov. 15, with Sam Barken, op, planning on top food and one-act policy. Gracie Barrie, Diosa Costello and Pupi Campo, and Joey Adams, Mark Plant, Tony Canzoneri inked for season dates.

Australia

Charles Munro has taken over another Brisbane cinema.

Saturday cinema clubs for children is a smash success over Hoyts circuit.

Jack Power, with Ted Lane advertising-exploitation staff of Greater Union, recovering from a serious operation.

Johnny Fuller, brother of Sir Ben Fuller, now mostly only interested in real estate, is a strong advocate of Sabbath pix.

Fullers are scoring with a unit of returned soldier entertainers in Perth. Unit moves on to Adelaide, Melbourne and Sydney.

Bill Hoggan, onetime with Paramount here and later with Fox in England and Ireland, is returning to Australia to settle down in his homeland.

Government has lifted all restrictions on exterior lighting. Ban zero saw a rush of outdoor amusement operators, including dog racing, to get underway again.

Eric Porter, local producer, hopes to visit Hollywood shortly to study latest production trends. Porter's first film "A Son Is Born" will play Greater Union Theatres circuit.

Col. Earnings

Continued from page 6

figure as of the beginning of the present calendar year. Col's allowance of approximately 50% of the gross for taxes was a median between the higher taxes applicable for the first half of its fiscal year and 38% levy for the second half.

Rep's 3d Quarter

Republic's statement for its third quarter, ending last July 27, was issued last week and showed a net of $717,659 before taxes. Allowing $272,710 for Uncle Sam's collectors, company showed a net after tax tap of $444,949. That's off about $40,000 from the previous 13 weeks, but the current quarter has again spurted.

No comparison of Rep's earnings with those of previous years is possible, since there was a corporate reorganization at the beginning of this year. Consolidated Film labs and Republic Picture Corp., which formerly issued separate statements and had different fiscal periods, were merged.

Annual stockholders' meeting of Monogram has been set for Nov. 13 in Hollywood. Prexy Steve Broidy will preside.

London

George Muchnic, here for Metro newsreel, off to Paris for a few days.

Lines formed 36 hours before opening of Old Vic season at New theatre.

George Bernard Shaw's wartime royalties frozen in Germany exceed $120,000.

Vic Oliver plunging into matrimony again. This time it is nonprofessional Natalie Frances Conder.

Albert Hall turned into a broadcasting studio on Oct. 2, when Geraldo and his band will play for a charity ball.

Oscar Serlin looking at West End shows, and getting offers for English rights to his Broadway hit "Life With Father."

Ted Heath's band is first important English aggregation to open at Copenhagen. Goes in Oct. 20 for series of concerts.

Sir Bracewell Smith, next Lord Mayor of London, is chairman of Ritz, Carlton and Park Lane hotels, and well known among showfolk.

Bertram Mills' Circus back at Olympia this Christmas for first time since 1938 with many top-line foreign acts signed up for the season.

Gerald Savory, author of "George and Margaret," and other big hits, over from U. S. to dispose of several new plays here. Returns to America, Oct. 25.

Music Corp. of Great Britain, which was compelled to change its name due to injunction by Music Corp. of America, is now calling itself Music Artists, Ltd.

Cherry Lind leaving BBC feature "Merry-Go-Round" to play lead in Bernard Delfont's revival of "The Student Prince." Songstress is 22 and is to get $400 a week.

Pat Taylor is replacing Sheila Douglas Tennent in leading role of Jack Hylton's successful musical, "Follow the Girls," now in its second year at His Majesty's.

George S. Melvin, who had retired from the stage after two years' illness, makes a comeback at the Palace, Manchester, in "Puss in Boots" pantomime this Christmas.

Carol Lynne, wife of Bernard Delfont, the West End show producer, quits Charles Cochran's "Big Ben" shortly because expecting stork. Lizbeth Webb, already in show, takes her place.

The Old Vic Company has been invited to appear in Paris by the French government for the second time in two years. "King Lear" will probably be selected for the week's visit.

Cyril Maude, who retired in 1933, is to make comeback in Bernard Shaw's play "You Never Can Tell." The part of the Waiter was specially written for him by Shaw, but he has never played it.

G. I. Charles Worley has been signed for leading role by the Royal Carl Rosa Opera Co. He joins company as soon as he can get a permit to return here on his discharge from the U. S. Army.

"Vicious Circle," the French play banned for public performance but staged privately at the Arts Theatre Club, to be given over the air, Oct. 19 unabridged and with same cast—an unprecedented event.

New epidemic of housebreaking is hurting show folks, with victims Beatrice Lillie, relieved of valuables and money amounting to $12,000; Hermione Gingold, who lost valuables to extent of $1,500; and Jean Colin, who lost a $60 radio.

Minneapolis

By Les Rees

Max Roth, PRC eastern sales manager, a visitor.

Frankie Carle into Prom Ballroom for one-nighter.

Orpheum gets Orrin Tucker's band week of Oct. 24.

Ella Mae Morse gave Curly's nitery near-record week.

W. C. Gehring, 20th-Fox western sales manager, here for sales meeting.

Bob Murphy, Star film editor and critic, adding radio items to his daily movie column.

Hotel Dyckman Robin Hood Room has Linda Jordan and Betty Morgan with Perry Martin's orch.

Martin Braverman out of armed services and back with Independent Poster Exchange as branch manager.

Donald Swartz, North Central Allied executive secretary, sold his Loop, downtown subsequent-run house, to Krane brothers.

Northwest Variety club started annual fall and winter season of Saturday night open house programs with special entertainment.

Lyceum has penciled in "Lute Song," Oct. 21-23; Katherine Dunham Dancers, Oct. 24-26, and "Up In Central Park," Nov. 5-7.

"Notorious" in initial canto at Orpheums here and St. Paul gave houses second highest straight film weeks, only "Bells of St. Mary's" having topped it.

A year's picketing of the two Bemidji, Minn., theatres ended when union booth operators reached agreement with management and called off long strike.

Myrus, "man with X-ray eyes," back at Hotel Radisson Flame Room.

Harry Carroll & Polly Baker's sixth Hotel Nicollet Minnesota Terrace engagement will be of four weeks' duration.

North Star Drama Guild, civic theatre group, got off to fine start with "June Moon" and has announced "Personal Appearance" and "The Late George Apley" as other October offerings.

Bob Hickey, RKO division exploiteer, here to help plan campaign for "Sister Kenny," which has gala premiere here Oct. 31 and then opens its regular engagements at Minneapolis and St. Paul Orpheums Nov. 1.

Washington, D. C.

By Florence S. Lowe

Phil Brito, tenor, headlines current show at Club Cairo.

National Symphony Orchestra Association has its annual press cocktail party tomorrow (10).

Raymond Gram Swing presented with the Legion of Honor at the French Embassy last week.

John Murphy, Loew exec, in from N. Y. past week for confabs with Carter Barron, head of the D. C. office.

Westbrook Van Voorhis, narrator for MOT, spoke on his experiences in radio and films before D. C.'s Advertising Club.

Frank W. Harvey, formerly in charge of field operations for RCA television, has joined WMAL, the ABC network outlet here.

Renie Riano, who plays "Maggie" in Monogram's soon-to-be released "Bringing Up Father," feted by Monogram at a press luncheon past Friday (4).

Monroe Drew, in charge of the special services section of Navy Chaplains, addresses government film workers today (9) on a new morale education series of pix.

Margery Sharp, author of "Cluny Brown" and the more recent "Britannia Mews," and Eric Severeid, CBS commentator who has just authored a book on his experiences, will speak at the Book and Authors luncheon here next week.

Top rank military and government names will head list of guests at Warner's brasshat preem of "Cloak and Dagger" at Earle Wed. (9) night. "Last Bomb," AAF tinter, distributed by WB, will have world preem at same time, with AAF head, Gen. Carl A. Spaatz, hosting.

U-I, Indies

Continued from page 3

two. Jack Skirball-Bruce Manning, committed for five more and with a contract extension pending; Mark Hellinger, who has an indefinite number of pix owing; Sam Wood, whose four-pic pact with International has been taken over by U-I; Nunnally Johnson, likewise an International holdover; Douglas Fairbanks, Jr., who has a single picture commitment, and Rampart Productions, new unit set up by Dozier and his wife, Joan Fontaine, with an indefinite number of pix scheduled.

Dozier will be east until Oct. 19. He and Miss Fontaine will fly to Bermuda over the coming weekend.

Legion

Continued from page 2

American Legion convention, which next to the Republican and Democratic confabs, was the most lucrative convention plum in the country. This is in sharp contrast to the predicament AL leadership found itself at the end of San Francisco meet last week, when there were no bids for next year's shindig and they adjourned without picking a site for next year's conclave.

Reason for the paucity of bids for the 1947 palaver is the housing and hotel scarcity. With every important city faced with a housing shortage, various Chambers of Commerce weren't too anxious to have a serious problem aggravated by Legionnaries seeking accommodations.

In addition to the room scarcity, it's believed that even if there weren't three customers for every available room, certain major cities aren't anxious to get the Legion meet because of the vet's mischievous antics. Previous conventions have been highlighted by playful delegates throwing paper bags filled with water from windows, broken furniture, unleased antics, etc. Today most hotelmen find business too good to risk that kind of damage, although the AL conventions previously hypoed business sufficiently for the hotels to realize a big profit after damage was paid off.

While no site for next year's confab has been picked, there's talk that it would go to Atlantic City, which if held there at this time of year, can accommodate delegates and visitors as all regular vacation trade is over, and the empty hotels and rooming houses could take care of sizable crowds.

Hollywood

Mel Ferrer to Toronto.

Eddie Dukoff leaving for Paris.

Lenore Aubert vacationing in Mexico.

Walter Pidgeon to Chicago on business.

Ronnie Ames to Chicago for 10 days.

Gregory Ratoff vacationing in Las Vegas.

Richard Sale bedded with ptomaine.

Carmen Castillo divorced Xavier Cugat.

Gene Tierney returned from Manhattan.

Carl Leserman in town for a month's stay.

Ralph Hurst recuperating from major surgery.

Robert Alda and family returned from Manhattan.

Alan Hale celebrated his 35th year in show business.

Dore Schary readying for a vacation in New Jersey.

Dick Bare returned from his San Francisco vacation.

Mary Beth Hughes divorced Ted North in Las Vegas.

Baron Longs celebrated their 34th wedding anniversary.

Andre de Toth bought an airplane for location scouting.

Nan Sunderland recovering from emergency appendectomy.

Ralph Cohn back in town after business huddles in New York.

Jean Hersholt recuperating at home, following an operation.

John Sutherland to Dayton, O., for huddles about an industrial film.

John Beck, Jr., to Denver on business for Universal-International.

Ann Blyth's new legal guardian is her aunt, Mrs. Patricia Tobin.

Craig Rice guest speaker at the Hollywood Women's Press Club.

Maureen O'Hara and daughter, Bronwyn, leave for Ireland Oct. 23.

N. Peter Rathvon to Mexico City to inspect RKO's Churubusco studios.

Jimmie Grier sued for divorce by Jean Taylor, former soloist with his band.

Bert Granet leaves for London next month to produce a picture for RKO.

Jack Chertok back in town after business in Washington and New York.

Bill Tannen acting again at Metro after six months off with a spinal injury.

Spyros Skouras in town for huddles with Darryl Zanuck and Joseph M. Schenck.

Joan Harrison returned to her RKO producer desk after several days of illness.

William Boyd will make a personal appearance tour of the Southwest in January.

Veloz and Yolanda will make two concert tours in 1947, starting Jan. 6 in Portland, Ore.

Keenan Wynn and his wife, the former Eve Lynn Abbott, announced their separation.

Linda Darnell to the desert for a vacation before starting work in "Forever Amber."

Katharine Hepburn ordered to curtail her Connecticut vacation to resume work at Metro.

Sam Israel returned from New York where he set up a publicity office for Eagle-Lion.

Ralph de Lara to Mexico City for advance work on the 20th-Fox film, "Captain from Castile."

John Farrow returned from New York after ogling the preem of "Two Years Before the Mast."

Carl Foreman, dialog director, awarded a medal for war work in the Army Signal Corps.

Buddy DeSylva presented his collection of French paintings to the Los Angeles County Museum.

Colin Miller trained on a tour of the midwest and east to build up public relations for Enterprise.

Grant Withers resumed his chores at Columbia after recovery from injuries sustained in a horse accident.

Walter Slezak in town after four weeks in France and Germany, where he settled his father's estate.

Olivia de Havilland in from New York for conferences at Universal-International about her next picture, "Ivy."

Anita Doody succeeded the late Charles Cook as business manager of Paramount's studio publicity department.

Atlantic City

By Joseph W. Walker

Haddon Hall reported set to try small road legit in its 800-seater on the 17th floor overlooking the boardwalk.

Sam Singer's Harlem club shuttered Saturday night (5). Nitery ran extra month with the race season, only seasonal spot to play for late season crowds.

Take for racetrack during its split 42-day season about $3,038,000 (6% of sum wagered) while state of New Jersey will get $2,025,000 (4%). Total wagered was $50,542,114 with 562,820 payees watching 'em run. Track to also retain breakage (odd pennies from one to nine withheld from those holding winning tickets.) This will amount to $400,000. Track closed Saturday (5). Promoters ready to bid for all summer dates next year. Admissions and concessions may push total gross well over $4,000,000.

a NOTEWORTHY first year!

JANUARY 1946

New York
Beneke cracks 26 year old record at Capitol Theatre with smash $112,000 first week.

FEBRUARY 1946

New York
Closed at Capitol Theatre with terrific $85,000 fifth week ... first Victor record releases ("Swing Low Sweet Chariot" - "I'm Headin' For California" and "It Couldn't Be True" - "One More Tomorrow").

MARCH 1946

Pottstown, Pa.
A new record of $9,500 at Sunnybrook Ballroom to highlight a terrific one-niter tour.

APRIL 1946

Philadelphia, Pa.
A "big" $35,700 at the Earle ... "Hey! Ba-Ba-Re-Bop" Victor record release ... Concert Richmond, Va. hit all-time high gross at $10,000.

MAY 1946

Detroit
A rousing $50,000 at the Michigan Theatre against the "Voice" ... new record at Frank Dailey's Meadowbrook.

JUNE 1946

Canada
Another tremendous one-niter tour topped by a new record at Toronto of $9,400. ... Academy Graduation Prom at West Point.

JULY 1946

Chicago
A smash engagement at The Sherman ... SRO nightly ... Victor recording of "Five Minutes More" ... backed with "Texas Tex" ... Eastwood Gardens, Detroit for another all-time record.

AUGUST 1946

Chicago
Tops in Chicago with a tremendous $144,000 (2 weeks) at Oriental ... winner of Martin Block "Make Believe Ballroom" Orchestra Popularity Poll ... all-time high gross Radio City Theatre, Minneapolis.

SEPTEMBER 1946

Los Angeles
The biggest opening in past four years at the Palladium ... 30,000 payees first week - 25,000 fourth week ... Victor release "Passe" backed with "The Woodchuck Song".

OCTOBER 1946

Hollywood
On location for RKO and Universal ... West Coast one-niters ... Million Dollar Theatre, Los Angeles ... Golden Gate, San Francisco.

NOVEMBER 1946

On Tour
University of Texas ... University of Kansas ... University of North Carolina ... Southern tour of one-niters into New York City.

DECEMBER 1946

New York
"400" Club opening December 12 (6 weeks) to be followed by return engagement at the Capitol Theatre ... booked solid through May.

TEX BENEKE
AND THE GLENN MILLER ORCHESTRA

Personal Management
DON W. HAYNES

Exclusively on
VICTOR RECORDS

SCREEN | RADIO | MUSIC | STAGE

VARIETY

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BRITAIN, H'WOOD IN STORY DUEL

AFL Backs Screen Actors Guild On Jurisdictional Arbitration in H'wood

Chicago, Oct. 15.

By a sweeping majority, the American Federation of Labor convention today (Tues.) accepted the Screen Actors Guild resolution calling for arbitration machinery to be set up to settle jurisdictional disputes, thereby giving the SAG a major victory in its fight to stop Hollywood labor squabbles. However, a hedge clause was inserted into the SAG resolution which partially throws the matter of organizing such arbitrational machinery into the laps of the national and international unions involved.

The SAG resolution was passed in its entirety with the addition of one phrase recommended by the resolutions committee. Where the SAG asks that machinery be set up within the amusement industry to settle jurisdictional disputes, the committee added that such machinery be set up with the sanction of the unions involved. Passage of the plan by the convention means that the AFL executive council must now set the wheels turning to establish such machinery with the Hollywood unions. Wording of the resolution, however, has given rise to comments that the exec council has little more than "moral" pressure to exert over the unions involved.

Adopted resolution reads as follows: "Whereas there exists in the motion picture, amusement and all other industries a situation, wherein multiplicity of unions, all members of the American Federation of Labor, work in close association one

(Continued on page 23)

Jolson Biopic Inspires Interest in Cantor Saga

Click of "The Jolson Story" has inspired film interest in Eddie Cantor's biopic. The William Morris agency is handling details of one proposed indie setup.

Unlike Sidney Skolsky's problem with the Al Jolson saga, Cantor did write his autobiography, "My Life Is in Your Hands" (in collaboration with the late David Freedman), and it's being brought up to date since first published in the late 1920s.

Cantor, meantime, is set to start his costarrer with Joan Davis for RKO, final title to be "If You Knew Susie."

Longhairs Ahead In Battle of The Ballets on B'way

The three major ballet companies have now shown their wares in New York, to start off "the season's battle of the ballets," and this strange quirk has resulted—the best of the three companies is the only one losing money.

Ballet Theatre, boldly stepping out of the concert field this year into legit, is taking a financial shellacking in the experiment, and will likely wind up its current five-week season at the Broadway, N. Y., with a $35,000-$40,000 deficit.

Scheduling of Ballet Theatre at the Broadway, running concurrently with the Original Ballet Russe engagement at the Metropolitan Opera House, apparently is proving one thing. Ballet isn't Broadway, and can't be. You can't book it, play it

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ROY ROGERS BOFF 600G ON TRIO OF RODEO DATES

Roy Rogers heading the rodeo now at the Chicago Stadium stands to wind up with a gross of nearly $600,000 on the three dates he's playing this year.

Current Chicago stand, which opened Thursday (10) is expected to gross around $300,000 for an 18-day stand. He's done two other dates. The St. Louis auditorium engagement pulled $208,000 for a 10-day stand, and eight days at the Philadelphia Arena brought $85,000.

Rodeo winds up after the Chicago run, but Rogers will head another rodeo in the spring. George D. Tyson and John Hickey are negotiating for future dates for Rogers.

Angel Coin Tighter

Legit begins to look like another place where "angels" fear to tread. Various producers report that financing of shows has not been so easy lately, blaming reductance of investors on the recent market dip.

Belief is, the change is psychological—and temporary. There is plenty of money around but it's harder to get. Some people feel poor as result of stock declines, and more cautious than before on show backing. "Angeling," admittedly, will be toughter for a while.

MARX BROS. WOULD BE WORTH $20,000 A WEEK

The Marx Bros. are believed to be losing a hefty amount of coin by not working as a team. Harpo, who has eschewed personal appearances for many years, is the last of the trio to succumb and has been signed for dates at the Walnut Grove, Baltimore and the Bowery, Detroit, at $5,000. Chico has been getting $3,500 in his vaude and nitery dates, while Groucho's salary on the forthcoming air show is believed to be considerably less than $5,000.

Bookers declare that if they could get the boys together for some vaude dates they could easily break the $20,000 ceiling for attractions in vaude, and that's considerably more than they're getting individually. Harpo's appearances will mark the first time that the trio has been working at one time, other than in films, but not together.

RANK, KORDA BID VS. YANK FILMERS

By HERB GOLDEN

Challenge which Britain has flung at the United States for international film supremacy has broken forth on one more front. With a postwar dearth in both America and Europe of top books and plays for transformation into major film properties, an intercontinental duel of the production giants is being fought to win b.o.-insured story material.

On the one side are all Hollywood's major studios and on the other J. Arthur Rank and Sir Alexander Korda. Strong bid by the Britishers comes just at a time when the American story market is at a particularly low ebb and when U. S. studios are especially anxious to obtain material from abroad to give their product an international flavor in order to better snare widening world markets.

Rank and Korda so far have restricted their bidding against Hollywood companies for story properties to England and the Continent. American studios are girding themselves, however, for a day they see not far distant when the two

(Continued on page 26)

Critics Cometh From Far and Wide, to Help 'Iceman' Turn the Tide

By JACK PULASKI

Press coverage of Eugene O'Neill's "The Iceman Cometh" premiere last Wednesday (9) was the widest accorded any play in Broadway annals with the exception of "I'd Rather Be Right," presented in 1937 with the late George M. Cohan starred. Out-of-town reviewers joined the New York critics, wiring their notices to dailies as far away as the Coast, while Associated Press and other news services similarly sent reviews to many points here and abroad.

Theatre Guild extended exceptional courtesies to the press and, in starting the first performance at 4:30 p.m., one hour sooner than subsequently, the critics had ample time to denote their opinions. Most

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16M AD TRAILERS FOR 25 STORES BY FEB.

A new intra-store advertising medium, now using 16m films, although plans call for a switch to television, will begin rolling in more than 25 of the nation's leading department stores next February, with client billings already set in the five-figure bracket. With six console model screens equipped for rear projection set in each of the stores, Cine-Television, Inc., is charging clients $1,000 a day for repeated views of a one-minute advertising trailer in

(Continued on page 22)

Early End of OPA Controls May Affect All Show Biz, Mostly Good

Show business prospects, tail to the kite of general economic conditions, plunged into uncertainty as decontrol of meat by Presidential action spelled an early end to all OPA controls except rents. Stocks rallied sharply on big business's feeling that new profits are in the offing, with heavy gains scored by the meat packers and a number of potent radio bankrollers including Coca-Cola, Johns-Manville and U. S. Steel. Film and radio companies moved up more conservatively with climbs registered from a fraction to one point.

Amusement industry execs' reactions were mixed although all realized that spiraling costs and wages, at least at the outset of the OPA-less era to come, would have their impact on show biz profits. Radio execs, echoing the enthusiastic response of their best customers, the giant industries, said "this is it" as far as new profits go. Big business felt that inflation spelt an advance in profits and, if alternatively, a flood of goods halted the price rise, new millions would be garnered from the unslaked public appetite for merchandise. And radio felt

(Continued on page 50)

New Jukes Get 10c, 3 for 25c in Chicago

Chicago, Oct. 15.

Move to change juke box slots to call for a dime or three plays for a quarter was started here last week by one manufacturer to offset rising costs of labor, material and records.

Coin operators using new price machines locally report 90% rise in take with actual play down only 10%.

85% of Pix Fans Uninfluenced By Any Film Reviews

Compared with that mysterious ability of the public to "smell 'em out," newspaper, magazine and radio film critics have little influence on the success or failure of a picture. That's the conclusion drawn from a preliminary survey of the potency of the professional o.o.ers by Audience Research Institute, Gallup poll affiliate.

Eighty-five per cent of all people who attend films never read a review of a picture before they go. And of the other 15%, some admittedly attend because they've seen (or heard) a good notice on the film, but others also go despite having read a bad notice.

ARI emphasizes that the survey which resulted in these figures was on one picture only (a very substantial top-budgeter) and included only a group of large eastern cities, including New York and Boston. National questionnaire is now in the hands of ARI interviewers to determine influence of reviewers throughout the country.

VET TROUPERS HOT DISK SELLERS WITH THE KIDS

Prexy Jack Kapp of Decca points to the booming sales of three current albums by show biz veterans Al Jolson, Jimmy Durante and Sophie Tucker as the answer to the fact that the modern generation respects tradition, and that great showmanship survives all time hazards.

Kapp states he had trepidations first with the Tucker album, but found that the kids who buy disks apparently recognize greatness, despite the period. It was proved anew with the Durante album, and now the Jolsonia is likewise selling like hot biscuits.

The Hour Of Charm
All-Girl Orchestra and Choir
Conducted by
PHIL SPITALNY
Sundays, 4:30 P.M. EST
CBS Network

U. S. Commerce Chamber Drags Red Herring Across Amus. Biz Trail

The Communist bogey and its impact on U. S. films, legit stage, radio and the press was raised last week by the U. S. Chamber of Commerce in a new brochure, titled "Communist Infiltration in the United States."

Both the Screen Writers Guild and the Radio Writers Guild were described by the U. S. Chamber as Red-dominated. The Reds in this country, the brochure declares, have worked particularly hard "to use the motion pictures and the legitimate theatre as propaganda weapons."

"The list of Hollywood stars available for front organizations is long and prominent. Some of the best propaganda brains of the party are employed by our entertainment industry. Often we have the incongruity of business firms hiring such talent to write radio plays which subtly attack the system which sponsors them. "Businessmen," says the U. S. Chamber, "need to develop more sophistication in these matters."

The C. of C. pointed its finger at scenarist Dalton Trumbo, who, it claims, has openly listed pictures which the party members have sponsored and others which they have blocked.

The Chamber had to admit that few of the network radio commentators are Communists or "consistent followers of the party line." However, it goes on to say that "great skill and pressure" are exerted to

(Continued on page 23)

FLOCK OF SHOWFOLK ON ELIZABETH'S FIRST RUN

Initial eastbound voyage of the Queen Elizabeth since its postwar reconversion to passenger travel will find it loaded with more showbizites than the Palace theatre beach. Among the crowd on the trans-Atlantic giant when she pulls out of New York Oct. 25 will be eight Hollywood players invited to participate in a Command Performance before the King and Queen of England Nov. 1. The invite resulted from some fast public relations work by Production Code Administrator Joseph I. Breen during his recent visit to Britain.

Octet includes Joan Bennett, Maria Montez, Dorothy Malone, Ray Milland, Pat O'Brien, Jean Pierre-Aumont, Reginald Gardiner and William Eythe. Going along as rep of the Academy of Motion Picture Arts and Sciences will be Walter Wanger, for many years its prez. He's also Miss Bennett's husband. Mrs. Milland, Mrs. O'Brien and Mrs. Gardiner are likewise going, as is Norman Siegel, of the Paramount flackery. Performance is slated for the Empire theatre, London, as a benefit for the British Cinematograph Trade Benevolent Association.

Possibly on board the Liz, unless new Hollywood strike developments foul up the arrangements, will be

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Roosevelt Medal To Irving Berlin

Irving Berlin, top morale builder in two of the country's greatest wars, will be awarded the Theodore Roosevelt Distinguished Service Medal for 1946 along with four high Army and Navy officers, it was announced Sunday (13) by James R. Garfield, president of the Roosevelt Memorial Assn.

Songsmith's military shows, "Yip, Yip, Yaphank" of World War I and "This Is the Army" in the last war, "contributed powerfully to maintain the morale of the men in the armed forces and inspired the civilian public also," the commendation states. He'll receive the award for "distinguished public service by a private citizen." The announcement further stated: "Important and far-reaching as his plays and songs have been, the greatest contribution Irving Berlin has made to public morale has been Irving Berlin himself."

Established in 1923, the Roosevelt awards are made annually to individuals for distinguished service in fields associated with the career of the colorful late president. Generals Eisenhower and MacArthur and Admirals Halsey and Nimitz are other winners of awards which will be made Oct. 27 at a dinner at the Theodore Roosevelt House in New York.

226th WEEK!
KEN MURRAY'S
"BLACKOUTS OF 1946"
El Capitan Theatre, Hollywood, Cal.
"Yes, it's true what they say about Ken Murray—he's tops."
ROBERT YOUNG.

Too Many Paris Boites, Biz Thin

Paris, Oct. 15.

Paris nite life mushroomed all of a sudden, with result the business is spread thin and, among those not doing as signally as meriting, is Clifford C. Fischer's Les Ambassadeurs, which has a good band, headed by Jack Harris, American, although his musikers are French and Belgian. The Whitney Sisters, Anne Francene and The Chesterfields, latter a French act, round out the show.

But the Ambassadeurs isn't alone. The Monseigneur is clicking, but the reopening of Maxim's, the Bagatelle, Casanova and Scheherazade has created stiff competition. Then, too, there's the new Champs-Elysees spot, located in the theatre of the same name, with Bernhard Hilda's band clicking, along with Jane Morgan, newcomer songstress, who will be heard from internationally.

The must-dress edict is also not helping business, since only the historic Maxim's seems able to enforce that.

George Ulmar, Danish nitery performer, author of a current pop song hit, "Pigalle," is a local fave and slated for U. S. dates.

FILMER'S OPERA DATE

RKO starlet Anne Jeffreys will sing the title role in Puccini's "Tosca" with Alfredo Salmaggi's Opera Company at the Academy of Music, Brooklyn, N. Y. Saturday (19), in her first eastern appearance as guest star. Gabriele Simeoni will conduct, with Mario Cozzi and Gabor Carelli singing lead roles opposite Miss Jeffreys.

Singer-actress arrives in N. Y. from Coast tomorrow (Thurs.), having completed a film chore.

The Berle-ing Point

By Milton Berle

Saw "The Killers" last night. People were getting knocked off so fast I didn't think they'd have enough of a cast left to finish the picture. Ava Gardner looked great in the party scene. She was wearing a daring strapless evening gown...with a built-in shoulder holster. Gotta admit the action was fast and furious. The payroll robbery was pulled without a word of dialog...the getaway car was parked on the sound track. The "Chase" was really something. The cops nearly nabbed them because the driver drove so slow...seems he wanted to read all the Burma Shave signs. All in all, I was so nervous that I almost forgot to wipe my fingerprints off the usherette before I went home. "The Killers" is really great. I give it four "bars."

The Great Wit Way

Went to the Rodeo last week...I was roped into it.

Understand Menasha Skulnik is doing a sequel to "Cloak-and-Dagger" called, "Cloak-and-Suiter."

You can tell the housing shortage is acute...my pup sublet his doghouse to three alley cats and a mouse.

"Did the show have suspense?"

"Yeah, you kept wondering when it'd be over."

Just read "The Egg and I"—nothing new...we've been together a long time. (Berled too!)

Jack Leonard (the comic) saw "The Iceman Cometh" last night. Says it's divided into five acts and 40 cubes.

There's No Truth to the Rumor

That the songpluggers are planning a giant testimonial to Burl Ives... That Stepin Fetchit is now piloting jet planes...That Edgar Kennedy bought a lightning rod to prevent "slow burns"...That Louis B. Mayer personally conducts all studio tours through M-G-M...That when the Crosby household needs meat, Bing scratches another horse at Santa Anita.

Hangnail Descriptions

Peter Lorre: Merchant of Menace...Shubert Alley: Angel Street... Secretary of the Treasury: Fuss-Budget ..Camera magic: Focus-pocus... W. C. Fields: Sipper Man.

Observation Department

Nowadays, in order to be a press agent, you can't just get your client in the papers . . . you've got to get him a Congressional investigation.

Harvey Stone says he hasn't had a home-cooked meal for so long he's forgotten what bicarbonate tastes like.

Saw a car that can travel at 120 miles an hour...goes 50 miles on a quart of gas... and can't be overturned by pickets!!!

Understand that when Truman fired his Secretary of Commerce he said, "Das ist Wallace."

The way things are today, when someone invites a friend over for dinner, just to "chew the fat"...he ain't kiddin'.

With Bing Crosby sparking the trend toward transcriptions, soon an announcer may be saying, "The following program is—alive!!"

Beried Eggs

When Jackie Miles read M-G-M's sign that said, "This is the Year of the Yearling," he put up his own sign that said, "This is the Week of the Weakling."

I liked this line from a recent Hollywood suspense movie: "Of course I don't think you'd poison me, dear. We'll be so happy together: just you, me and my food taster."

Critic's review of a recent South Sea Island quickie: "Typical topical tropical tripe."

No doubt...Barry Gray's new book will be a series of panecdotes.

Buddy Lester says that now that we've got hellcopters, stage struck actors should have no trouble in getting off the floor.

Suggested revised blowoff line for blackouts: "Believe it or not, I'm waiting for the dialtone."

My brother (the one who was jilted by Lena the Hyena) claims his girl friend reminds him of a choosy cannibal—she won't have any part of him.

Rank Would 'Pick-Up Girl'

London, Oct. 15.

J. Arthur Rank is on the make for Elsa Shelley's legit play, "Pick-Up Girl," offering $50,000 for screen rights, with idea of handing it over to Bryan Foy's Eagle-Lion unit in U. S. No deal as yet.

Juve problem drama, which flopped on Broadway when produced in 1944 by trio of Michael Todd office staffers, has been going strong since opening in London this summer.

GALA TURNOUT SUNDAY FOR TED LEWIS' FETE

Show biz turned out strong Sunday night (13) at New York's Latin Quarter for the celebration honoring Ted Lewis' 35th anniversary as a performer. At the dinner and supper shows at the Quarter, where Lewis has been headlined with his troupe since July, name performers from all fields, plus many from other walks of life, paid tribute to the tophatted "tragedian of jazz."

Among those who appeared, took bows or paid tribute to the veteran showman in one form or another were George Raft, Hugh Herbert, Jesse Block and Eve Sully, Donald O'Connor, Jack Carter, Morey Amsterdam, Leo Durocher, Tony Martin, Beatrice Kay and Lou Walters, operator of the Quarter. Adah (Mrs. Ted) Lewis was in charge of the arrangements, and the affair's proceeds went to two charities which Lewis supports, the Ted Lewis Park in Circleville, O., his home town, and the Ted Lewis Recreation Center in Long Branch, N. J.

THE SUN DIAL

By H. I. Phillips

'The Iceman Cometh' Gets an Apprentice Review

Ex-Pfc. Oscar Purkey, now taking a vocational course in dramatic criticism, was sent to see "The Iceman Cometh." He turned in the following:

I seen the Eugene O'Neill new play "The Iceman Cometh," and it should get either the Pulitzer Prize for playwriting or the Abernathy Trophy for Dawn to Dawn Flying. I have not sat at no entertainment so long since the last Six Day Bike race. Once I forgot myself and yelled I would give $25 for a sprint, but I apologized to the Theatre Guild so I guess no harm was done.

* * *

Everybody should see this show. You can do it with one change of clothes and a couple of days' rations. There is $300,000 advance sale already, which proves a lot of people have free afternoons and evenings. It is the novelty of the year and will pack them in just like if the Lunts was advertised to work a 25-hour shift or if G. Bernard Shaw comes out with a new play using Murphy beds and individual alarm clocks that would stop only on signal.

* * *

It was a pretty long show to send me to for my first assignment as the last time I was drafted in any big show it was over in Europe and it lasted only four years or so.

* * *

I was going to make my report in a nutshell but this show may set a fad against nutshells and so I will take plenty of time. I would say that "The Iceman Cometh" is a little longer than a U. N. debate and a little shorter than a Gallup poll. It is a sort of Lost Week End with more people lost. (I did not see no iceman during the entire visit but I was told he was the kind of iceman who could not get that much time off even this time of year.)

I happened to have a vacation coming to me anyhow, so I did not mind spending it in a theatre, a hotel lobby and one or two restaurants. Once when I went out I lost my way but the Martin Beck is going to guard against that by putting up a big electric sign, "OPEN DAY AND NIGHT."

* * *

Everything takes place in a saloon which I think must of been imported from Tunisia and I never seen so many rumpots at one sitting nowheres, not even in Brooklyn after the Bums lost the series with the Cards. A lot of playwriters have done rumpots which the audience could see but Mr. O'Neill is the first to do them so you can smell them. It was all awful realistic and when I came out I had a fine hangover, 5 o'clock shadow and a feeling that if the iceman ever showed up he would be too stinko to bring the ice. I was even afraid he might show up with a wagonload of aspirin.

* * *

The moral from what I could make out is that you should never let nobody tell you the saloons of the old days was run better than today or that the drunks had more fun. The acting is wonderful. Barton is great as Kilroy-Was-Here, and he was well supported by Batten, Durstine and Osborn.

* * *

In closing the first half of this review I would say that the iceman will be the talk of the show world for a long time. You will not be considered nobody unless you see it and it will be the biggest hit of all time among them New Yorkers who up to now have only been able to arrive at a show one hour late but can now barge in half a day after curtain time and annoy the rest of the audience on a almost permanent basis.

O. P.

(Reprinted from N. Y. Sun by permission)

Lesser Sets Chevalier For America on Feb. 17

Arthur Lesser, who got back by clipper from Paris on Monday (14), is set to bring Maurice Chevalier over to New York Feb. 17, in association with Walter Batchelor. The comedian will do the same one-man concert as he has been performing since the Liberation. Spotted into a Shubert house, Chevalier will do an hour-20 minutes solo turn, alternating with a band or piano act. Lesser says that the French star just closed in Stockholm and held the stage solo for over two hours there.

Lesser has the rights to a new Paul Geraldy play, which Pierre Fresnay and Renee de Villiers are playing currently in Paris, and Fernand Gravet in Brussels. He will also bring over the Champs-Elysees Ballet in March.

HERE'S MAUDLIN STORY ABOUT MAULDIN POSEUR

Los Angeles, Oct. 15.

Francis A. McCue, bartender from Chicago, got his picture taken with a bandleader, as a result of which he's languishing in Wilshire police station.

McCue was booked on complaint of several guests of Ambassador hotel's Cocoanut Grove, to whom he introduced himself as Bill Mauldin, creator of the "Willie and Joe" cartoon strip. Guests also charged he borrowed money from them, two admitting $20 loans and other refusing to commit themselves on size of their donations, inasmuch as McCue has since told cops he's a transient, without funds to pay back loans. Guests—including some well known film figures—opine they won't get the coin back anyway, so why lay themselves open to being labeled suckers.

McCue put on a big show, they told cops, but tripped himself up by insisting on meeting bandleader Leighton Noble on his initial visit to the spot two weeks ago, and having his picture taken with the maestro. He came back to the scene of his earlier "triumphs" at the Freddy Martin opener last week, but in the interval several persons had looked at the photo—including a rep of King Features Syndicate, for which Mauldin works—and said 'twasn't Mauldin.

Payoff is that McCue's impersonation fooled one guy to the extent that when McCue first visited the Grove he was without a necktie. Whereupon the gullible character supplied him with one.

Agent Chas. K. Feldman Buys 'Menagerie' for 500G

Tennessee Williams' drama, "The Glass Menagerie," which won the N. Y. Drama Critics Circle award as the best play of the 1944-45 season, was bought by agent Charles K. Feldman for $500,000. Audrey Wood, of the Liebling-Wood office, handled the sale for the author.

Feldman is reported undecided as to where to make the film—Universal or 20th-Fox. Release date, however, has been set for January, 1948.

Lindsay-Crouse's OK

Hollywood, Oct. 15.

Howard Lindsay and Russel Crouse have put their OK on the final screen version of "Life With Father," which Warners just sneak-previewed, and leave for N. Y., to arrive next Tuesday.

Authors left for a quickie to San Francisco to see their "State of the Union," before returning east.

SPITZ-GOETZ NOW OWN 13% OF U

Pre-Selling of Pix Throws Spotlight Anew on B.O. Values of Theme Songs

With the new film decree dictating greater audience-penetration, the picture companies are looking to Tin Pan Alley for greater assistance via theme-song exploitation.

Impact of "To Each His Own" on that Paramount picture is a current example. But already the film veterans are cautioning themselves not to go overboard, as during the initial filmusical cycle around 1930, when such ridiculous effusions—hard as it may be to believe—as "My Dynamite Man, I Love You," "Woman Disputed, I Love You" and "Hammacher & Schlemmer, I Love You" came into being.

A pop song unquestionably has great value for a film title, especially if closely allied as was the case of "Ramona," "Jeanine, I Dream of Lilac Time," "Charmaine" and the like, but it's also w.k. both to Hollywood and Tin Pan Alley that you can't force a song hit on the public.

Fundamentally the song must have quality, or else. In the case of such recent effusions as "Blue Skies" (Berlin), "Night and Day" (Porter), "Jolson Story" (strong nostalgic medley), or upcoming "'Till the Clouds Roll By" (Kern) and "My Heart Stood Still" (Rodgers & Hart film biog), that's simple. Or when RKO bought the title and song for "Till the End of Time," not to mention Republic's practice of utilizing pop song tags for its oatuners.

But it's a major problem to coordinate a new song and film; these can only achieve hitdom through a basic quality.

Johnston Plans Oct. 25 Sailing Even If 'World Tour' Ends in England

Much-postponed visit to Europe by Eric Johnston and a trio of aides is now slated for Oct. 25. They'll go via the Queen Elizabeth on the British ship's first eastward crossing since its postwar reconversion to passenger carrying. Foursome was originally slated to be aboard an American Overseas Airways plane that carried its 39 occupants to death in Newfoundland Oct. 2.

Motion Picture Association prexy's trip has been subject to a series of postponements because of the threatening labor situation in Hollywood, with which Johnston wanted to stay in close touch. And should events there take a turn for the worse prior to his departure date, another delay is not unlikely.

However, Johnston is aiming to get to England, even if no farther on his projected trip through most of Europe, since the continued postponements have caused considerable embarrassment to both him and British film moguls. A number of events had been planned in his honor in London, including several large dinners and an all-industry confab called by J. Arthur Rank. Necessity of concelling these and resetting dates has caused so much consternation that Johnston is determined, if at all possible, to get away on schedule. He'll be accompanied, as originally planned, by Joyce O'Hara, Gerald Mayer and Gerald Movius.

Proser's Coast Mission

Hollywood, Oct. 15.

Monte Proser is in town on a dual mission, to open a new nitery on Sunset Strip and to huddle with Sam Coslow and Dave Kersh on the filming of "Copacabana" for United Artists release.

Picture will be made on the Goldwyn lot with a 50-day shooting schedule and a budget of $1,250,000.

TAYLORS TEAM UP

Hollywood, Oct. 15.

Type-casting reaches its peak at Metro with Mrs. Sara Taylor and Elizabeth Taylor, mother and daughter in real life, playing that combo in "The Rich Full Life."

It will be Mrs. Taylor's first screen chore, although she has played legit roles in London and New York.

Edison's 100th Anni

Spyros Skouras and Mary Pickford have been named to represent the film industry in the 100th anniversary celebration of Thomas A. Edison's birth, which is scheduled to be held next February.

Additional filmites are expected to be appointed to the committee, which will include 18 to 20 big names from each of a number of fields which are responsible to Edison for their birth or development.

Sept. '46 Just As Strong As Last Yr.

Despite indications of a slight recession at the b.o. nationally, there's no downbeat in business of Broadway houses. Study of VARIETY's grosses for the Manhattan showeases during the months of September, 1945, and September, 1946, reveals an amazing similarity. Totals were less than $1,000 apart, take for 14 houses last year being $2,710,000 and for the same group of theatres this year $2,709,400.

Situation this season is even more favorable than the figures above indicate, since there's an additional house sharing in the total of coin available. That's the Winter Garden, which made a 15th house this year and rolled up an additional $228,000 with Universal's "The Killers." Winter Garden was shuttered during September, 1945.

Overall average of quality of product was about the same during the two periods, although there were some great differences in individual houses. Music Hall, for instance, got $135,400 for the first week of "Our Vines Have Tender Grapes" as against $132,000 for this year's "Notorious" in its sixth week.

Among last September's product was "House on 92d Street," "Duffy's Tavern," "Love Letters" and "Pride of the Marines." This September it included "The Big Sleep," "Holiday in Mexico" "Monsieur Beaucaire" and "Caesar & Celeopatra."

FILMS, RADIO URGED TO FLACK GERMANY

Washington, Oct. 15.

Widespread use of films and radio in the education of Germany toward democracy is recommended in a report by a special U. S. education mission which recently returned from the former Reich. Report was released today by Assistant Secretary of State William Benton.

Lengthy document said in part: "Documentary films already being produced in Germany on a large scale should be continued. These films will portray democratic relationships in classrooms, youth groups and community activities."

The mission urged support for an institute in Bavaria which is planning extensive visual aids for youth and adult groups. "Attention is called," said the report, "to the fact that the return of radio to German authority offers particular difficulties. German political authority over the radio is not desired. A competitive radio system, such as exists in the United States, on the other hand, is beyond economic reach in Germany."

Kelly's New Setup Incl. Kipnis Bros. and Berger

Alexander Kipnis, opera singer Lasar Kipnis, his art collector brother, and Ludwig Berger, German director, who will be associated in a picturemaking venture, will be introduced to the trade Friday (18) by Arthur W. Kelly, former v.p. of United Artists and now an indie producer.

Kelly is hosting the trio at a luncheon for industry reps at the Hotel Gotham, N. Y.

SECOND ONLY TO RANK'S 14%

Leo Spitz and William Goetz will own 13% of Universal Pictures Co., Inc., parent firm in the Universal-International setup, as result of the merger of their International unit with U, agreed on last August. This makes the Spitz-Goetz combo second largest single stockowners in the corporation, their holdings being exceeded only by the 14% held by J. Arthur Rank.

That's revealed in a copy of the agreement and plan of reorganization of Universal filed with the Securities & Exchange Commission in Philadelphia during the past week. At current market price of U stock, the two partners in International are getting the equivalent of between $3,900,000 and $4,000,000 in payment for merging their company with U. However, Spitz and Goetz agree that the stock they are getting will be held by them as an investment and not be accepted with the idea of redistribution or resale.

Terms of the agreement provide that Spitz and Goetz will each get 62,500 shares of U common, which was quoted at around $31.50 on the New York stock exchange yesterday (Tuesday). A total of 280,000 shares

(Continued on page 63)

Friendly Political Candidates Only To Get Exhibs' Support

Mindful of the threat of increased taxes and stricter censorship when State legislatures and municipal boards meet in the coming year, exhibitor organizations in a number of states have drawn up questionnaires for political candidates. One theatre group in the far west has already approached all candidates, sub rosa, and sounded them out on their attitude towards theatre taxes and censorship. Other groups have quietly prepped a number of questions which will be popped prior to elections.

Point to be made to candidates is that theatre owners, particularly in the nabes and smaller towns and cities, are influential factors in the community. Idea is to smoke the politicos out before the tax or censorship bill has reached the voting stage in legislatures. Several organizations, following replies to their questions, expect to throw their support openly one way or another in the last stages of the November voting.

Staggering Amus. Taxes Indicate Show Biz's First $2,000,000,000 Year

Mitchum Upped to 1G

David O. Selznick and RKO handed a new contract to Robert Mitchum, their joint contract player, upping his weekly stipend from $300 to $1,000.

Mitchum has been acting all over town, with four of his pictures still unreleased: "The Locket" for RKO; "Pursued" for United States, and "Undercurrent" and "Sacred and Profane" for Metro.

Leserman's 'Studs Lonigan' Pic Buy

"Studs Lonigan," degenerate Chicago hoodlum who is principal character in a trio of James Farrell novels, may be brought to the screen after being passed up for 13 years as beyond sapolioing to meet the strenuous objections of Production Code Administrator Joe Breen. Carl Leserman, Ben Bogeaus' associate and indie producer who has been releasing through United Artists, last week concluded a deal for the "Lonigan" screen rights.

Grand National optioned the stories in 1936, but dropped its option when it found itself unable to work out a screenplay that would beat the objections of the keepers of the industry's morals. Number of other companies have toyed with the idea of "Lonigan" at various times, since the books were bestsellers at the time they were published and have sold well ever since, but no one ever thought it possible to beat the censors on it.

Purchase of the "Lonigan" rights follows on the heels of Warner Bros. buy of "Serenade," James M. Cain novel, which likewise has been termed too frank in its treatment of sex and degeneracy to get around objections of the Johnston office. Metro, however, after a number of years of trying did succeed in getting another script from a Cain novel past the PCA. That was "The Postman Always Rings Twice," which became a highly successful picture.

"Lonigan" stories are a trilogy. First book was "Young Lonigan," published in 1932; then "Young Manhood of Studs Lonigan," 1933, and "Judgment Day," 1935. All published by Vanguard Press.

Washington, Oct. 15.

Show biz may hit its first $2,000,000,000 boxoffice in history this year.

That's the way it looks from here where the Internal Revenue boys are getting stoop-shouldered from carrying in the 20% bites each month from the country's film houses, legits, night spots, etc.

Fact that 1946 is a turnstile sizzler is not news, but real dimensions of the year don't loom up until the figures are examined and then you discover arithmetic good enough to cure a Hollywood magnate's ulcers.

For the first seven months, Uncle Sam's 20% rakeoff has amounted to an unprecedented $256,454,000. Last year, the seven months racked up $212,723,000. Hence 1946 is running ahead by $44,000,000 or over 20%.

Total tax take for all of 1945 was $384,701,806. If business continues to run ahead for the last five months of this year at the same ratio as during the first seven months for which figures are available, then Uncle Sam's tax take will amount to roughly $461,000,000. Internal Revenue Bureau people estimate that slightly under 90% of the total comes from picture theatres. Add to this legit, niteries, etc., and you get a full 90% or more for show biz.

That would be a minimum of $415,000,000 in taxes coming from the amusement world exclusive of such things as sports spectacles. And when you add in such items as carnivals, etc., the share for show biz is probably greater.

But taking the $415,000,000 tax figure—and that looks pretty good

(Continued on page 50)

TOP-BUDGETERS EYE OSCAR, HELD BACK

Hollywood, Oct. 15.

With eye to the Academy Award balloting, a heavy release list of top-budgeters is planned for December, allowing big contenders to get in under the wire and remain fresh in minds of voters.

Held back for late release are 20th-Fox's "Razor's Edge," Goldwyn's "Best Years of Our Lives," Warners' "Humoresque," Selznick's "Duel In the Sun," Metro's "Yearling," Enterprise's "Ramrod" and Paramount's "Blue Skies."

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DAILY VARIETY
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National Boxoffice Survey

Business Improves—'Girls in Blue,' 'Cloak,' 'Holiday,' 'Notorious,' 'Killers' Lead Big 10

Exhibitors note some slight improvement at the boxoffice this week after several offish stanzas. Launching of new product is helping in some locations while in others exhibs are disappointed with fresh releases. Strikes are blamed for the recessions in several keys, San Francisco exhibs claiming the ship walkout is hurting. Pittsburgh is hoping for an upbeat, now that transport operators have decided to ignore power plant workers' picket lines. That city has been in the doldrums ever since the strike began several weeks ago.

Heading the list this session is "Three Girls in Blue" (20th), grabbing first money mainly via its biz in N. Y. and Los Angeles. Picture is pacing Cincinnati with a great week and is sock in St. Louis. "Cloak and Dagger" (WB) is a close second, also cashing in on big L. A. and N. Y. takes.

Others in the first 10 list in order of strength are "Holiday in Mexico" (M-G), "Notorious" (RKO), "Killers" (U), "Jolson Story" (Col), "3 Wise Fools" (M-G), "Beaucaire" (Par) "Nobody Lives Forever" (WB) and "Martha Ivers" (Par). Also well up in the standings are "Big Sleep" (WB)), "Time of Lives" (U), "Always Loved You" (Rep) and "Claudia and David" (20th).

Rating of "Jolson Story" is strictly on great opening week it is enjoying at huge N. Y. Music Hall, where getting $143,000. "Lives Forever" shows real promise, getting into the first 10 classification although playing in only four spots, one being extremely mild Frisco.

"Home Sweet Homicide" (20th) continues to drag along this round although rated okay in Detroit. "Henry V" (UA), playing strictly on roadshow basis and at upped scale, continues to rack up consistently solidly biz in several keys, making its best showings in N. Y. and Chicago currently. "Sister Kenny" (RKO) shapes as disappointing in L.A., being thin $37,000 in two theatres. It's also slipping off on third N. Y. stanza.

(Complete Boxoffice Reports on Pages 14-15)

Esther Williams' Hiatus

Hollywood, Oct. 15.

Esther Williams will go into temporary retirement next week when she completes her current acting chore in "This Time for Keeps" at Metro.

Actress is awaiting the birth of her baby in February.

IATSE Technicians Refuse to Cross CSU Picket Lines; No Violence

Hollywood, Oct. 15.

Following mass arrests made at Columbia yesterday (Mon.) of over 200 pickets, the labor situation was quiet this morning with token picket lines at the studios but no violence. Actually there was no violence yesterday when police took 219 pickets, including 16 women, to Lincoln Heights and Hollywood police stations after workers had refused to disperse.

Reason for arrests was that police had read the court injunction limiting picketing at studios. Result of ballot by Film Technicians Local 683 to respect all picket lines brought about shuttering of all film laboratories with exception of Paramount's. Action of Local 683 also was the first break in IATSE ranks, when technicians refused to obey orders of Richard Walsh, IA prexy, and voted to stay outside of CSU picket lines. Whereupon the International Brotherhood of Electrical Workers announced that Local 683 was being offered a charter in its union.

Meantime the IA film local vote was declared illegal by Roy Brewer, who said international instructions took precedent over local action.

Local 683, which recently nixed producers' offer of a wage increase that would have given bulk of membership a raise of 67c an hour and retroactive pay of more than $1,200 each, declared that its action was based on its stand for complete local autonomy. Local wants the right to decide its own policies and actions without international interference and is for a peaceful settlement of jurisdictional disputes.

Humorous sidelight in Lab Tech-

(Continued on page 23)

WANGER TO SHUTTLE BETWEEN U AND UA

Walter Wanger promised United Artists, before his return to the Coast from New York last week, that he would deliver his first picture before June 30 1947, under his new pact with the company. He still has a total of five pictures to deliver to Universal under his contract with that studio, but inasmuch as it is a non-exclusive deal, he'll begin work on the UA pix at once, he said.

Actual shooting on the UA product will begin Jan. 1, when he takes over half of Hal Roach's 16-acre lot, Wanger said. He'll divide his time between there and the Universal-International studio, where he expects to complete by the end of the year the three pictures he owes on his own contract and the two owed by Diana Productions, in which he is partnered with his wife, Joan Bennett, and Fritz Lang. Wanger said it is very possible that Diana may follow his own company in releasing via UA when the U pact has been fulfilled.

Producer stated he has been considering making "Antigone," Jean Anouilh play in which Katherine Cornell starred on Broadway last season, as his first for UA, but doubts that he can lick the script problem it presents.

Amus. Biz About 50% Normal in Pitt Strike

Pittsburgh, Oct. 15.

Bus and trolley operators have voted to go back to work and ignore picket lines of striking power workers. Transportation has already been restored partially and has proved an immediate boon to amusement biz.

It's the first glimmer of hope in the three-week blackout.

Pittsburgh went into the fourth week of its costly power strike today (Tues.) with prospects for a settlement still no brighter than they were days ago. Impasse between the strikers and the Duquesne Light Co. seems to be almost hopeless, and top Federal conciliators sent here to assist in breaking the deadlock have openly admitted that this is one of the toughest nuts they've ever been called in to crack.

Impossible to estimate right now what strike is costing theatres, bars, cafes and niteries, but it's bound to run into the millions when final checkup comes. In most cases, biz is just about 50% what it would be in normal times at this time of the year. What it's costing people themselves in lost salaries, etc., is something else again.

Laughton Vice Chekhov In 'Arch' Nazi Role

Hollywood, Oct. 15.

Enterprise inked Charles Laughton for the role of Haake in "Arch of Triumph," taking the place originally assigned to Michael Chekhov, who checked out of the lineup because of illness.

Laughton is cancelling several New York radio assignments and the title role in "Galileo," a legit production, to take over the Hollywood chore.

'Duel' Versus 'Razor' In Broadway Battle Of the Spectaculars

Broadway is about to see a "battle of the signs," with 20th-Fox and David O. Selznick vying for the street's biggest and most spectacular display. Announcement by Sid Alexander, Selznick pub-ad chief, that the board for "Duel in the Sun" will be the largest the street has ever seen has resulted in much activity by Charles Schlaifer, 20th's pub-ad head, to get up an even larger and more spectacular display for "Razor's Edge."

Schlaifer has reportedly contracted for space on the east side of Broadway, between 44th and 45th streets, for his sign, and is now working with display men to outdo Alexander's plans and to get his board up first. "Edge" goes into the Roxy in November, while "Duel" is slated for simultaneous openings at the Astor and Victoria in December.

"Duel" spectacular will cover the 45th to 46th street block which includes the two houses playing the picture. It will have, among other things, a two-minute trailer on an 18-foot screen, projected on it from the rear. Four windows and the masonry joining them will be removed for the screen. In addition, letters of the word "Duel" will be tri-dimensional and punched full of holes through which steam will be forced by an intricate system of pumps to give an illusion of flames. Display will cost almost $100,000 and 20th-Fox is reported ready to spend about the same amount.

Taplinger Exiting Par Back to Press Agenting

Robert S. Taplinger, who has shifted from one studio setup to another in the role of "idea man" since he came out of the Navy a year ago, is going back into the public relations agency biz, which he left when he sold out to Tom Fizdale in 1937. Currently with Paramount, he's planning to leave shortly and have in operation by Jan. 1 offices for handling industrial and theatrical publicity accounts in New York, Hollywood, Washington, Chicago and London.

Taplinger has most recently been working on preparation of "World Cruise" for Paramount and he'll complete the preliminaries before departing. He went to Par after a few months as aide to Walter Wanger and preceded that by serving as assistant to prexy Harry Cohn at Columbia.

Latter spot was also the one he held before going into the Navy in 1943, where he was on the staff of Capt. Gene Markey. He started in public relations as assistant chief at CBS, resigning in 1935 to open his own office. Two years later he joined Warner Bros., where he remained until shortly before taking the spot with Cohn in 1941.

Pallos' 'Teheran' Due

Steve Pallos, whose arrival in the United States from England was delayed last month, is now slated to arrive here in about three weeks. He's coming to seek a release deal for "Teheran," which he produced in Italy last Spring.

Pallos, formerly associated with Sir Alexander Korda, is currently preparing two more scripts in London, with decision not made yet on whether they will be shot in England or Italy.

Grant, Korda Set N.Y. Meet

Hollywood, Oct. 15.

Cary Grant, currently working in "The Bachelor and the Bobby Soxer" at RKO, will plane to New York when he winds up that role to confer with Alexander Korda about the picture he will make in England next year.

Grant will do a double chore as producer and star in the London film, to be made after he plays in "The Bishop's Wife" for Samuel Goldwyn.

Strike Poses New Tint Pix Problem

Despite assurances from the majors that the current studio strike would not force them to revise downwards their releasing schedules, upswing in the number of Technicolor pix now in the works, coupled with the strike effects on the Technicolor studios, indicates the majors may encounter plenty of trouble in getting their new product finished. If the pix now in shooting stages are not wound up on schedule, it's believed the majors will have no recourse other than to tighten up on their contemplated release slates.

Nine of the 47 films, total of all product now being lensed by the majors, minors and indie producers, are earmarked for Technicolor processing. Figure represents about 20% of the total, as compared to about 6% turned out by the Technicolor studios during the war. With the color plant already jammed, effects of the labor tieup are expected to have serious results.

Processing tieup was bad enough before the strike, according to one industry spokesman, when Technicolor was forced to limit each company to 40 prints a month. Under the consent decree proviso that each film must be tradeshown before selling, the majors, with their average of 32 exchanges, were just about able to round up enough prints during the first month after the picture's completion for the screenings. If the majors now find themselves unable to get even those 40 prints for the nine Technicolor films, they'll be forced to spread out the product already finished in order to keep their distribution setup in operation until after the strike is settled.

Metro, with three Technicolor films now in production, looks to be the hardest hit by the color plant tieup. Pix include "Summer Holiday," "Unfinished Dance" and "This Time for Keeps." In addition, the company had hoped to get enough new prints of "Gone With the Wind" in order to reissue the film before the year's end. Paramount has two Technicolor pix working, including "Unconquered" and Hal Wallis' "Desert Town."

Next on the list is 20th-Fox, with "Home Stretch" and "I Wonder Who's Kissing Her Now." Universal-International is now working on "Slave Girl" in Technicolor, and Warners has "My Wild Irish Rose" slated for color processing. In addition, two Cinecolor pictures are now before the lenses, including Columbia's "Twin Sombreros" and Hal Roach's (United Artists) "Who Killed 'Doc' Robin."

ON VERGE OF BOWING NEW TINTER FILM

Hollywood, Oct. 15.

Trimble Laboratories, Inc., is readying a new film process, Fullcolor, for inspection by the picture industry, with heavy American and foreign backing. After a year of experimentation with industrial films, the new company contemplates entry into the show business, with laboratories in prospect in New York and Hollywood.

New process, according to L. S. Trimble, prexy, is economic and simple enough to permit rapid production of quality prints, eliminating costly special film through the use of standard raw stock. Backers are also said to be readying an invasion of the European trade, with plants in England and on the continent.

N. Y. to L. A.

Jack Cohn.
Milt Ebbins.
Peter Ermatinger.
Si Fabian.
James A. Mulvey.

N. Y. to LONDON

S. N. Behrman.

John A. Goodno's Show Biz Whimsy

$100,000,000 Grosses—Pix Peddlers Via Helicopter —Televiews of Major Sports

This atomic age with its scientific super-miracles has put some show biz minds into a speculative trance over what the entertainment world will look like 10 and 20 years from now. Some of the dream boys, nursed on Jules Verne fantasies, are filling it in with grosses that read as long as the national debt, and gadgets that make Buck Rogers' space ships look as old-fashioned as a tricycle. But everyone's agreed that it's a swiftly changing world with more things possible in heaven and earth than are dreamt of in our philosophy.

One of the more conservative crystal-gazers, John A. Goodno, secretary-treasurer of the Palace Amus. Co. in Huntington, W. Va., predicts the beginning of a new era of sound wherein the talents of the scientific world would be merged to make possible productions which may gross $100,000,000. According to Goodno, the current "Jolson Story" film has brought an end to a 20-year cycle of entertainment with the industry now poised on the threshold of a spectacular bonanza strike cued most of all by developments in video transmission.

When "tellies" have replaced "talkers" 10 years from now, muses Goodno, screening the baseball world series in the nation's theatres should gross about $140,000,000 for a seven-game series. Arithmetic is based on 10,000,000 theatre seats with admission prices of $2 per. That's only one week on "Teletime," says Goodno, but throw in the Army, Navy, Notre Dame, California and three or four more football dates with a couple of events from Madison Square Garden, and you have net earnings that stagger the imagination and that can go beyond "Gone With the Wind's $20,000,000 take.

This is Goodno talking: "Films as such may become passe. It is not inconceivable that pictures and sound might be disked simultaneously and here may be a typical day in 1956. Salesman Kelly and district manager Levene drop in on your theatre roof via heliocopter. You greet them, take them down through the balcony to your office. By this time the Government plan has failed and you are buying pictures by the group again.

"Kelly and Levene are peddling the "Atomic Five," complete with varnished press book. There's three at 30% and two at 25% (prices will be cheaper by 1956). So you squawk a little about Production No. 3 and Kelly says, 'Okay let's screen it.' He calls the exchange 300 miles away and says, 'Flash us "Getting Gertie's Garter" to Palace, Podunk, Iowa, at 11 a. m.' So at 11 a. m. you go down into the theatre and when the exchange gives you the red signal you set the volume and sit back. It turns out 'Getting Gertie's Garter' is still a pretty good picture and you make a deal.

"It is not inconceivable that the 'tellies' may have a mechanical slot to wire money if you're a C.O.D. account. Again I repeat, anything can happen and let's all remember what the daddy of this business said 20 years ago, 'You ain't seen nothing yet.' "

Cinecolor Casts Eyes On British Plant

Hollywood, Oct. 15.

Cinecolor, with new equipment expected to arrive at its Burbank laboratory early in December, is turning its attention to British producers, with a project to set up a processing plant in England next year.

William Crespinel, prexy, and Alan Gundelfinger, veepee, have been studying the British situation for a long while and figure that field is ripe for the establishment of a subsidiary plant as soon as the necessary equipment can be assembled for shipment abroad. Crespinel will make a survey of the English situation early in 1947.

Hughes Suddenly Dumps 'Outlaw' N.Y. Preem in UA's Lap

United Artists' unhappiness over its entire association with "The Outlaw" came to a boil last week when producer Howard Hughes—who last January ordered that UA should have nothing to do with publicizing of the film—suddenly handed full responsibility back to the company's press department two weeks before simultaneous preem of "Outlaw" in three New York theatres. Adequate campaigns for Manhattan openings usually take about two months. UA figured it had just three working days before closing of the New York papers' Sunday sections for the weekend preceding the opening.

Burning the UA flackery particularly was the fact that Hughes, although he is in New York and is seen regularly at Manhattan night spots, refuses to allow himself to be interviewed and refuses to bring in the picture's stars, Jane Russell and Jack Beutel. UA, since it is determined, in deference to its other 30 producers, to keep away from censorship angles and film's troubles with the Motion Picture Association, is therefore faced with the problem of trying to place publicity pix and stories prepared more than five years ago.

Russell Birdwell had been handling "Outlaw" press from the film's inception until about six months ago, when the Carl Byoir agency, which specializes in industrial accounts and never before handled a film, was given the job. Since Byoir was also supposed to handle the New York opening, but had no new publicity material prepared, UA was particularly outraged when the campaign was suddenly handed to it last Thursday (10).

Another item that has UA ruffled, since it is figured that New York editors are much too smart to go for such shenanigans, is Hughes' order that in publicity on the film's chronology, "a couple years should be omitted." Picture was made in 1941 and Hughes' intention, apparently, is not to make it appear that old.

MEDAL OF MERIT TO ARTHUR L. MAYER

Washington, Oct. 15.

Arthur L. Mayer, managing director of the Rialto theatre, N. Y., received the Medal of Merit today (15). Presentation of the nation's highest civilian award was made by Secretary of War Patterson, to whom Mayer served as civilian motion picture consultant during the war.

Making his fourth trip abroad in the last two years, Mayer is preparing to leave as soon as travel accommodations are set to survey American Red Cross installations and activities in Europe. Mayer will formulate a report with suggestions for possible changes in Red Cross services to the armed forces.

LONDON to N. Y.

Neil Agnew.
Bernie Delfont.
Geraldo.
Ben Goetz.
Jack Hylton.
Russell Holman.
Victor Saville.

L. A. to N. Y.

Douglas Abbey.
Leonard Bercovici.
Dorothy Blanchard.
Willet Brown.
Louis Calhern.
Roy Chanslor.
Mr. and Mrs. Jackie Coogan.
Walter Craig
Jack Craine.
Oswald Croft.
Roland Culver.
Mary Kay Dodson.
John Emery
George Glass.
Bert Granet.
Alfred Green
John H. Harris.
Mr. and Mrs. Jack Hilton.
Erich Wolfgang Korngold.
Jock Lawrence.
Harry Lichtig.
Joe Lilley.
Donald M. Mersereau.
Agnes Moorehead.
William Pine.
Zasu Pitts.
Arthur Rubinstein
Dudley Russell.
Herb Stern.
Lewis Allen Weiss.
Sidney Wright.
Howard Lindsay
Russel Crouse

INDIE PRODUCTION CYCLE OVER

Wallis-Hazen's Last 6 of 12 for Par By End of '47; Already Talk New Pact

Hal Wallis Productions, Inc., expects by the end of next year to have in the can the six films remaining to be made under its present 12-picture deal with Paramount, Joseph H. Hazen, Wallis' partner, said in New York this week. He acknowledged current reports that a new pact is being worked out with Par, but refused to elucidate on it except to say that the unit would retain completely its independent status, Par providing only studio space and release.

J. Arthur Rank has just confirmed, Hazen stated, availability of production facilities in England for a June 1, 1947, start on "For Her to See," an adaptation of Joseph Shearing's novel. Ray Milland will be starred. Picture will be one of the half-dozen delivered to Paramount under Wallis' present deal.

Hazen said he and Wallis will go to England in May to get things in readiness for shooting. Story was bought by the unit when Hazen and Wallis were abroad last spring. It is to be published both in England and in this country, giving the picture a true international flavor designed to bring top grosses in both markets.

Production schedule here calls for Wallis to wind up shooting Oct. 25 on "Desert Town," which will start Burt Lancaster, currently featured in "The Killers," made for Universal by Mark Hellinger. Lancaster is under exclusive contract to Wallis, according to Hazen, but is committed to make two more for Hellinger.

Remainder of the schedule calls for "Deadlock" to start shooting in November; "Most Likely to Succeed" by the end of the year; and "Be Still My Love" in January. Following Wallis' return from England next fall, he'll start on "House of Mist." "Perfect Marriage" is the next Wallis production to go into release, Par being slated to send it out in January.

Wallis is due in New York in November for a week to see the shows and huddle with Hazen.

STEVE BROIDY DENIES MONO 'SALE' REPORTS

Rash of rumors concerning the "sale" of Monogram—none of which has been taken seriously in the trade—brought a bitter denial from prexy Steve Broidy, who pointed out that the company "is owned by several thousand stockholders and it should be self-evident that it could not be sold without their consent and approval." Some of the rumors had been extant before the recent death of Trem Carr, v.p. in charge of production, but his passing apparently gave them renewed vigor and resulted in creation of additional ones.

One of the newer reports had Charles Einfeld and David Loew buying Mono as an outlet for their Enterprise Productions. Another had Armand Deutsch and Hal Horne taking over the company to give them a releasing setup for the pictures of their Story Productions unit.

Previous reports mentioned both 20th-Fox and Warner Bros. as negotiating for Mono with the aim of making it a subsidiary company for release of their B pix, the parent organizations handling only A's. That would make it somewhat parallel to the Eagle-Lion and PRC organization.

"Naturally, Monogram is interested in distributing top quality product on a mutually advantageous basis," Broidy said. "In fact, innumerable negotiations have been carried on, some of which are still in the discussion stage, for distribution of exceptionally worthwhile product...With respect to Enterprise, Monogram has had no conversations with Charles Einfeld... It is true we have offered our facilities for the distribution of outstanding productions—which must of necessity include those made by Enterprise..."

Once a Cop—

Hollywood, Oct. 15.

More type casting. Pat Brewer, a New Orleans policeman on vacation, visited the "New Orleans" set on the Hal Roach lot and was drafted for his first film role.

You guessed it. He was handed a bit part as a New Orleans cop.

WB Assigns 42 Yarns for '46-47; 7 Producers Set

Hollywood, Oct. 15.

Warners announced the assignment of 42 story properties, including six plays, 22 novels and 14 original screen yarns, for the studio's 1946-47 program. Production chores will be divided among seven producers, Henry Blanke, Robert Buckner, Owen Crump, Alex Gottlieb, Charles Hoffman, William Jacobs and Jerry Wald.

Six plays, drawn from the legit field, are "The Hasty Heart," "Autumn Crocus," "Wallflower," "Howdy Stranger," "Lady Windermere's Fan" and "The Unfaithful." Books to be filmed are "The African Queen," "The Apple Orchard," "Calamity Jane," "Dark Passage," "Ethan Frome," "The Fountainhead," "The Glass Room," "The Iron Gate," "A Man of Our Town," "The Country Lawyer," "The Man Without Friends," "Moby Dick," "Quietly My Captain Waits," "Rebel Without Cause," "Serenade," "Ships In the River," "Tomorrow Is Another Day," "Treasure of the Sierra Madre," "The Turquoise," "Trilby," "The Unsuspected" and "The Life of Will Rogers."

Original screen tales on the list are "Barbary Host," "Bill's Gay Nineties," "Don Juan," "The Forty-Niners," "For Sentimental Reasons," "A Kiss in the Dark," "Mr. Broadway," "Need for Each Other," "One Last Fling," "Silver Lining," "Three Bad Men," "Thunder Valley," "Whiplash" and a yarn by Kurt Siodmak, still untitled.

Sutherland Inks Deal With PRC for Six Pix

Hollywood, Oct. 15.

John Sutherland Productions closed a deal with PRC to make six features during 1948, to follow the two-picture commitment recently signed for 1947.

Sutherland's first feature, to be made on his own lot for PRC distribution, will be a detective story, still untitled, slated to start next April.

Flynn's Yacht Borrowed By Col. for 'Shanghai'

Hollywood, Oct. 15.

Errol Flynn, salaried by Warners, is turning over his yacht, the Zaca, on a three-week loanout deal to Columbia.

Vessel, currently anchored at Acapulco, Mexico, will function as a location for "The Lady From Shanghai," co-starring Orson Welles and Rita Hayworth.

Ball for 'Column'

Hollywood, Oct. 15.

Hunt Stromberg signed Lucille Ball to co-star with George Sanders in his forthcoming production, "Personal Column," slated to roll in two weeks.

Picture will be directed by Douglas Sirk, with authentic backgrounds currently being filmed in England.

WALL ST. BREAK CUES CAUTION

Swing toward independent production by Hollywood filmmakers has passed its peak and hit a plateau, if not actually a downgrade. Thus a leveling-off is seen of what many observers consider the most significant trend in the industry since the birth of sound—the move by producers, writers, stars, directors and assorted executives to break away from major studios and strike out on their own.

That the finale has come to the era of Hollywood's big yen to be its own boss—and reap profits commensurate therewith—is the opinion of Joseph H. Hazen, president of Hal Wallis' Prods., Inc., and former v.p. and general counsel for Warner Bros. Hazen sees a variety of reasons for the retardance of the swing to indie picturemaking, not the least of which is that the end has come to the heyday when all that a producer of practically any kind of picture had to worry about was raking in his profits.

Aside from various economic factors, one of the principal reasons the pendulum has been halted, in Hazen's viewpoint, is that just about everyone with that burning desire to strike out on his own has already done so. In other words, compared with the constant stream of filmites who were announcing establishment of indie units during the past three years, there aren't enough left to make more than a trickle in the future.

There may continue to be new units formed all the time, such as

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Bridgeport Cops Too Sensitive, So 20th-Fox Moves Prod. to Stamford

Switch by 20th-Fox producer Louis de Rochemont from plans to shoot "Boomerang" in Bridgeport, Conn., scene of the actual events around which the picture is built, was at demand of the town's police department, it has been learned. Coppers are sensitive about their inability, from 1924 to the present, to solve the murder of a priest, Father Dahme, which is the takeoff point for the film story.

Bitterness of the Bridgeport law-enforcers has caused de Rochemont to move to Stamford. Bridgeport Chamber of Commerce reportedly squawked to its counterpart in Stamford when it heard of the open arms with which the "Boomerang" unit was being greeted, but it didn't affect the welcome. Stamford cops

(Continued on page 3)

Turkish Delights

Bracketed in the "now it can be told" department is the story of how the Office of Strategic Services was able to lay hold of German newsreels within a week of their release dates. Details of the technique of the fast snatch which are seeping out from former OSS toppers involved a Turkish projectionist, his private lab, and some OSS maneuvering to place him in a strategic spot.

Germans, in their drive to keep the Turks neutral, rushed their reels to Nazi controlled theatres in Turkey for regular showings. Projectionist was planted in one such theatre in Ankara. Each night, after the performance, the projectionist sneaked the cans out to his developing lab and then back to the theatre. With airlines radiating from Ankara in all directions, the rest was easy.

'Carnegie Hall' 1st Pic Produced 100% In N. Y. in 8 Years

Highly pleased with their decision to film "Carnegie Hall" in New York because shooting has coincided with Coast labor troubles, which they have completely avoided, producers Boris Morros and William LeBaron wind up their camera schedule today (Wednesday). They'll remain in New York to cut and dub the picture and will preview it somewhere in the east.

"Carnegie" is the first feature in about eight years to be made completely in New York, and the producers this week expressed great satisfaction with the cooperation they got from city authorities and unions. Employing all New York technicians, Morros and LeBaron have had to deal only with the International Alliance of Theatrical Stage Employees. Conference of Studio Unions, with which the IA has been having jurisdictional disputes that have caused most of the recent Hollywood trouble, has no counterpart in New York.

After doing most of its shooting in Carnegie Hall itself, company has been working for the past three weeks on sound stages at Fox-Movietone studios.

Briefs From the Lots

Hollywood, Oct. 15.

Don Castle and Virginia Grey draw romantic leads in "Who Killed Doc Robin," to be produced by Hal Roach and directed by Bernard Carr . . . Argosy inked Dolores del Rio as top femme in "The Fugitive," to be filmed chiefly in Mexico City, with John Ford directing and J. Carrol Naish as heavy . . . Bud Pollard will direct "Danger Ring," first picture for Jack Elliott Productions, starting Oct. 21 . . . Sam Katzman bought screen rights to "Jack Armstrong, the All-American Boy" and will produce it as a 15-chapter serial for Columbia . . . Construction of the new sound stage at General Service is delayed for lack of roofing material, lost in transit . . . William Perlberg, producer of "Forever Amber" at 20th-Fox, started shooting backgrounds, with dramatic filming slated to start Oct. 21.

Abby Berlin will direct the next film in the Blondie series at Columbia, slated to start Nov. 6 as "Blondie's Holiday." . . . RKO is sending Phil Gersdorf to Paris to line up a publicity campaign, designed for the American market, on "Golden Silence," to be produced and directed in France by Rene Clair for worldwide distribution jointly by RKO and Pathe, with Maurice Chevalier as star . . . Ron Randall, Australian film star recently inked by Columbia, is slated to arrive in this country aboard the S. S. Monterey Oct. 25 . . . Charles Schnee, screenwriter, reported for work at Paramount to script the Hal Wallis production, "Deadlock," to be adapted from "The Beggars Are Coming to Town," for late November filming . . . John Miljan, who last worked for Cecil B. deMille in "The Plainsman" in 1936, was signed for a key role in de Mille's "Unconquered" at Paramount.

Hakim-Litvak production, "A Time to Kill," shifts from RKO studio in Hollywood to RKO-Pathe in Culver City for a month of shooting . . . Martin Mooney, producer of "San Quentin" at RKO will make his first personal appearance in Boston, along with Lawrence Tierney, star of the show, and Warden Lewis E. Lawes, technical adviser, at the picture's preem in Boston . . . Bryan Foy, chief of production at Eagle-

(Continued on page 8)

Auction-Selling for A's Must Also Increase Value of B's, Says Pine

The much maligned B picture, current stepchild of the majors, will make more money for its distributors than ever before under auction-selling. Consequently Paramount's Pine-Thomas production unit, specialists in the B action pic, will continue to turn out a minimum of six of the low budget films annually for Par, according to William Pine, co-chief of the unit along with William Thomas. No switch to higher cost pix is contemplated by Pine-Thomas, the production topper said, because "there's just as great a demand as ever for the type of films we put out."

Under auction selling, Pine said, film rentals on top budget films are due for a rise. With exhibs already griped over high percentages to distribs, sales resistance on their part to the A's will probably increase, Pine argued. Result should be, he said, an increase in the potential customers for the Bs and a consequent hike in the profits that the cheaper pix return to distribs and producers.

"Our pictures average 10,000 playdates and sometimes reach as high as 12,500," Pine continued. "No matter what the court says, those theatres will still need that type of film. Their customers demand it and so long as there is a healthy demand we'll make them."

Upped film rentals on the big pix will have the exhibs eyeing the smaller films even more favorably than in the past, Pine said. "Even at present, the exhibitor likes our

(Continued on page 22)

M-G NOT ALTOGETHER DROPPING 'SMALL' PIX

Metro has tentatively scheduled two pictures for November release, both of which will be sold singly under the single-selling provision laid down in the anti-trust decision. Pix include "Showoff," starring Red Skelton and Marilyn Maxwell, and "Undercurrent," Katherine Hepburn-Robert Taylor starrer. In addition, another of the reissues slated for release before the end of the year, including "Boom Town," "Captains Courageous" or "The Great Waltz," may also hit the booking schedule next month.

Besides these, Metro now has 13 other pix already completed but not yet scheduled for release, plus seven more now before the cameras. In accordance with the general industry trend towards concentration on only top-budgeted A product, the entire roster to date comprises films in that category. Five of those now shooting are musicals, with three in Technicolor.

Despite reports that Metro was planning to drop all "small" pictures, however, it's been learned that the company has several such films now in preparation. Company doesn't consider these B product, according to one M-G exec, since they've usually turned out to be top grossers. Of the smaller budgeters, a new "Maisie" film is now being written. Metro also plans to revive the "Dr. Kildare" series, with James Craig slated to succeed Van Johnson in the title role. Johnson replaced Lew Ayres when the latter joined the Army during the war.

Siodmak Back as Pilot On U-I's 'Mind'

Hollywood, Oct. 15.

Shift in the Universal-International schedule returns Robert Siodmak as director of "Time Out of Mind," first American chore for Phyllis Calvert, British star.

Siodmak was originally assigned to the task but insisted on a vacation in New York, and Robert Ryan was appointed to the pilot job. Meanwhile, Robert Hutton, cast as co-star, was delayed by a prior commitment at Warners, holding up the start of "Time" until Siodmak returned. Ryan will be switched to another director chore.

Wall Street Sitting This One Out, For Time, After Video Looksee

While interest was pointed up in a new industry for Wall street people last week when the Television Broadcast Assn. met, financial groups failed to show the same enthusiasm they displayed in early days of radio. Always anxious to get in a new industry in its infancy, the Street is inclined to look on television with a fishy eye as long as the sight-sound kilocycle picture is so muddled.

Wall streeters are blaming lack of supplies for the snail's pace with which tele has crawled since the war ended. But at the same time they suspect other factors have held back its anticipated full-scale growth. Financial people have their own ideas about what is delaying the development, and for the moment they can't see where any particular company is likely to benefit marketwise for some years to come.

One angle that intrigues Wall street is the position American Telephone & Telegraph Co. holds in this new industry. Financial folk feel that A.T. & T. is one company standing to gain sure profits, on a huge scale, through its coaxial cable network.

Financial people see television going exactly no place until its programming improves, and are convinced that this improvement will be forthcoming only when additional sets are in use to catch programs.

Although Wall street right now blames lack of material for this delay, at the same time it feels that television will continue to be the stepchild to radio for some time to come. Hence, for the time being, Wall street thinks a seat on the sidelines is the best bet. Or until there is some semblance of a nationwide network in use.

READE'S CLASS CINEMA ONLY 50% SUBSCRIBED

Walter Reade's swank Park Avenue theatre (N. Y.), now nearing completion, will take in customers from the street, at least temporarily. Reshaping of plans becomes necessary, it is understood, because the house currently is only 50% sold to subscribers on a reserved seat, 52 weeks in the year basis. Originally, Reade officials said that only patrons admitted would be those who signed up in advance for reserved seat attendance twice weekly.

Theatre which is slated to open the latter part of this month will charge the public an amount equal to the subscription rate. Management will stick to a policy of only reserved seat ticket sales for all shows except matinees. At same time, Reade hopes to have a 100% subscription sellout by the end of the year.

WB's 7 in First 3 Mos. Of '46-'47 Vs. Only 4 Last Yr.

Stepping up its release schedule both in the domestic and overseas market, Warner Bros. will give out seven new pictures in the first quarter of 1946-'47, compared with four in the corresponding three months of the preceding year. Meanwhile, eight pictures have been set by WB for general release in Great Britain between now and the end of March, 1947.

Pictures for the domestic market include "The Verdict," "The Big Sleep," "Shadow of a Woman," "Cloak and Dagger," "Nobody Lives Forever," "Deception" and "Never Say Goodbye."

Schedule for Britain includes 'Big Sleep," "The Man I Love," "Verdict," "Night and Day," "Stolen Life," "Janie Gets Married," "Of Human Bondage" and "Never Say Goodbye." "Night and Day" is currently having a pre-release run at the Warner, London, while "Sleep" is playing simultaneously at the Tivoli and New Gallery there.

JOANNE DRU IN 'RIVER'

Hollywood, Oct. 15.

Joanne Dru took over the femme lead in the Howard Hawks production, "Red River," succeeding Margaret Sheridan, an expectant mother. Miss Dru is the wife of Dick

Film Classics' Shakeup; Dicker More Reissues

Following the shakeup in its high command over last weekend (11-12), Film Classics has blueprinted an expansion program calling for distribution of new productions and acquisition of remaining exchanges now franchised to private holdings. According to Eugene Arnstein, FC secretary-treasurer, the company is also mapping a larger reissue schedule with negotiations now proceeding with Edward Small and Alexander Korda for 50 pictures for re-release.

With resignation of L. E. Goldhammer, formerly veepee in charge of sales, FC has reshuffled its personnel in the key branch offices. Robert F. Ableson, currently Los Angeles branch manager, has been upped to supervisor of the company's branches in Portland, Seattle, San Francisco, Denver and L. A., with headquarters in the latter city.

Sales activities in Chicago, headed by Harry L. Mandell, whose resignation becomes effective Nov. 1, will be taken over by Edward E. Spiers, branch manager in Milwaukee. Al Zimbalist, formerly publicity director for Film Classics, has moved over as press book editor at PRC and Eagle-Lion.

Dr. Handel to Head Metro's Own Research As Before the War

Metro will swing into its own audience research program under the supervision of Dr. Leo Handel within the near future, following the company's withdrawal from Audience Research, Inc. M-G has its own research operatives already in the field and the h.o. staff will resume its pre-war level of operation as soon as office space is obtainable.

Metro's question-and-answer program was started under Handel in 1942. When Handel joined the army, his bureau was discontinued and his office space turned into an execs' lunchroom. Company signed up with ARI about six months ago, but pulled out of the service run by Dr. George Gallup last week on the assumption that ARI was only duplicating the work done by Handel and his staff.

Metro department, according to Handel, will receive assignments for research jobs from most other departments in the company, including both production and sales. Bureau is to be regarded only as a tool to help other phases of the company, telling the execs how the average patron feels about certain subjects. Bureau will not tell other departments what to do, however, he said, since some of the suggestions may be nixed because of artistic reasons, etc.

Handel plans to use some form of audience reaction gadget for sneak preview tests but will not use the kind the ARI employs. Latter, according to Handel, gives only the "likes" curve on the graph, which may be interpreted in several different ways and so may not always be exact. Instead, Handel plans to use either the Schwerin reactometer, the gadget devised by Paul F. Lazarsfeld and CBS prexy Dr. Frank M. Stanton, or the Bernard D. Cirlin instrument, all of which give two curves showing both the likes and dislikes of an audience.

Handel has just completed a book titled "Film Audience Research." Book is divided into three main parts, including "Some Interesting Facts About Film Audience Research," "Studies Pertaining to Particular Product" and "Research Studies Pertaining to General Problems." In addition, there is a separate chapter devoted to a study of ARI.

Luminous Program

Radio writer William Taussig has perfected a patented, luminous-paint substance to reflect program credits in darkened theatres, and Metro is becoming the first to adopt his plan. Latter is putting it into effect with "The Yearling."

Taussig, who calls it "Glo-gram," came into N. Y. this week from the Coast to close several deals for the gimmick, which he plans to extend

NEW TYPE DIRECTORY

St. Louis Star-Times Cross-Indexes By Theatre and Title

St. Louis, Oct. 15.

Cross-index of local film attractions was made possible here, for the first time in the U. S., via the Star-Times, local afternoon paper, with a new type of theatre directory advertisement. It covers about half a page, being divided into two sections. One is the alphabetical listing of all feature pictures with the name of the theatre where playing. The other is an alphabetical listing of all theatres without any special circuit grouping.

This is in addition to usual display ads for bigger theatres. The larger theatres have bigger space in the directory.

Of the 110 theatres here and in St. Louis county area, 94 were carried in the Star-Times directory. Star-Times claims it printed the first film directory in St. Louis, back in 1916. New setup provides advertising for each picture and every theatre. Film companies are in favor of the new arrangement and hope that other dailies across the country will adopt a similar idea.

Geo. Stamatis, B'klyn Indie, Sued by Metro For False B.O. Returns

Loew's, Inc., has filed a fraud action against George Stamatis, Argosy Amus. Corp. and others in N. Y. federal court, charging that the defendants made false boxoffice returns on percentage pictures. Besides Stamatis and Argosy, the Apollo Theatre Corp., Momart Theatre, Inc. and Alda Theatre Corp., owners of the Apollo, Mozart and Lyric theatres in Brooklyn are named in the suit. Stamatis is head of all the companies named, suit being brought against him as owner and controller of majority shares in the corporations.

Alleged falsification of boxoffice returns started in January, 1941, and continued up to the present time, it is charged. Defendants are accused of conspiracy to defraud the plaintiff. Loew's complaint asserts that in relying on the exhibitors' allegedly false returns it was induced to lower fees on flat rentals as well as percentage films. Complaint charges falsifying of books and records and bribing checkers.

Loew's, through Louis Nizer, of Phillips, Nizer, Benjamin & Krim, attorneys for company, is asking exemplary and punitive damages and that the defendants be restrained from destroying, concealing, altering or otherwise disposing of their books and records pending final determination of the action. Plaintiff also asks a money judgment.

Similar complaints are to be filed by RKO, Paramount, 20th-Fox and Warners against the same defendants, Nizer said.

SAG ENLISTS 4A'S IN MARCH OF TIME TIFF

After slapping a ban on March of Time, Inc., the Screen Actors Guild has requested affiliated guilds of the Assn. of Actors and Artistes of America to also bar their members from appearing in the MOT productions. Florence Marston, SAG eastern rep, has circulated appeals to the American Federation of Radio Artists, Equity, American Guild of Variety Artists and American Guild of Musical Artists.

Mrs. Marston stated that MOT was placed on the "unfair" list after collective bargaining negotiations broke down two weeks ago. MOT refused to sign a standard contract, acceptable to RKO Pathe's "This Is America" series, claiming that their productions have a newsreel status. SAG, however, contends that MOT releases are not newsreels but "typical short subjects and documentary films" which use non-professional actors not directly identified with the re-enacted event. SAG is squawking against its members working alongside non-guild actors.

MOT execs have refused to make any comment on the SAG action.

U's 39-Week Net Up

Consolidated net profits of Universal for the 39 weeks ended Aug. 3, 1946, totaled to $3,206,354 after all charges including Federal taxes based on income.

Figure compares with $2,955,829 netted by U in the corresponding

Inside Stuff—Pictures

San Fernando Valley, once a stretch of land where the roamin' cowhands roamed hither and yon, is not that way any more. In spite of all the talk about the shortage of housing, the Valley has too much building to suit the boys who used to gallop thisaway and thataway in their western dramas. Nowadays there are so many houses going up in that neighborhood that a western cameraman can't find an open prairie, no matter where he turns his lenses. RKO started shooting "Trail Street" in the valley but had to move far north to the vicinity of Bakersfield to find a space open enough for a hunk of Kansas prairie.

Metro hops back 31 years for studio interior shots in "Merton of the Movies." Script calls for scenes on a 1915 Hollywood lot with 10 troupes at work simultaneously. Shots will include Keystone Kops, heavy melodrama, hot love and pie throwing, all shot without sound. Among the oldtimers working with Red Skelton in the sequences are May McAvoy, Chester Conklin, Clarence Henneke and Vernon Dent.

David O. Selznick, who has invested approximately $6,500,000 in the production of "Duel in the Sun," is dubbing his picture in five foreign languages, including Hindustani, with the idea of getting his coin back in the alien as well as the domestic market. Dubbing for the huge western tale, to be done in Hollywood, will include French, Spanish, Portuguese and Italian.

Single-picture selling program, entailed by the consent decree, will cause little inconvenience at Warners, where the current publicity, advertising and exploitation format was streamlined in that direction at the time of the decree, some years ago. As a result, the Burbank lot will require only a few minor changes to comply with the recent ban on block-booking.

Andrea King is playing a strictly American role as Lillian Russell in "My Wild Irish Rose" at Warners, but will be on display more than any other Hollywood name for the rest of the year on the front pages of French magazines. Lined up to date for cover-girl presentation on Parisian newsstands are Cine-Monde, Cine-Revue, Le Monde Illustre, Cine Miroir and Femme Moderne. Actress was born in Paris.

Enterprise is using a newly-discovered soundproofing material on its new sound stage, said to be 13% more effective than the customary felt wadding. Reason for the improved silencing material is that the Hollywood stage is built on Melrose avenue, where there is a continual roar of heavy traffic.

Shuberts Cover a Lot Of Territory in Claim Vs. Col.'s 'Jolson Story'

Charging that use of the Winter Garden and use of the Shuberts name in Columbia Pictures' "Jolson Story" deprives them of valuable property and story rights, Lee Shubert, Jacob J. Shubert and the Trebuhs Realty Co., Inc., filed suit Monday (14) in N.Y. supreme court for $500,000 against the film company.

According to the complaint, the Shuberts object to reference to the plaintiffs and the Winter Garden, alleging that many persons viewing the scenes in "The Jolson Story," depicting the Winter Garden, its interior and exterior will believe that the plaintiffs authorized and approved the usage by Columbia.

The complaint further charges that Columbia has deprived the plaintiffs of valuable property rights; that the Shuberts, for many years prior to the filming of "The Jolson Story," offered to Columbia and other film producers the right to use the name "The Winter Garden" as a title and story for a motion picture, and that, pursuant to an alleged conspiracy among the defendants, its officers and the producer of the film, in order to enhance the popular appeal of "The Jolson Story," and to increase its revenue, "wilfully and fraudulently and with intention of deceiving the public" incorporated the plaintiff's property, which will result in damage and injury to the plaintiff's rights.

Action also seeks an accounting of all profits.

REP'S CR TIE DOES NOT AUGUR MORE % FILMS

Despite fact that the company has recently joined with Confidential Reports, Republic execs deny any intention of increasing the number of percentage picture deals by Rep. Until recently company did not sell on percentage at all, but during the past couple of years Rep has begun production of a series of specials pointed for "A" release, most recent being "I've Always Loved You."

Moving of the Roy Rogers series into the big-budget class, coincidentally with the company's becoming a member of CR, presages percentage deals on these class hoss opries, according to exhbs. Rep attempted, and succeeded in some cases, in selling "My Pal Trigger" on percentage. Although Rep execs say they have no definite plans for meeting decree provisions when final rules are handed down, it's felt in some quarters that the move to CR plus the attempts to sell pix on percentage, was made in an effort to strengthen company position when single-selling on an auction basis goes into effect for all companies. Rep is not

LOEW'S PAYS ATA DUES FOR ETHICAL REASONS

Though never officially a member of the American Theatres Ass'n, Loew's Theatre circuit has forwarded a check in payment of its dues for the first year. Financial kick-in by Loew's is in recognition of that circuit's moral obligation to ATA, according to Joe Vogel, veepee in charge of theatres. Company helped organize ATA at St. Louis and continued to back its membership drives until fairly recently.

While ATA officials state that Loew's never gave any specific reason for failing to join the theatre unit, company has stayed out because of ATA's intervention move in the anti-trust action, Vogel said. Loew's cannot consider any enlistment step so long as ATA continues active in the Government suit because, as a defendant, its position is inconsistent with that of ATA, Vogel added.

Officials of ATA and Loew's refuse to disclose the amount of dues paid by the latter but its understood to be fairly substantial since assessment has been on the basis of the number of theatres owned by an exhibitor member.

Berman Plans 'Winter' Remake for M-G in Eng.

Metro producer Pandro S. Berman is slated to do his first picture in England some time next year. Currently in N. Y. on a short vacation, Berman said last week the picture scheduled for England is "If Winter Comes," remake of a story done by the old Fox company in 1923. If the plans for the film go through, it will be one of the first produced by Metro in England for several years.

Berman's first film for 1947, he said, will be "Green Mansions," costarring Van Johnson and Elizabeth Taylor. Picture will be shot in Technicolor, with lensing slated to start shortly after the first of the year. No director has been set yet.

Berman said he has several other scripts in the work but is not looking for story materials while in N. Y. He heads back to the Coast either today (Wednesday) or tomorrow.

RKO Now Testing in N.Y.

RKO, which never before has regularly made tests of neophyte talent in New York, plans to start about Nov. 15, with completion of facilities at the new Pathe studios in Harlem. Stacy Keach, recently named eastern test director, will be in charge of the shooting and will function under supervision of eastern talent chief Arthur Willi.

Willi has been lining up prospective performers for the test cameras, including four culled from Northwestern University and model agencies in Chicago in the past two weeks. He also has a number of

GOV'T FAVORS FLAT RENTALS

Selznick Claims That Judicial Ban On Roadshows Would K.O. Top Pix

Claiming that a judicial ban on roadshows would toll the end of expensive, extra-length features, Vanguard Films (Selznick) yesterday (15) asked the N.Y. federal court to except this type film from the price-fixing prohibitions of its decision. The request took the form of a petition for leave to press this point in a brief to be filed as amicus curiae. Nixing of roadshows, which would be rendered impracticable if admission price-scale minimums cannot be guaranteed, would unfairly hit both the producers of high quality pix and the public, the plea declared.

"In the past," Vanguard asserted, "a producer was willing to invest his time and energy and to venture his capital beyond the ordinary in motion pictures of that type because, traditionally, he could protect his larger capital investment and justify the expenditures of his time and energy by having such pictures roadshown at increased admission prices and thereafter released generally." Many of the landmarks in the advance of the motion picture art were only possible because of the roadshowing practice, Vanguard said.

There was a "grave danger," petitioner said, that producers would be deterred from contributing to further advances if the price-fixing ban is not lifted on the extra-length film. As added reason for court easing of restrictions, Vanguard pointed to the growing foreign restrictions and barriers and claimed that only the very top quality films could successfully compete if the trend continues.

"Undue hardship" would be suffered by Vanguard in reference to its "Duel in the Sun" in which the company said it had expended in excess of $5,500,000 prior to June 11, date of the decision. Should the court refuse a blanket exemption to roadshows, Vanguard suggested as alternatives that the Little Three and indies be let out; if not, that producers be exempted on specific pix in which substantial expenditures were made before the June 11 date.

U'S TEASER CAMPAIGN FOR 'MIRROR' COSTS 40G

Novel twist for teasers has been rigged by Universal in a sock metropolitan newspaper campaign which beats the drums for International's "The Dark Mirror" slated to world preem at the Criterion (N.Y.), Friday (18). Drive in which U is spending $30,000 for the dailies opened Sept. 29 with spreads in all papers headed by the legend: "Wanted: 12,936 People who can keep a secret. (Signed) The Secret Order of the Dark Mirror." Continuing its mystic pitch, campaign has developed on the keep-it-a-secret theme with the latest gimmick, a printed coupon to be presented to the usher on opening day.

Idea, seconded by the coupon, is a promise by the patron not to reveal the plot of "Dark Mirror." In return for this gag promise, the Criterion, coupon sez, gives a cuffo autographed photo of either Olivia deHavilland or Lew Ayres, stars of the pic. Plan of action is intended for openings in other cities, U flackmen say. In New York, campaign will be stepped up to its peak on preem day.

New York fanfare will set U back some $40,000 altogether. Balance of coin is being spent on radio spot announcements and display sheets which echo the dailies keep-it-a-secret slant. U will go in for teasers whenever the pic lends itself to that type campaign, the flacks say.

U FETES DOZIER

Universal-International is hosting a luncheon tomorrow (17) for William Dozier, veepee and production exec, and its new eastern story staff. Dozier will present James Poling, eastern story head who fills in for Larney Goodkind, and Florence Odets, Poling's assistant, named this week.

Miss Odets takes the place of Sam Thomas, who stepped out to write a play. She previously was ass't story editor at Paramount in Hollywood.

Schwartz Inks Russell

Hollywood, Oct. 15.

Arthur Schwartz, who recently checked out of Warners to organize his own indie production outfit, signed Andy Russell to star in his first picture, "Normandy."

Musical, to be produced in Technicolor, is slated to start early in January.

Indies Ask Not To Be Tied by Decree

Indie producers, trying to shake themselves loose from the implications of the anti-trust decision, filed a plea this week with the Federal statutory court through the Society of Independent Motion Picture Producers which asked the three judges to permit them to sell their pix on any terms which they see fit. Basis for the argument presented in the guise of amicus curiae ("friend of the court") is that the indies are innocent of any attempt to restrain trade and should not be penalized along with the majors.

Concerned also over possible restrictions on roadshows, the SIMPP requested a holding by the court in the decree that the rights of indies are not affected. Clarification of this point was specifically sought regardless of whether or not the court defines the rights of the majors on roadshows. The Government in a reply to Big Five proposals has demanded a ban on previous roadshow practices.

Indie rights to dispose of their product on any terms suitable to them, the petition declared, should not be abridged because as a matter of economic necessity they are compelled to use the defendants as distributors. Fact was cited that the indie producers retain to themselves control over the terms and conditions of licensing pacts made by distribs with exhibitors.

Petition, in form of a request for leave to file, was presented by SIMPP through its attorneys Loyd Wright, James M. Barnes and Morris L. Ernst. Position of the indies, it was asserted, may well be further impaired so far as its ability to compete with the majors are concerned unless the court acts affirmatively to protect them. Exhibs may decline to deal with them, indies argued, on any other terms than those entered with the majors should there be no clarification of the indie status.

Roadshows are peculiarly important to indie producers, petition continued, because the indies normally produce only two or three pix annually and "hence any 'special' film takes on added significance in his budget." On other moot points currently part of a battle between the Government and the majors, such as divorcement and auction selling, SIMPP took no position.

Ent, Extras in Deal

Hollywood, Oct. 15.

New contract between Enterprise and Screen Extras Guild becomes effective today (15) with upped rates taking effect.

The $8.50 check is eliminated and extras draw $14 to $20 per day. First call for supers is for "Arch of Triumph" and is for 250 extras.

Pact is nearing ink stage with regular major lots.

Virginia Morris at Par

Virginia Morris has been named to Paramount's publicity-advertising staff as assistant to Stanley Shuford, advertising manager.

Miss Morris was formerly in charge of trade paper advertising for 20th-Fox and prior to that stint served with United Artists for 11 years.

U.S. PROPOSALS GIVEN IN REPLY

The Government came out for flat rentals on auction selling of pix in a blast at the Big Five decree proposals on percentage deals which labelled the majors' proposals "fantastically complex in nature." The Dept. of Justice's seven page answer, filed with the court this week, asserts that rather than accept the defendants' decree suggestions it would "cast its vote for dismissal without hesitation." Furthermore, the D of J declared, the majors were now confident that in a suit which they "had ostensibly lost," a more profitable method of doing business than they had previously enjoyed has been "constructed for them."

After contending that the "elaboration of the auction selling provision" by granting to the majors a sufficient number of factors besides price "to rationalize the selection of any outlet the defendants might choose" was not necessary to the decree, the Government went on to say: "Defendants are obviously not disposed to adopt the one simple rule under which auction selling would be fairly conducted without elaborate administrative supervision, that is, the requirement that all bids be in terms of a flat sum. Under such a system there could be no question as to whose was the highest bid and all other factors could be eliminated. If there were any doubt on the score of the ability of exhibitors to pay, the print could be delivered C.O.D."

"Such a rule would mean," the memorandum continued, "depriving

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2-YR.-OLD 'IN-BETWEEN' PIX STILL DOING SOCKO

Lost in the general hubbub about the resurgence of reissues being released by the majors are those "in-between" pictures, not old enough to be classified as reissues but still old enough to have exhausted their regular runs and to be down in the lowest flat rental category. Neighborhood houses in N. Y. and other key cities have recently been picking such pix off exchange shelves for as little as $15 or $20 and, charging 50c top admission, have been cleaning up.

Queer angle is that most of the reissues on the current release slates are grabbing off the same kind of percentage deals as the majors' top product, with some of them going for as high as 35-40%. Answer to this, according to one N. Y. branch manager, is that the majors are attempting to seek a new audience from among the kids who might have missed these films when they were first released and so are giving them all the attention of their top product, including new prints, new accessories and full-blown exploitation campaigns. "In-betweeners," on the other hand, are seldom more than two years old and are sold in their status quo condition. Nabe exhibs are not so particular about the prints and some of them have practically to be kept together with scotch tape.

Included among these not-so-oldies are several that were among the top grossers for the year in which they were released. Quick scanning of the ones now playing the N. Y. nabes reveals such well-remembered hits as Metro's "Yolanda and the Thief," "The Clock" and "Music for Millions"; 20th's "Pin-Up Girl"; Par's "Salty O'Rourke"; RKO's "Days of Glory," and Columbia's "Kiss and Tell."

While these pix are plenty important to the exhibs who presently buy them, they'll become even more of a necessity for those exhibs when the present building freeze of the Civilian Production Administration is lifted. Easing of the ban will probably see a raft of new houses being built in the nabes and suburbs, which will probably take away any runs or clearances these houses might presently have for the newer product. When this occurs, these theatres will either have to rely entirely on the "in-betweeners" or shut down.

Molnar's Point on Foreign Market Values May Cause Pix Pact Revamp

Revamping of contracts covering the sale or lease of motion picture rights to story properties and plays is currently being weighed by amusement lawyers as result of a recent U. S. Circuit Court of Appeals' decision which tossed out a $3,684 deficiency claim of playwright Ferenc Molnar against the Commissioner of Internal Revenue. The three-judge court held that Molnar, in the absence of a specific allocation in the licensing pact, could not deduct from his personal income tax one-third of the lump payments received by him on the sale of world film rights to several plays as income derived from sources outside the U. S. within the meaning of the Internal Revenue Code.

Contention of Molnar which the playwright buttressed with statistical evidence was that some 35% of the revenue from all pix distributed by the majors came from the foreign market and that, consequently, the same proportion of the purchase price should be considered as extra-domestic income. The court, in a lengthy opinion, handed down the important ruling that unless the contract specifically allocated a proportion of the licensing price to uses outside the U. S., no deduction would be permissable. In so holding, the court said it was otherwise merely a surmise to guess the allocation of domestic and foreign income that the parties had in mind.

Opinion cited approvingly a statement of the Tax Court in the dispute which said: "We think that a segregation of the purchase price upon the basis of income derived by the corporation from its production and exhibition of other pictures in this and foreign countries would be wholly unjustified. It would have been a simple matter for the parties to have segregated the purchase of the domestic from the foreign rights. This they did not do, and we cannot supply that omission by surmise. For all we know, the foreign rights to this picture were considered of little or no value..."

Statement in the license of amounts, if any, allocated to uses outside the U. S. would have "evidential value," the Circuit Court said, though it like any other recital could be contradicted. Testimony of experts would also be considered, it

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Ent. Christens New Stage

Hollywood, Oct. 15.

First production on the new sound stage at Enterprise starts this week with "The Other Love," co-starring Barbara Stanwyck, David Niven and Bob Stack.

Andre de Toth directs, starting off with an Alpine set, covering the entire floor space of 15,350 square feet of the stage, specially built to prevent noises from the nearby traffic.

RKO Rushing To Clear for 'Robe'

Hollywood, Oct. 15.

Sid Rogell's production unit at RKO, with four producers in action, is working at high speed to complete 11 features before the end of December. So great is the pressure on the home lot and the RKO-Pathe studio in Culver City that some of the pictures may be made at the company's Churubusco in Mexico City or at the new RKO-Pathe plant in New York, soon to be ready for occupancy.

In the Rogell unit, Michel Kraike is handling five productions, Herman Schlom four, and Theron Warth and Ralph Steiner two apiece.

Kraike's production include "Flight," "Indian Summer," "Varieties of 1947," "Jackpot" and Flowers of Evil." Schlom's program consists of "Thunder Mountain," 'Dick Tracy Vs. The Claw," "Mombasa" and "Seven Keys to Baldpate." Warth is working on "Hirohito's Children" and "Blood on the Moon," and Steiner is working on "Forever After" and a feature still untitled.

Understood RKO is aiming to clear up its "B" production before Jan. 1, to make room for the Frank Ross picture, "The Robe," the most expansive production ever announced by the studio. Filming will require practically all the company's space and facilities, including the Gower street plant and the one in Culver City. Shooting was originally slated to start next April, but may get under way shortly after the first of the year.

Meanwhile, several "B" producers are expected to check off the lot. Martin Mooney, who recently completed "San Quentin," has not been renewed, and others are expected to follow.

MPEA DECIDES TO SELL TO INDIE JAPS ONLY

Motion Picture Export Assn. has cancelled Japanese distribution of American product through the Toho and Shochiku circuits and will henceforth distribute through indie chains and exhibs. Toho and Shochiku were cut off through their failure to provide enough outlets for the pix, according to Orving Maas, MPEA general manager.

Pointing out that American product has consistently outgrossed native films in Japan, Maas said both circuits have nixed requests for additional playdates on the grounds that this would hurt the Japanese industry. Circuits are also producers.

Toho and Shochiku are expected to encounter plenty of difficulty now in getting enough product to make the rounds of their many theatres. With a combined productive capacity of no more than four pix a month, the two circuits will have to scrape the barrel to keep their houses in operation, with no increase in sight on the supply of new prints for native product.

SPERLING'S 'DREAM STREET'

Milton Sperling, head of United States Pictures, has laid $35,000 on the line for screen rights to Robert Sylvester's novel, "Dream Street."

Book is the N. Y. Daily News' theatrical reporter's first novel.

AUCTIONEER J. P. DAY'S PITCH FOR PIX BIDDING

Continuing its pitch to maintain industry interest in the auction selling idea proposed by the U. S. special statutory court, Joseph P. Day, Inc., issued a statement this week that the bidding plan could make for a considerable increase in distribs' revenue without an overall rise in film rentals to all theatres.

Day is one of the country's biggest auctioneering outfits and its interest in the court plan grows out of its desire to snare the job of gavel-wielder under the new setup. It submitted a scheme for its participation to the court, the Justice Department and the distributor defendants last Aug. 23.

"The increase in film rentals under the auction plan," according to Bernard P. Day, prexy of the outfit, "will come principally from approximately 3,000 Class A independent theatres which have been unable to get Class A product against the competition of volume buying by circuit theatres and buying combines. The U. S. District Court found that free competition does not exist in this area and its decree proposes to restore such competition. Through volume buying, chain theatres and buying combines have been getting Class A product at prices much below what these 3,000 Class A independent theatres would gladly have paid.

"What progressive exhibitor, who in the past saw his opposition play a much finer quality of product not available to him at any price, would not willingly pay more to get more, when better pictures mean an increased gross and increased profits?"

Margie
(ONE SONG; COLOR)

20th-Fox release of Walter Morosco production. Stars Jeanne Crain; features Glenn Langan, Lynn Bari, Alan Young, Barbara Lawrence, Conrad Janis, Esther Dale, Hobart Cavanaugh. Directed by Henry King. Screenplay, F. Hugh Herbert, based on stories by Ruth McKenney and Richard Branstén; camera, Charles Clarke; song, "Margie," by Benny Davis, J. Russel Robinson and Con Conrad; music direction, Alfred Newman; editor, Barbara McLean; special effects, Fred Sersen. Tradeshown N. Y., Oct. 10, '46. Running time, 93 MINS.

Margie	Jeanne Craig
Prof. Fontayne	Glenn Langan
Miss Palmer	Lynn Bari
Roy Hornsdale	Alan Young
Marybelle	Barbara Lawrence
Johnny	Conrad Janis
Grandma McSweeney	Esther Dale
Mr. McDuff	Hobart Cavanaugh
Joyce	Ann Todd
Cynthia	Hattie McDaniel
Boy Charlie	Don Hayden
Vi	Hazel Dawn
Wanda	Vanessa Brown
Senior	Diana Herbert
Jefferson	Milton Parsons
Matron	Margaret Wells
Arnold	Warren Mills
Debater	Richard Kelton
Salesman	Tom Stevenson
School Teacher	Cecil Weston

A sentimentalism of the late '20s, of Hoover, Vallee, flappers and flag-pole-sitters, has been wrapped around a hit song of the period to emerge as an entertaining bit of taffee called "Margie." There's no particular pretense of "Margie" being anything of epochal proportions, but it has a homey quality whose word-of-mouth should be a factor to set it right for the boxoffice.

"Margie," the song, is constantly reprised throughout the film, but it is by no means the pic's outstanding quality. Producer Walter Morosco has surrounded the Ruth McKenney-Richard Bransten stories with some of 20th-Fox's sprightlier younger players, F. Hugh Herbert knows his way about in scripting a screenplay about the highschool clan, and added to this is some excellent Technicolor photography that enhances the overall expensively mounted production.

No small credit should go to Henry King for the direction. It is a pic of 1928, of coonskin coats, flivvers, senior proms and the like, and King has captured all this without ever suggesting the travesty it could easily have become in less experienced hands.

"Margie" is the yarn of how a high-school teen-ager married her French teacher. It could probably be summed up as briefly as all that. There are such details, also, of how all the girls at Central High swooned at the sight of Mr. Fontayne, the handsome, young French teacher; of Roy, the beau of Margie's own age; the next-door, typically flapperish girlfriend with the peroxide hair, rouged knees and rolled stockings; of the young school librarian who had also set her sights for the young French teacher.

Jeanne Crain heads the cast of youthful performers who carry this story, as Margie, and, as usual, she screens beautifully in Technicolor. Miss Crain also looks and acts the type in this flashback story of a mother's memories of her school days. Glenn Langan is the French teacher who becomes the principal; he handles his comparatively small role satisfactorily. Alan Young, the radio comedian, who is making his first appearance in films, is excellent as the mooning sweetheart of Miss Crain during her school days.

Lynn Bari is the librarian, a small part handled adequately; Barbara Lawrence the flapper with boys on her mind constantly, an eye-opener part for the youngster; Conrad Janis is the football-playing, coonskin-wearing kid with a yen for scrimmaging on the parlor sofa as well as the gridiron; Esther Dale plays Miss Crain's grandmother, and Hobart Cavanaugh her father, and it is around him that the pic's funniest situation, at the finish, is set up. It is a fine, uniformly good cast whose performance helps "Margie" emerge as a sweetly sentimental story of a period that must inevitably produce fond memories for any audience.

Kahn

The Chase

UA release of Seymour Nebenzal production. Stars Robert Cummings; features Michele Morgan, Peter Lorre, Steve Cochran. Directed by Arthur Ripley. Screenplay, Philip Yordan, based on novel by Cornell Woolrich; score, Michel Michelet; camera, Eugene Frenke; editor, Ed Mann. Tradeshown N. Y., Oct. 11, '46. Running time, 86 MINS.

Chuck	Robert Cummings
Lorna	Michele Morgan
Gino	Peter Lorre
Roman	Steve Cochran
Johnson	Lloyd Corrigan
Commander Davidson	Jack Holt
Fats	Don Wilson
Acosta	Alexis Minotis
Madame Chin	Nina Koshetz
Midnight	Yolanda Lacca
Job	James Westerfield
Manicurist	Shirley O'Hara

Another case of a sure winner folding just before the finish line. "The Chase" is a meller that's taut as sprung steel for 75 minutes of its running time then slackens limply into the commonplace. Cut off the last few sequences, which are tacked on with a style and mood unlike the main body, and the pic is a superior production in every department. Taken as a whole, it still rates above-par and with fairly strong marquee pull on the credit side, the film's potential at the b.o. seems bright enough.

Yarn concerns the attempt of a killer's wife and his chauffeur to make their getaway from his house-hold and henchman. Through a series of adroit directorial strokes, in the Hitchcock tradition, the pic's momentum is made to mount in a steady, ascending line. Terror stalks the pair in their flight to Havana then explodes with the shocking stillness of a gun with a silencer on it.

In the film's standout scene, Michele Morgan drops to the floor of a crowded cafe, killed by a stiletto thrust in the midst of an embrace. Robert Cummings, as the chauffeur, is then picked up by the Havana police under suspicion of murder. Under pressure of a tightening web of framed-up evidence against him he breaks loose from the cops and tries to clear himself. In another smashing sequence, Cummings is cornered by Peter Lorre, a gunman, who riddles him full of holes and then dumps him down some stairs where Cummings lands in a grotesque heap. Having no place to go from here, the screenplay resorts to the easy device of having the whole business take place in a dream.

Cummings handles himself nicely but, though he tops the cast, is overshadowed by the dominating personality and looks of a newcomer, Steve Cochran, who plays the killer. Cochran is handsome, suave, confident, and menacing in the manner of a Humphrey Bogart. Thesping talents are adequate for a strong buildup. Lorre, in one of his best roles, comes through with a solid assist as the killer's aide-de-camp. Miss Morgan registers nicely, although she isn't given much to do besides modelling a few flashy gowns.

Lensing is executed with finesse and the process shot in which the killer's limousine crashes into a racing locomotive is done with excellent technique. Musical score is also nicely blended to add to the overall effect.

Herm.

Miniature Reviews

"Margie" (One Song; Color). (20th-Fox). Jeanne Crain heads young cast in sentimental comedy of schooldays; good b.o.

"The Chase" (UA). Meller slated for okay b.o. results.

"Vacation in Reno" (RKO). Lightweight family comedy for supporting positions.

"Nocturne" (RKO). Whodunit thriller. George Raft in hard-boiled police role for meller fans. B.o. prospects good.

"Child of Divorce" (RKO). Light budgeter carrying a surprisingly hefty sock.

Vacation in Reno

Hollywood, Oct. 5.

RKO release of Leslie Goodwins production, directed by Goodwins. Stars Jack Haley; features Anne Jeffreys, Wally Brown, Iris Adrian, Morgan Conway, Alan Carney. Screenplay, Charles E. Roberts and Arthur Ross; based on story by Charles Kerr; camera, George E. Diskant; special effects, Russell A. Cully; music, Paul Sawtell; editor, Les Millbrook. Tradeshown Oct. 4, '46. Running time, 60 MINS.

Jack Carroll	Jack Haley
Eleanor	Anne Jeffreys
Eddie Roberts	Wally Brown
Bunny Wells	Iris Adrian
Joe	Morgan Conway
Angel	Alan Carney
Mrs. Dumont	Myrna Dell
Dumont	Matt McHugh
Sally Beaver	Claire Carleton
Sheriff	Jason Robards
Hank	Matt Willis

Helter-skelter supporting comedy that should play off okay in secondary positions. Antics of names, which are all familiar enough to aid possibilities, is slanted for the family trade and, while it's all frantic, there are enough laughs to help spin out the 60 minutes running time. Production values measure up to budget expenditure in good fashion.

Marital comedy deals with lovey-dovey couple who have first quarrel and the husband goes off to Reno—not for a divorce but to spend a two-week vacation looking for buried treasure. Naturally wife misunderstands and follows. Many bedroom complications slow their eventual get-together as husband becomes involved with trio of bank robbers whose loot he has found. When script dialog and situations can't develop a laugh, mechanical devices such as chattering telephones are thrown in to assure a chuckle. It's obvious that the husband will end up a hero and with a tidy reward for his fumbling efforts in bringing the bank-robbers to justice.

Jack Haley is the husband and Anne Jeffreys the wife. Both try hard and get through with sufficient laughs to rate a nod under Les Goodwins' direction. Latter gets the most possible from script by Charles E. Roberts and Arthur Ross, based on a story by Charles Kerr. Wally Brown and Claire Carleton are in on opening sequences as a quarrelsome couple who provoke trouble between Haley and Miss Jeffreys. Iris Adrian, Morgan Conway and Alan Carney form the crook trio for some laughs. Matt Willis, a dumb deputy sheriff, holds up his end of what fun there is. Also good for a lift are Myrna Dell and Matt McHugh.

Goodwins, who also produced, makes most of budget allotment under executive supervision of Sid Rogell. Lensing by George E. Diskant measures up as do other technical aides.

Brog.

Nocturne
(SONGS)

Hollywood, Oct. 12.

RKO release of Joan Harrison production. Stars George Raft, Lynn Bari; features Virginia Huston, Joseph Pevney, Myrna Dell, Edward Ashley, Walter Sande, Mabel Paige. Directed by Edwin L. Marin. Screenplay, Jonathan Latimer; based on story by Frank Fenton and Rowland Brown; camera, Harry J. Wild; music, Leigh Harline; songs, Harline and Mort Greene, Eleanor Rudolph; editor, Elmo Williams. Tradeshown L. A., Oct. 7, '46. Running time, 86 MINS.

Joe Warne	George Raft
Frances Ransom	Lynn Bari
Carol Page	Virginia Huston
Fingers	Joseph Pevney
Susan	Myrna Dell
Vincent	Edward Ashley
Halberson	Walter Sande
Mrs. Warne	Mabel Paige
Torp	Bernard Hoffman
Queenie	Queenie Smith
Gratz	Mack Gray

"Nocturne" is a detective thriller headed for good b.o. payoff. George Raft name adds to selling values. It has been well mounted by Joan Harrison as her first RKO production. Action and suspense are plentiful and hard-bitten mood of story is sustained throughout by Edwin L. Marin's direction. There's some confusion towards windup in pulling all threads of tale together but this is apparently due to editing problem in keeping footage to tight 86 minutes' running time.

Raft is seen as hardboiled detective lieutenant whose stubbornness leads to uncovering a murder previously tagged a suicide. He gives his usual, slow-paced, tough touch to assignment to make it thoroughly effective. Co-star Lynn Bari, a prime suspect through much of the footage, turns in a capable job. Virginia Huston is interesting as Miss Bari's songstress sister and sings three tunes, "Nocturne," "Why Pretend," and "A Little Bit Is Better Than None." All are tuneful. Former is by Leigh Harline and Mort Greene, while Eleanor Rudolph cleffed other two numbers.

Plot is the Frank Fenton-Rowland Brown story, scripted by Jonathan Latimer, has Edward Ashley, composer, found dead in his swank Hollywood home, an apparent suicide. Police accept theory, all but Raft, who can't believe the Ashley character is type to shoot himself in middle of composing tune. Raft steps on a lot of toes during attempts to put over his theory and is finally tossed off police force. He still keeps up search and finds a murder, but not until he has been beaten and otherwise kicked around.

Joseph Pevney, as a mild piano-pounder in a nitery, is the killer and shows up well. Myrna Dell, sexy blonde housekeeper for Ashley, adds some spice to proceedings. Mabel Paige shines as Raft's mother. Bernie Hoffman is an outsize menace. Others are capable.

Both Miss Harrison and Edwin Marin maintain a matter-of-fact mood in development to command-attention. Leigh Harline's music score and lensing by Harry J. Wild contribute expertly to sustaining suspensful atmosphere.

Brog.

Child of Divorce

RKO release of Lillie Hayward production. Features Sharyn Moffet, Regis Toomey, Madge Meredith, Walter Reed, Una O'Connor, Doris Merrick. Directed by Richard O. Fleischer. Screenplay, Lillie Hayward; based on the play, "Wednesday's Child," by Leopold L. Atlas; camera, Jack MacKenzie; music, Leigh Harline; editor, Samuel E. Beetley. Tradeshown N. Y., Oct. 1, '46. Running time, 62 MINS.

Bobby	Sharyn Moffet
Ray	Regis Toomey
Joan	Madge Meredith
Michael	Walter Reed
Nora	Una O'Connor
Louise	Doris Merrick
Judge	Hnrry Chesire
Dr. Sterling	Selmer Jackson
Carrie	Lilliun Randolph
Linda	Pat Prest
Freddie	Gregory Muradian
Donnie	George McDonald
Betty	Patsy Converse
Peggy	Ann Carter

"Child of Divorce," as the tag implies, is a pic with a message about broken homes. Theme is old hat but this film is a surprise. It says what it has to say sincerely, poignantly and economically. A small budgeter, this film has rolled up its modest production resources into a tight little fist and will sock hard in any dualer situation in which it's placed. Properly angled exploitation towards church groups and parent-teacher associations could boost this effort to unexpected levels.

Whole production is held together by the superlative thesping of 8-year-old Shirley Moffat. Moppet conducts herself with admirable restraint, skirting the fatal pitfall into cloying sweetness or precocity. Child's heartbreak as she gets torn between her parents is portrayed with an inner agony that will moisten many a kerchief. Rest of the cast, topped by Regis Toomey as the father and Madge Meredith as the mother, perform with equal conviction.

Story unfolds with the directness of a documentary study. Without any twisting, turning or corny embellishments, the camera keeps a steady focus on the child through the domestic breakup, the divorce proceedings, her shuttling back and forth between two homes, and her pathetic windup in a boarding school. Screenplay, which is simple but honest, gives no balm at the fadeout as the child looks wistfully out of her schoolroom window and the chapel chimes ironically strike up "Home, Sweet Home."

Herm.

'Notorious Gentleman'

"Notorious Gentleman," Universal release of British Eagle-Lion production, being tradeshown tomorrow Thursday (17), was reviewed in VARIETY from London, Dec. 5, 1945, under its original title "The Rake's Progress." Pic stars Rex Harrison and Lilli Palmer and ran 110 minutes as against 101 mins. now.

Reviewer (*Talb.*) said: "The extent of Hollywood's gain in obtaining Rex Harrison and Lilli Palmer will be appreciated here when patrons get an eyeful of this, probably one of the finest films to come out of a British studio. Superb as these two players are, their individual performances are equalled by many others in the big cast. The script, racy in dialog, is as good as many that Hollywood has produced. This solid entry should go big in the U. S.

"Direction by Sidney Gilliat who, with Frank Launder, also wrote and produced the picture, is virtually flawless. Production values are far above the general run of British features."

Toccata and Fugue in D Minor
(CINECOLOR)

UA release of David L. Loew (Musicolor) Production. Produced by Werner Janssen, conducting Janssen Symphony Orchestra of Los Angeles; camera, Alan Stensvold; orchestration, Lucien Cailliet; sound, W. M. Dalgleish. Running time, 10 MINS.

New series of musical classics shorts filmed with outdoor backgrounds, of which this is the first, looks like a good bet. Reverse switch of setting backgrounds to music, instead of music to the scene, while not new, is still novel. And this series apparently is being done with care, skill, taste and artistry.

Film is a 10-minute recording of the great D Minor Toccata and Fugue of Bach, orchestrated by Lucien Cailliet (who got his training while in the Philadelphia Orchestra under the eyes of that ace of Bach transcribers, Leopold Stokowski). The unusual, impressive formations of Bryce Canyon, Utah, are filmed as screen accompaniment, the majestic natural beauty of canyon, rocks, forests, clouds and sky teaming perfectly with the inspiring strains of the Bach work. Change of scenes, of seasons, are used cleverly to suit style and rhythm changes in the music (bright sunlight on the cliffs for the toccata; snowstorm in the forest for the fugue, etc.). Scenically, the short is eye-filling, while musically, the Janssen Symphony under its conductor Janssen, performs the Bach music in smooth, finished style, with the various choirs well balanced.

Bron.

New Foreign Films
(Unlikely for Anglo-U. S. Market)

"L'Affaire Du Collier De La Reine" ("The Case of the Queen's Necklace") (FRENCH). Pathe release and production; directed by Marcel L'Herbier; stars Viviane Romance; features Marion Dorian, Maurice Escande, Jacques Dacqmine, Pierre Bertin; reviewed in Paris. Running time, 78 MINS.

Picture, said to have cost $500,000, originally was started by Ile de France productions and after budgetary trouble was completed by Pathe. Marcel L'Herbier is credited as director but since he was ill during much of the shooting, few scenes are worthwhile with the exception of the last sequence which shows Miss Romance whipped and branded for her part in a royal swindle. Actress portrays the part done by Marcelle Chantal in the pre-war version. This entry is not likely to cover its cost because handicapped with the Louis XVI story very formally scripted and acted.

Johansson Och Vestman
("Johansson and Vestman")

Stockholm, Sept. 17.

Svensh Filmindustry production and release. Stars Holger Loewenadler, Sture Lagervall, Wanda Rothgardt. Directed by Olof Molander. Screenplay by Rune Lindstrom from play by Karl Staaff; camera, Ake Dahlquist. At Skandia, Stockholm, starting Sept. 3. Running time, 90 MINS.

This is one of the better Swedish productions. Story has a social background with the crime-does-not-pay motif pointed up. But it is more than that because of the excellent screenplay by Rune Lindstrom plus the splendid direction of veteran Olof Molander. This backed by the fine camera work of Ake Dahlquist makes for fine realism.

Principal players also go far in making this a thoroughly convincing yarn. Some of featured roles are a bit overdone, however.

Picture looms as a splendid representative for the Swedish picture industry throughout the world. As such, it stacks up as having possibilities in the American market.

Win.

From the Lots

Continued from page 5

Lion, slated Nov. 18 as the start of "Repeat Performance," co-starring Joan Leslie and Franchot Tone . . . Al Rogell is testing for roles in "Heaven Only Knows," which he will make for Seymour Nebenzal . . . Fuzzy Knight, Ann Shoemaker and Samuel S. Hinds checked into the cast of the Fred Finklehoffe production, "The Egg and I," for Universal-International.

Gus Schilling inked for the comic lead in Columbia's "The Lady From Shanghai," slated to start filming on location at Acapulco, Mexico . . . Republic washed up "Hit Parade of 1947," sixth of its high budgeters for 1946-47. Others completed are "I've Always Loved You," "Plainsman and the Lady," "Angel and the Badman," "That Brennan Girl" and "Calendar Girl." . . . RKO is writing in a special feature role for Lanny Rees, moppet, in "Return of the Badmen." Youngster is currently working in "Banjo" and attracted attention of the studio execs by his work in "A Likely Story." . . . Preston Sturges shifts his "Vendetta" troupe from Brent's Crags to Corrigan's Ranch in San Fernando Valley . . . Thalia Productions, headed by Sol Lesser and Edward G. Robinson, slated "I Heard Them Sing," a novel by Ferdinand Reyher, as its second production, following "The Red House."

Although more than 3,000 persons appeared before the cameras, only five named will be billed in "Deception" at Warners. Quintet of speaking parts consists of Bette Davis, Paul Henreid, Claude Rains, John Abbott and Benson Fong. Script called for a total of 3,035 extras.

Max Terhune inked as comedy lead in "Along the Oregon Trail" at Republic . . . Henry Hull drew a character role in "Deep Valley," to be produced by Henry Blanke at Warners . . . Hunt Stromberg's "Personal Column," originally slated to start this week, was sent back to the writing mill for its fifth scripting job . . . Nancy Saunders was assigned to the femme lead in "Law of the Canyon," Charles Starrett-Smiley Burnette co-starrer, at Columbia . . . Melville Cooper in from New York for a featured role in "Slippy McGee," first production by Lou Brock at Republic . . . George Cleveland shifted from "I Wonder Who's Kissing Her Now" to "Mother Wore Tights" at 20th-Fox . . . Samuel Goldwyn bought screen rights to "The Dancing Detective," a tale of New York's dime-a-dance halls, authored by Cornell Woolrich.

Republic assigned Bill Kennedy and Damian O'Flynn as male leads opposite Adele Mara in "Web of Danger," to be directed by Phil Ford . . . Sidney Picker drew production reins on Republic's "Marshal of Cripple Creek," last of this season's Red Ryder series with Allan Lane as star . . . Ralph Staub is using the Last Frontier Hotel, Las Vegas, as background for his lateat Screen Snapshots . . . Naomi Childers, star of silent films, was inked for a role in "Merton of the Movies" at Metro, joining Mae McAvoy, Robert O'Connor, Chester Conklin, Clarence Henneke and Vernon Dent, former screen names . . . Paramount is sending a camera crew to Princeton, N. J., to shoot campus backgrounds and record the chimes of Old Nassau for "The Most Likely to Succeed."

Bridgeport Cops

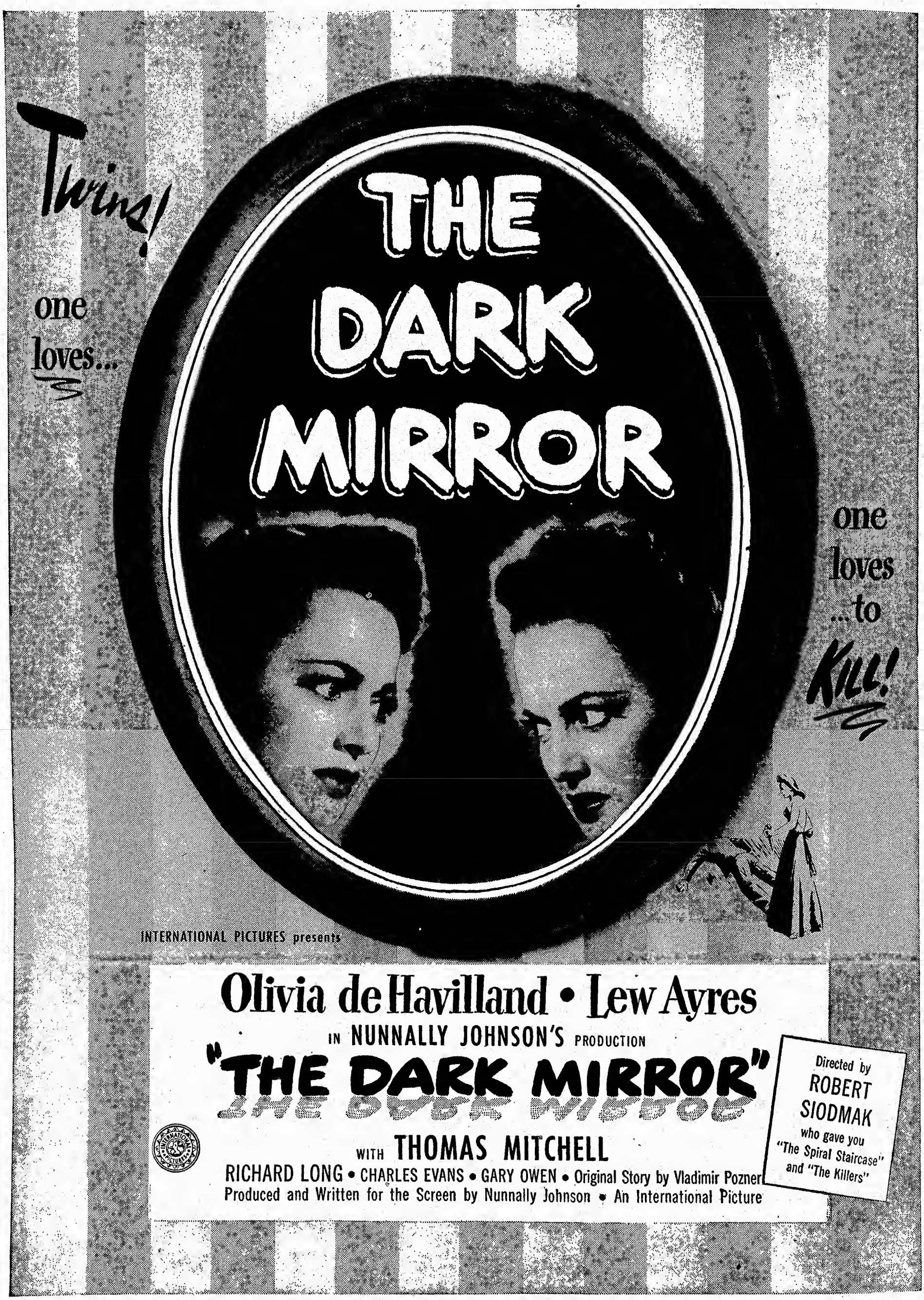
Continued from page 5

closed off almost two blocks of the main street from midnight to dawn every night while the crew was shooting. The mayor has visited the unit every day and many townspeople have been employed for bits.

With completion of the Stamford camerawork, company is moving to White Plains, N. Y., to use the courthouse there, Stamford's not being large enough. Unit hasn't built a single set and doesn't intend to, using actual spots in the towns for anything it needs. Difficulties of rigging lights, cameras, etc., under such conditions, however, have been just about as costly as set-building, de Rochemont estimates.

Rushes have been viewed after closing time every night in a local theatre in Stamford, being trucked up from the lab in New York. Elia Kazan is directing the picture, with Dana Andrews, Jane Wyatt, Lee Cobb and Sam Levene in the cast.

THE
DARK
MIRROR


Twins!
one loves...
THE DARK MIRROR
one loves ...to KILL!
INTERNATIONAL PICTURES presents
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RICHARD LONG • CHARLES EVANS • GARY OWEN • Original Story by Vladimir Pozner
Produced and Written for the Screen by Nunnally Johnson • An International Picture
Directed by ROBERT SIODMAK who gave you "The Spiral Staircase" and "The Killers"

Midwest Film Biz, Disregarding Others' Moans, Surges Ahead On 'Old Friends' Basis to Top Grosses

By Hayden Talbot

Omaha, Oct. 15.

Like London's Mayfair, New York's Greenwich Village, Los Angeles' Hollywood there is no geographical exactitude about the spot where the West begins. The implied stigma attaching to Southerners' calling Baltimoreans "Yankee-plated," a charge which gets a grin from Baltimore, is more or less of a pattern with Denverities' putting of Omaha beyond the pale as being in the middle west.

If the relatively few native sons—in and out of show biz—this mugg met during a two-day stay in Omaha are average specimens of this metropolis of the cattle country, you won't go wrong if you say it's as truly western as Buffalo Bill. Flippant citizens tell you lots of folks chalk up Omaha's chief claim to distinction as being the birthplace of Fred and Adele Astaire, and adjacent to the hamlet where Harold Lloyd was born. After three months of listening to wailing exhibs' gripes, it is as refreshing as the ozone-laden air of Omaha itself to discover a breed of men who can still indulge in flippancy.

Omaha's Independence

But this is dealing in superficialities. The outstanding impression Omaha leaves on the observant visitor's mind is its rugged don't-give-a-damn independence. For the first time since this fact-quest started, your roving reporter has found himself in Omaha up against indies individualistic enough to make you realize it's no mere coincidence independents and independence are pronounced exactly the same.

Denver—widest awake and most optimistic of any burg yet surveyed—only serves to intensify the feeling Omaha is but a shade less so. From both these cities comes abundant evidence of growing disregard of Governmental interference with long established rules of the motion picture business. Let other regions weep and moan about the impending chaos resultant from auction bidding and single buying—Omaha and Denver independents mean to go their accustomed way, making their deals with distribs on the basis of unbreakable, long friendships.

How sincere, how lasting and how mutually valuable these friendships are was convincingly blueprinted by Joseph Scott, branch manager for 20th Century-Fox with headquarters in Omaha. Cock an ear and listen to what Scott says:

Exhib, Distrib Labels Often Prove Deceptive

"Sometimes I think tags are deceptive things. Label a man a producer or a distributor or an exhibitor and right away you brand him as positively as a steer with a Bar-X on his flank. Can you picture anybody stupid enough to believe the application of a branding iron to a calf's hide means a thing—so far as the juiciness of that animal's meat is concerned? But plenty of people are stupid enough to take it for granted the tag stuck on a human animal makes him automatically a saint or a devil, according to which way you look at him.

"Maybe because we're in the heart of the cow country here we aren't so prone to be taken in by tags. Maybe the experience gained by generations of stockmen sizing up beef critters accounts for our ability to size up men. Anyhow, when you get out among Omaha's independents you'll be able to decide for yourself just how little tags mean to them; how real friendships are. Gripes? Sure, you'll hear 'em. Why not? Nobody better than the distributor knows the problems the exhibitor is up against these days. But any sensible distributor, like any sensible producer, knows it is just as much to his advantage to help the exhibitor solve those problems as it is vital to the exhibitor to find the solution.

"In this territory we're mostly a simple people—in the real sense of the word. Simple enough still to think the shortest distance between two points is a straight line. So, for the most part, we let other folks worry about all this Governmental legislation which is making straightforward dealing more and more impossible and more and more involved. Similarly with the seemingly endless growth of new associations nominally safeguarding and protecting one group against another. Maybe the Government, maybe the organizers of these associations are animated by the best motives in the world. Trouble is they're predicated on a fallacy.

"They all overlook what you'd think was so self-evident as to need no stressing—the fact a producer or a distributor or an exhibitor is, first of all, a man. Sew him up as tight as you please in as powerful an association as you please—and he is still an individual. When you tell me the name of the association which inspired Oscar Wilde to write 'The Ballad of Reading Gaol,' I'll change my mind about regimentation of the human animal. When David Wark Griffith roadshowed 'The Birth of a Nation'—and blazed the way for the lesser showmen of today—he did it all by himself. He just got together with the guy who ran the house he wanted—in every spot in the country—and made a deal with him. As simple as that.

Only Individuals Count

"Today? Extended runs. Clearances. Exorbitant percentages. Terrifically increased operating costs. Why, you could go on forever setting forth the exhibitors' troubles. But anybody who thinks they're going to be ironed out by any non-individualistic association is nuts. The only way any business man can get along in business is to deal with other business men—as individuals. However cute your Missouri mule skinner may be, let the legendary smartness of the Yankee horse-trader be true, the fact remains a swap's a swap. Simple. Straightforward. Nothing tortuous about it. Why in heaven's name, then, should film business be different?

"The answer is, it isn't. What's more to the point, in the practical, down-to-earth trading within the industry—in this situation, anyhow—we do business with Bill and Joe and Fred the only way business can be done, on a personal basis, taking into full consideration all the personal equations which make Bill and Joe and Fred completely different propositions.

"But let's be specific. Take Herman Glutz, exhibitor. No good to come from giving him his real name. Into my office he comes with a red-hot beef about the lousy pressbook he's got to work with to put over a forthcoming, high-priced picture. Chances are I've seen that pressbook. Probably I agree that it stinks. So what? So I top his gripes with a bigger one of my own. I tell him I've decided advertising is a lost art. Then I slip in the joker. I ask him what he things it is brings people into his house. Just like that. And when he comes to think it over he decides he hasn't the first idea how it happens. About then I suggest nobody knows, and he feels better. But let's be even more specific. Let's use real names.

"Take, for instance, the Lincoln theatre in Lincoln, Neb. It seemed to all of us an all-time high for that house had been hit when "Going My Way" rang up a gross of $9,400. Naturally the picture had had the benefit of a terrific advertising campaign, total cost 'way above the average. Also naturally the record-breaking business was assumed to be largely due to this splurge of bought newspaper space. So what happens? So along comes 'Smoky,' for which the advertising allocation for the week in Lincoln was 40 inches, less than average. So 'Smoky' does $10,535. How're you going to figure that one?

"Press book, my ear. Let 'em be perfect, they still won't guarantee an exhibitor a good week. The amount of it is, you just don't know what brings 'em in or keeps 'em out. But I realize there's nothing constructive about this. So I come back to my pal, Herman Glutz. He came in sore as hell. Honestly believed the lousy pressbook had been wished on him deliberately—just to make the going tougher for him. After our little talk he goes out—satisfied, and with a lot to think about he never thought about before. Simple."

Old Customer Can Always See Problem's Two Sides

Scott continued: "Now and again I'm up against real trouble when an exhibitor gets too greedy. It doesn't help any when I think of some producers who don't make pictures for the exclusive benefit of the exhibitor. It isn't going to make this exhibitor less greedy by admitting distributors now and again have to put on the screws to get the terms demanded by the head office. What I do have to do is to talk him into a reasonable frame of mind, win him over to a reasonable attitude generally. And this is where the personal equation comes in. You see, I know this guy, have known him 10-20 years. Can remind him of the old days when a dollar looked as big to him as a double sawbuck does today. Can ask him to dig up one of his old bank books and prove me a liar, if his balance at the moment isn't at least 20 times as big as it was when he started. Pretty soon I've got him to see he's being too greedy. Most times it's easy Always it's—simple.

Checking Story

"Take another guy who comes along with a roof-raising bellow because I've put a checker in his lobby. No disputing there's a lot in what he says about the humiliation it makes him feel, the distrust implied, the damage it does his reputation in the town. So I don't start disputing. I tell him a story—one of the oddest stories I know. I get him to listen by explaining how this checking system sometimes works queer tricks.

"The house I have in mind—naturally, I don't tell him what house it is—has been checked time after time for years. Always it returns the smallest grosses when it is checked. You could account for its happening once or twice—bad weather, strong opposition, any number of reasons—but when it happens every time, you begin to think checking puts a jinx on that especial house. Anyhow, for years in the case of this one operation, the unchecked weeks regularly show bigger grosses than the checked weeks.

"This true yarn which I tell against myself generally brings the bellower down to a conversational tone. I don't say I've made him dislike having a checker in his lobby any less, but I generally am able to make him accept it as a kid takes spinach—if it's the only way for him to get an extra helping of pie afterwards. Nothing much to it. Simple."

How about it, New England? What do you say, Pittsburgh? How does it hit you, Chicago? That was Omaha, that was. And here's some more. Meet Ralph Blank, owner of the Admiral theatre, Omaha:

"I'm always open to correction, but if I know anything about show business it is and always has been as personal as any of the so-called arts. There may have been 16th century syndicates, but the name you remember is Shakespeare. Not so long ago every legit house in America knew what K & E stood for, but today it's names like Mansfield and Belasco which live. So I make no bones about using the personal pronoun 'I' when I'm talking business.

"I built the Admiral theatre four years ago after I'd scoured Omaha from end to end to find the choicest situation. Exactly like the majority of the patrons I hoped to attract into my house I knew what I wanted. I hoped what I wanted would turn out to be what my potential audiences would like. So, from the jump off, it was a case of my personal judgment against the personal taste of the people I was going to try to make become regulars in my house.

They See the Sea

"I named it the Admiral because I figured most people in Omaha knew about the ocean only by hearsay. Biggest floating thing most of 'em have ever seen is a canoe. So I had the auditorium treated like the interior of an enormous ocean liner—portholes along the side and lifeboats slung from davits as the 'saloon' narrows towards the proscenium. From the start people said they liked the idea. Ever since they've rolled up in gradually increasing numbers from all parts of town until now there's nothing startling about my having every one of the 1,238 seats filled.

"The wise showman doesn't waste time patting himself on the back. Having given 'em a tricky auditorium and got people talking about it didn't make me so stuck on myself I felt I could sit back and take things easy. If I'd been that foolish I'd have jerked out of it when, right away, I found myself up against the thing I consider the worst possible boxoffice poison—the bawling infant. Here's a problem I suppose every exhibitor in the country has to contend with—and doesn't have to be told about it. It's the way I have managed to eliminate it in the Admiral which may interest other exhibitors.

"I'm not much of a mathematician, but I can add two and two. So, reducing the crying baby to its simplest terms, I could figure the problem mathematically. Plenty mothers have no one to leave their baby with when they go to the movies. Add it up, and you get the answer—they take the baby with 'em. You can't turn 'em away from the boxoffice, so in they go. Add this up—90% or more of your audience have their pleasure ruined by a shrieking infant. There it is—a problem unsolvable at first glance. Saying this, and adding I solved it, may sound like back-patting. It would be, if I'd laid back on my oars at this point and told myself how clever I was.

"Cry Room"

"What I did anybody can do. I simply made use of space at the rear of the auditorium to build a room 30x10 seating 12 people. The side of this room facing the auditorium is built of thick plate glass. The name I gave it has stuck. Now everybody calls it the 'Cry Room' Automatically mothers with babies head for it, knowing they can see the screen perfectly and hear every word of the dialog through a loud speaker. Their kids can yell their heads off, and the rest of the audience doesn't hear a sound of that bawling. The 'Cry Room' is soundproof.

'Human nature being what it is I wasn't satisfied with letting well enough alone.

"Having solved the crying baby problem, I decided to go a step further in catering to mothers with tiny kids. I had special apparatus made to order, and installed it in one of the cubicles off the ladies' powder room. I had the door lettered in baby blue paint, 'For Kiddies Only.' What I thought was pretty clever turned out to be almost a nightmare. The damn thing became so popular, with both the babies and their mothers, my 'cry room' was nowhere near big enough to hold 'em all.

"So my new house in South Omaha, to be called the Chief, will have a much bigger 'cry room.' Although it will be only a 950-seater, I'm taking no chances about not being able to provide a seat for every mother with an infant. Incidentally, the house has a frontage of 96 feet and the sidewalk is 20 feet wide. I'm having steam pipes laid the full length and width of this sidewalk, just under the surface. However low the temperature, however deep the snow drifts are elsewhere, people lining up at the Chief will be standing on clean, dry, heated pavement. Also, I think my sign must be somewhere near a record-breaker. It is to be 20 feet high and 7½ feet wide.

"As for gripes, my friend Scott has told you right. We get along here in Omaha. It would be foolish to say everything in the garden's lovely, but when was it ever that way anywhere?

"Take the checking system, for example. I can match the tale Scott tells—the other way. Of course, the system is faulty. Where you have to depend on human beings, any system is bound to be faulty. And even a checker is a human being. So he has to quit his post now and again—to have dinner and other things. So every day of his working life he has to do a bit of guessing. Often as not he guesses less than the actual admissions. Over a long period I've found the checker to be generally from 200 to 300 admissions wrong—one way or the other. So long as it averages up about even at the end of the year, who wants to get the checker fired on the grounds of inaccuracy? But I still say Scott isn't the only guy who can tell a story against himself.

Upped Admish Prices Compensate Upped Costs

"As for too many percentage pictures, and too high terms for pictures entitled to rate as tops, I say every informed exhibitor knows producers' costs are 'way up. We all know the producer has got to get more money for his product. He's in the same boat we're in. Our costs are up, so we've got to get more money over the boxoffice counter. So we raise prices. No room for argument here.

"What is definitely bad is blocked up first runs. They're killing. It's understandable, of course. From the standpoint of the producer and the first-run house operator it is sound economics to get all you can out of an extended run. But it is not sound economics. What it actually accomplishes is an artificial shortage of product, and this means murder for the subsequent-run house operator.

"On the other hand, the Admiral theatre was the first new house in Omaha in 17 years. Out of its four-year operation I've made enough money to let me buy three-fourths of the block on the opposite side of the street, which I use as a parking lot. And when I made this purchase there was still left enough in the bank for me to build my new house in South Omaha. In the face of those facts I doubt very much if the highest-powered professional mourner in the world could squeeze out a single tear. I certainly can't."

War, State Depts. Have No Beefs Vs. U. S. Pix Exported, Sez Lorentz; Entertainment Aim Okay With Govt.

Despite a flood of criticism recently loosed against the type of pictures being sent overseas for their claimed failure to depict the best in the American way of life, the War and State Depts. have no complaint to make, at least in reference to pix heading for occupied countries. That's the statement of Pare Lorentz, chief of the War Dept.'s Civil Affairs Division, Film and Theatre Unit, and liaison officials between the War and State Depts. for film distribution to occupied countries. With a friendly pat for Yank films, Lorentz declared: "We're not looking to educate the public through Hollywood features, but to entertain them—and Hollywood is doing that job."

Recognizing attacks made on the score that American films create ill-will in impoverished lands by portraying the U. S. as a land of plenty, WD official said: "If we were worried about films' depiction of food and luxuries, we really couldn't show any of our pictures. Americans have always had a higher standard of living, it's so now, and any truthful film about the American scene would have to show that difference. It would be very difficult toovercome the hurdle of comparison," Lorentz said, "and we don't know what Hollywood can do about it."

"We wouldn't expect Hollywood's features to be anything but in the entertainment field," Lorentz added. "All we ask is that the cheaper ones, those depicting violence, murders and other crimes, be kept out. They would add fuel to the general unrest, and, additionally, give a false idea of American life."

Original squawks both in and out of the War Dept. were due to the fact that the majors in the first year grabbed all the loose prints kicking around in European exchanges and released them in Continental houses, Lorentz said. There was little system to the selections, and the good pix were mixed with the bad. New setup launched by the Government on July 1, '46, will take away all ground for criticism, he opined.

Military government now has the final say on the type of films earmarked for release in occupied countries. Since July 1 Civil Affairs Division, following approval by the War and State Depts., forward pressbooks and other descriptive matter of films tagged by the film companies for looksee by Army officials on the spot. Basing their opinion on the materials forwarded, the military government of Germany and Japan make their selections.

World Premiere TODAY

MARGIE

IN TECHNICOLOR

ROXY THEATRE, NEW YORK

Darryl F. Zanuck presents JEANNE CRAIN in "MARGIE" in TECHNICOLOR with GLENN LANGAN · LYNN BARI · ALAN YOUNG and Barbara Lawrence · Conrad Janis Esther Dale · Hobart Cavanaugh · Ann Todd · Hattie McDaniel · Directed by HENRY KING · Produced by WALTER MOROSCO · Screen Play by F. Hugh Herbert · Based on Stories by Ruth McKenney and Richard Bransten

TWO MORE BIG REASONS WHY THE SPYROS P. SKOU

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FO

PRESIDENT'S DRIVE
SPYROS P. SKOURAS
CENTURY-FOX
RAS DRIVE IS THE BIGGEST IN THE HISTORY OF
Everything that Boxoffice Greatness Is!
World Premiere TODAY
DARLING CLEMENTINE
HEATRE, SAN FRANCISCO TO BE FOLLOWED BY 100 DAY-AND-DATES!
Darryl F. Zanuck presents JOHN FORD'S "MY DARLING CLEMENTINE" Starring HENRY FONDA
LINDA DARNELL • VICTOR MATURE with WALTER BRENNAN • TIM HOLT
CATHY DOWNS • Ward Bond • Alan Mowbray • John Ireland • Roy Roberts • Jane Darwell
Grant Withers • J. Farrell MacDonald • Russell Simpson • Directed by JOHN FORD
Produced by SAMUEL G. ENGEL • Screen Play by Samuel G. Engel and
Winston Miller • From a Story by Sam Hellman • Based on a Book by Stuart N. Lake

L. A. Goes for Mellers; 'Killers' Sock $60,000, 5 Spots; 'Cloak' Smart 73G In 3, 'Kenny' Disappointing 37G in 2

Los Angeles, Oct. 15.

Two meller thrillers are pacing the field this session, "Cloak and Dagger" and "The Killers," both setting a potent pace. "Cloak" looks to hit smart $73,000 or near on first week in three theatres, while "Killers" is sock $60,000 in five smaller houses.

"Sister Kenny" is on the disappointing side with thin $37,000 in prospect for two spots. "Three Little Girls in Blue" will top the holdovers, being $42,000 for second stanza in four locations. "Three Wise Fools" shapes light $31,000 in four houses for second. "Till End of Time" is holding well at $26,000 in three spots, second frame, but "Scandal in Paris" is dull on second frame in four houses.

Estimates for This Week

Belmont (FWC) (1,532; 50-$1)—"Three Wise Fools" (M-G) (2d wk). Okay $4,000. Last week, fair $7,900.

Beverly Hills Music Hall (Blumenfeld-G&S) (824; 65-$1)—"Scandal in Paris" (UA) (2d wk). Near $3,000. Last week, good $5,900.

Carthay Circle (FWC) (1,518; 50-$1)—"Lady Surrenders" (U) (2d wk). Light $3,500. Last week, $6,200.

Chinese (Grauman-WC) (2,048; 50-$1)—"3 Little Girls in Blue" (20th) (2d wk). Nice $12,000. Last week, $18,000.

Downtown (WB) (1,800; 50-$1)—"Cloak and Dagger" (WB). Strong $27,000. Last week, "Big Sleep" (WB) (3d wk-9 days), stout $22,000.

Downtown Music Hall (Blumenfeld) (872; 55-$1)—"Scandal in Paris" (UA) (2d wk). Faint $7,500. Last week, $10,400.

Egyptian (FWC) (1,538; 50-$1)—"Three Wise Fools" (M-G) (2d wk). Closing with $6,500. Last week, fairish $12,000.

El Rey (FWC) (861; 50-$1)—"End of Time" (RKO) (2d wk). Steady $5,000. Last week, good $7,600.

Four Star (UA-WC) (900; 50-85)—"Canyon Passage" (U) (m.o.). Nifty $5,500. Last week, "Know Where I'm Going" (U) (2d wk), $2,100.

Guild (FWC) (968; 50-$1) — "The Killers" (U). Smart $8,000. Last week, "Canyon Passage" (U) (2d wk), okay $3,400.

Hawaii (G&S-Blumenfeld) (956; 50-$1) — "Scandal in Paris" (UA) (2d wk). Near $3,500. Last week, slow $5,800.

Hollywood (WB) (2,756; 50-$1) — "Cloak and Dagger" (WB). Stout $24,000. Last week, "Big Sleep" (WB) (3d wk-9 days), smooth $13,000.

Hollywood Music Hall (Blumenfeld) (475; 50-85) — "Scandal in Paris" (UA) (2d wk). Fair $3,000. Last week, oke $4,900.

Iris (FWC) (828; 50-85)—"Killers" (U). Hefty $8,000. Last week, "Canyon Passage" (U) (3d wk), smart $3,900.

Loew's State (Loew-WC) (2,404; 50-$1) — "3 Little Girls" (20th) (2d wk). Fair $17,000. Last week, $25,300.

Los Angeles (D'town-WC) (2,097; 50-$1)—"Three Wise Fools" (M-G) (2d wk). Slow $15,000. Last week, $25,300.

Loyola (FWC) (1,248; 50-$1) — "3 Little Girls" (20th) (2d wk). Steady $6,000. Last week, fine $8,500 for first week of this operation.

Million Dollar (D'town) (2,420; 55-85)—"Glass Alibi" (Rep), with Eddie Heywood orch plus Billy Eckstine orch on stage. Okay $20,000. Last week, "Traffic in Crime" (Rep) with Lionel Hampton orch, solid $30,300.

Orpheum (D'town-WC) (2,210; 55-$1) — "End of Time" (RKO) and "Apology for Murder" (PRC) (2d wk). Good $16,000. Last week, fine $23,400.

Pantages (Pan) (2,812; 50-$1) — "Sister Kenny" (RKO) and "Step By Step" (RKO). Dull $17,000. Last week, "Gallant Journey" (Col) (2d wk) and "Cuban Pete" (U), $9,700.

Paramount (F&M) (3,398; 50-$1)—"Martha Ivers" (Par) and "G.I. War Brides" (Rep) (4th wk). Finales with $14,000. Last week, neat $16,200.

Paramount Hollywood (F&M) (1,451; 50-$1) — "Martha Ivers" (Par) (4th wk). Closing with $8,000. Last week, steady $11,500.

RKO Hillstreet (RKO) (2,890; 50-80) — "Sister Kenny" (RKO) and "Step By Step" (RKO). Thin $20,000. Last week, "Gallant Journey" (Col) (2d wk) and "Cuban Pete" (U), $11,000.

Ritz (FWC) (1,370; 50-$1)—"Killers" (U). Sock $12,000. Last week, "Canyon Passage" (U) (3d wk), smart $6,700.

Studio City (FWC) (880; 50-$1)—"Killers" (U). Strong $8,000. Last week, "Canyon Passage" (U) (3d wk), $3,800 on finale.

United Artists (UA-WC) (2,100; 50-$1)—"Killers" (U). Great $24,000. Last week, "Canyon Passage" (U) (3d wk), exceptional $11,000.

Uptown (FWC) (1,719; 50-$1)—"3 Little Girls" (20th) (2d wk). Fair $7,000. Last week, good $11,000.

Vogue (FWC) (885; 50-85)—"End of Time" (RKO) (2d wk). Neat $5,000. Last week, stout $8,300.

Wilshire (FWC) (2,296; 50-$1) — "Wise Fools" (M-G) (2d wk). Light $5,500. Last week, okay $10,000.

Wiltern (WB) (2,300; 50-$1) — "Cloak and Dagger" (WB). Husky $22,000. Last week, "Big Sleep" (WB) (3d wk-9 days), handsome $12,000.

Laurel (Rosener) (835; $1.80-$2.40) —"Henry V" (UA) (18th wk). Nearing end of run with $3,500. Last week, oke $4,500.

Broadway Grosses

Estimated Total Gross	
This Week	**$688,000**
(Based on 18 theatres)	
Total Gross Same Week	
Last Week	**$707,000**
(Based on 17 theatres)	

'Forever' Paces Dull Philly, 48G

Philadelphia, Oct. 15.

"Nobody Lives Forever" is the real bright spot in Philly's otherwise spotty boxoffice picture this session. Most of the other deluxers are struggling along with holdover product. "Thrill of Brazil" and "White Tie and Tails" are the only other new films, and neither are big.

Estimates for This Week

Aldine (WB) (1,303; 50-94)—"Always Loved You" (Rep) (4th wk). Holding up well at $11,000. Last week, oke $13,500.

Arcadia (Sablosky) (700; 50-95)—"Three Wise Fools" (M-G) (2d run). Mild $5,500. Last week, "Big Sleep" (WB), $7,000, second run.

Boyd (WB) (2,350; 50-94)—"Angel On Shoulder" (UA) (3d wk). Fair $16,000. Last week, good $19,500.

Earle (WB) (2,760; 60-99)—"White Tie and Tails" (U) with "Star and Garter Revue" on stage. Okay $24,000. Last week, "Flight to Nowhere" (Indie) with Latin stage show, including Carlos Ramirez orch, mild $19,500.

Fox (20th) (2,250; 50-94)—"If I'm Lucky" (20th) (2d wk). Blah $13,000. Opener was fine $23,000.

Goldman (Goldman) (1,350; 50-94) —"Martha Ivers" (Par) (4th wk). Looks healthy $16,500. Last week, neat $20,000. All-night biz great factor in continuing good grosses here.

Karlton (Goldman) (1,000; 50-94)—"Caesar and Cleopatra" (UA) (2d run). Fair $7,500. Last week, "O.S.S." (Par), fell to $6,500 for sixth frame.

Keith's (Goldman) (1,500; 50-94)—"3 Little Girls in Blue" (20th) (2d run). Good $7,500. Last week, "Searching Wind" (Par), pallid $5,800 for second run.

Mastbaum (WB) (4,350; 50-94)—"Nobody Lives Forever" (WB). Neat $43,000 plus husky $5,000 on Sunday show at Earle. Last week, "Cloak and Dagger" (WB), mediocre $19,000 for third round.

Stanley (WB) (2,950; 50-94)—"Notorious" (RKO) (7th wk). Still in blue chips at $15,500. Sixth stanza was tuneful $18,000.

Stanton (WB) (1,475; 50-94)—"Thrill of Brazil" (Col). Nice $16,000. Last week, "Time of Lives" (U), $11,500.

BUFF. FULL OF H.O.'S; 'LUCKY' FAT $20,000

Buffalo, Oct. 15.

Town is loaded with holdovers, all doing fairly well. Big new entry is "If I'm Lucky," stout at the Buffalo.

Estimates for This Week

Buffalo (Shea) (3,500; 40-70)—"If I'm Lucky" (20th) and "Dark Alibi" (20th). Stout $20,000. Last week, "Cloak and Dagger" (WB), $17,500.

Great Lakes (Shea) (3,000; 40-70) —"Big Sleep" (WB) (2d wk). Rousing $15,000. Last week, sock $23,500.

Hipp (Shea) (2,100; 40-70)—"Cloak and Dagger" (WB) (m.o.). Nice $9,000. Last week, "Courage of Lassie" (M-G) (m.o.), about same.

Teck (Shea) (1,400; 40-70)—"Black Beauty" (20th) and "Passkey to Danger" (Rep). Trim $7,000. Last week, "Beaucaire" (Par) (m.o.), $5,000.

Lafayette (Basil) (3,300; 40-70)—"Killers" (U) (2d wk) and "Adventurous Night" (U). Sturdy $13,000 or better. Last week, "Killers," solo, fancy $19,500.

20th Century (20th Cent.) (3,000; 40-70)—"Suspense" (Mono). Only $14,000. Last week, "End of Time" (RKO) (2d wk), fine $16,000 in 9 days.

'Holiday' Smash 17½G, Indpls.; 'O.S.S.' Neat 14G

Indianapolis, Oct. 15.

First-run biz is uneven here this stanza, but the bigger pictures look good. "Holiday in Mexico" is leading the town at Loew's and is likely to hold. "O.S.S." is stout at the Circle for second money. "Make Mine Music" is only so-so at the Indiana.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 40-60) —"O.S.S." (Par). Solid $14,000. Last week, "Young Widow" (UA) and "Deadline for Murder" (20th), $12,000.

Indiana (Katz-Dolle) (3,300; 40-60) —"Make Mine Music" (RKO) and "GI War Brides" (Rep). Modest $12,500. Last week, "Centennial Summer" (20th) and "Rendezvous 24" (20th), oke $14,000.

Loew's (Loew's) (2,450; 40-60)—"Holiday in Mexico" (M-G). Sock $17,500. Last week, "Gallant Bess" (M-G) and "Dangerous Business" (Col), $15,500.

Lyric (Katz-Dolle) (1,600; 40-60)—"Centennial Summer" (20th) and "Rendezvous 24" (20th) (m.o.). Fair $5,500. Last week, "Two Guys Milwaukee" (WB) and "Danger Woman" (U) (m.o.), $6,000.

Cleve. Slides on Ice Show But 'Cloak' Tall 26G; 'Fools' Okay 19G

Cleveland, Oct. 15.

Downtown exhibs bear no love for "Ice-Capades of 1947," which sabotaged their biz by diverting over $400,000 in two-week Arena run that ended last Sunday (13). "Cloak and Dagger" showed enough strength to offset this opposition by grabbing top money at Hipp. Palace is having another middling week with "Black Angel" and Three Stooges topping vaude. "Three Wise Fools" is doing relatively better at State, but generally all houses are off their feed.

Estimates for This Week

Allen (RKO) (3,000; 55-70)—"Gallant Journey" (20th). Moderate $13,000. Last week, "3 Little Girls in Blue" (20th) (2d wk), $11,000.

Hipp (Warners) (3,700; 50-70)—"Cloak and Dagger" (WB). Strong $26,000. Holds. Last week, "2 Guys Milwaukee" (WB), oke $21,000.

Lake (Warners) (800; 50-70)—"2 Guys Milwaukee" (WB) (m.o.). Good $4,500. Last week, "End of Time" (RKO) (m.o.), $4,700.

Ohio (Loew's) (1,200; 50-70)—"Always Loved You" (Rep) (m.o.). Trim $6,000. Last week, "Easy to Wed" (M-G) (m.o.), $6,500.

Palace (RKO) (3,300; 55-90)—"Black Angel" (U) plus Three Stooges in stage show. Average $28,000. Last week, "Suspense" (Mono) with "Star and Garter" unit on stage, $28,500.

State (Loew's) (3,450; 55-70)—"Three Wise Fools" (M-G). Okay $19,000. Last week, "Always Loved You" (Rep), $14,000.

Stillman (Loew's) (2,700; 55-70)—"Martha Ivers" (Par) (m.o.). Holding up in lively fashion at $8,500 after $12,000 on hand for last week.

'Cloak' Big 22G, Balto; 'Killers' Nice 14G, 2d

Baltimore, Oct. 15.

"Cloak and Dagger," at the Stanley, is leading the current parade in extra-bullish style. "The Killers" is outstanding among the holdovers at Keith's.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60) — "Suspense" (Mono). Mild $12,000. Last week, second of "Holiday in Mexico" (M-G), held nicely at $13,600.

Hippodrome (Rappaport) (2,240; 20-70) — "Notorious" (RKO) (4th wk) plus new vaude. Going good at $13,000 after great third round at $16,300.

Keith's (Schanberger) (2,460; 20-60) — "The Killers" (U) (2d wk). Very strong $14,000 after a big $18,800 opener.

Mayfair (Hicks) (980; 25-55) — "Shouldn't Happen to Dog" (20th). House average of $4,000 after "Bamboo Blonde" (RKO) hit at $5,700.

New (Mechanic) (1,800; 20-60) — "Home Sweet Homicide" (20th). Mildish $9,000. Last week, second of "3 Little Girls in Blue" (20th), nice $8,400.

Stanley (WB) (3,280; 25-74) — "Cloak and Dagger" (WB). Best thing in town at big $22,000. Last week, "Two Guys Milwaukee" (WB) (2d wk), okay $13,900.

'Wind' Only 10G, Omaha

Omaha, Oct. 15.

Weekend threat of snow and a cold snap is holding down biz. The Orpheum, with "Searching Wind," is off, and Paramount's "Three Wise Fools" is not much better.

Estimates for This Week

Orpheum (Tristates) (3,000; 16-65) —"Searching Wind" (Par) and "Cuban Pete" (U). Good $10,000 or near. Last week, "Shouldn't Happen to

(Continued on page 23)

Sox-Cards Bop Hub But Bob Crosby Ups 'Crack-Up' 34G, 'Beaucaire' 30G, 2d

Key City Grosses

Estimated Total Gross	
This Week	**$3,160,000**
(Based on 23 cities, 203 theatres, chiefly first runs, including N. Y.)	
Total Gross Same Week	
Last Year	**$3,006,500**
(Based on 23 cities, 187 theatres)	

Boston, Oct. 15.

"Monsieur Beaucaire," hold over at Met, remains best solo date in town. Bob Crosby band is boosting "Crack-Up" at the Boston to stout figure. World Series games hurt openers in most cases, with spell of mild weather cutting in too. "Notorious," fourth week at Memorial, is still lively.

Estimates for This Week

Boston (RKO) (3,200; 50-$1.10)—"Crack-Up" (RKO) plus Bob Crosby orch, others on stage. First postwar visit of Crosby, always popular here, and he will be responsible for big $34,000 or over. Last week, "Home Sweet Homicide" (20th) plus Donald O'Connor, others, $32,000.

Esquire (M-P) (1,500; $2.40)—"Henry V" (UA) (29th wk). Off to $5,500 after nice $6,000 last session.

Fenway (M-P) (1,373; 40-80)—"Two Guys Milwaukee" (WB) and "Decoy" (Mono). Hefty $11,000. Last week, "Human Bondage" (WB) and "Shadow of Woman" (WB), $9,800.

Majestic (Brand-Mage) (1,500; 40-80) — "Beau Geste" (Par) and "Victor Herbert" (Par) (reissues). Opened Sunday (13). Last week, "Only Live Once" (UA) and "Pago Pago" (UA) (reissues), $6,000 on second week after good $7,500 first.

Memorial (RKO) (2,900; 40-80)—"Notorious" (RKO) (4th wk). Sock $26,000 after $30,000 for third.

Metropolitan (M-P) (4,367; 40-80) — "Beaucaire" (Par) and "Last Crooked Mile" (Rep) (2d wk). Impressive $30,000, after big $36,000 first.

Orpheum (Loew) (2,900; 40-80)—"Rage in Heaven" (M-G) (reissue) and "Shadowed" (Col). Opened Sunday (13). Last week, "Always Loved You" (Rep) and "Dangerous Business" (Col), good $24,000. In ahead, "Gallant Journey" (Col) and "Thrill of Brazil" (Col) $27,000 in 9 days.

Paramount (M-P) (1,700; 40-80)—"Two Guys Milwaukee" (WB) and "Decoy" (Mono). Comfortable $16,000. Last week, "Human Bondage" (WB) and "Shadow of Woman" (WB), $17,000.

State (Loew) (3,200; 40-80)—"Rage in Heaven" (M-G) (reissue) and "Shadowed" (Col). Began Sunday (13). Last week, "Always Loved You" (Rep) and "Dangerous Business" (Col). Okay $12,000. In ahead, "Gallant Journey" (Col) and "Thrill of Brazil" (Col), $13,000 in 9 days.

Translux (Translux) (900; 30-74) —"None Shall Enter" (Indie) and "Night Train Memphis" (Rep). Customary $5,000. Last week, "Lucky Jordan" and "Double Indemnity" (WB) (reissues), $4,500.

'Holiday' Hotsy $19,000 in Mpls.

Minneapolis, Oct. 15.

With only "Holiday in Mexico" and "Time of Their Lives" prominently in the limelight, major newcomers are at a minimum for recent weeks. "Holiday" looks easy topper. Second weeks for "Cloak and Dagger" and "Claudia and David" look fancy. Rain and cold and an exodus to the Minnesota-Northwestern football game in Chicago were handicaps to weekend trade.

Estimates for This Week

Aster (Par) (900; 30-44)—"Shadowed" (Col) and "Queen of Burlesque" (PRC). Okay $2,200 in 5 days. "Partners in Time" (Col) and "Heading West" (Col) opened today (Tues.) for 4 days. Last week, "Terror by Night" (U) and "Personality Kid" (Col), $2,300 in 5 days.

Century (Par) (1,600; 50-70) — "Claudia and David" (20th) (m.o.). Here after big first week at Radio City and still strong at $8,000. Last week, "Martha Ivers" (Par) (2d wk), $7,500.

Gopher (Par) (1,100; 44-50)—"High School Hero" (Mono). Good $4,000. Last week, "Shadow of Woman" (WB), $3,200.

Lyric (Par) (1,100; 50-70)—"Martha Ivers" (Par) (m.o.). Third loop stop. Neat $6,000. Last week, "Black Beauty" (20th) (2d wk), sad $3,000.

Orpheum (RKO) (2,800; 50-70) — "Time of Lives" (U). Strong at $12,000 appears likely. Last week, "Notorious" (RKO) (2d wk), big $12,000.

Radio City (Par) (4,000; 50-70) — "Holiday in Mexico" (M-G). Reaching to terrific $19,000. Last week, "Claudia and David" (20th), $18,000.

RKO-Pan (RKO) (1,600; 50-70) — "Notorious" (RKO) (m.o.). Here after two sock Orpheum weeks. Fast $8,000. Last week, "Captain Caution" (Indie) and "Captain Fury" (Indie) (reissues), modest $8,000.

State (Par) (2,300; 50-75)—"Cloak and Dagger" (Par) (2d wk). This one has gone great guns and still is splendid at $10,000 after wham $17,000 first week.

Uptown (Par) (1,100; 50-55) — "Beaucaire" (Par). First nabe showing. Big $5,500. Last week, "Anna" (20th), $4,500.

World (Par-Steffes) (350; 50-99)—"2 Guys Milwaukee" (WB) (6th wk). Is having remarkable run. Looks like $1,800 after fine $2,000 preceding week.

K.C. BLAH; 'STRANGER' $10,000, 'RANCH' 11G

Kansas City, Oct. 15.

Slim pickings all along theatre row this week with product blamed. "The Stranger," at Orpheum, is disappointing. "Black Angel," at Esquire-Uptown-Fairway combo, is no better. Looms as dullest week of year here.

Estimates for This Week

Esquire - Uptown - Fairway (Fox Midwest) (820, 2,043, 700; 45-65) — "Black Angel" (U). Lightweight at $13,000 in 8 days. Last week "If I'm Lucky" (20th), $13,000 on week.

Midland (Loew's) (3,500; 45-65) — "Boys' Ranch" (M-G) and "Faithful in Fashion" (M-G). Fair $11,000. Last week, "Angel On My Shoulder" (UA) and "Little Iodine" (UA), good $14,000.

Newman (Paramount) (1,900; 45-65)—"One More Tomorrow" (WB) (2d wk). Surprised on first to hold, then nose-dived to $8,500. Last week, trim $14,000.

Orpheum (RKO) (1,500; 45-65) — "The Stranger" (RKO) and "Genius at Work" (RKO). Disappointing $10,000. Last week, "Make Mine Music" (RKO) and "Step by Step" (RKO) (2d wk), $8,500.

Tower (Fox Joffee) (2,200; 39-60) —"Under Nevada Skies" (Rep) and "Wild Beauty" (U). Recent dropping of vaude here cuts house average for straight films. Okay $6,500. Last week, "Secrets Sorority Girl" (PRC) and "Cuban Pete" (U), $5,000.

Seattle Perks; 'Sleep' Terrif 20G, 'Holiday' Sock 16G, 'Widow' 11G

Seattle, Oct. 15.

Biz is perking at most spots this stanza. "Holiday in Mexico" and "Big Sleep" look to be the big winners, both being smash.

Estimates for This Week

Blue Mouse (H-E) (800; 45-80)—"Beaucaire" (Par) (3d wk). Good $6,000. Last week, "Stranger" (RKO) and "Sunset Pass" (PRC) (3d wk), nifty $5,300.

Fifth Avenue (H-E) (2,349; 45-80) —"Holiday in Mexico" (M-G). Great $16,000. Last week, "Claudia and David" (20th) and "Truth About Murder" (RKO), $11,800.

Liberty (J & vH) (1,650; 45-80)—"Thrill of Brazil" (Col) and "Man Who Dared" (Col). Good $10,000. Last week, "Gallant Journey" (Col) and "Mysterious Intruder" (Col) (2d wk), fair $6,400.

Music Box (H-E) (850; 45-80)—"Claudia" (20th) (m.o.). Okay $5,100. Last week, "Martha Ivers" (Par) (3d wk), $5,700.

Music Hall (H-E) (2,200; 45-80)—"If I'm Lucky" (20th) and "Return of Rusty" (Col). Good $9,000. Last week, "Boys' Ranch" (M-G) and "Faithful in Fashion" (M-G), fairish $6,800.

Orpheum (H-E) (2,600; 45-80)—"Big Sleep" (WB). Terrific $20,000. Last week, "Human Bondage" (WB) and "Dark Horse" (U), $10,700.

Palomar (Sterling) (1,350; 45-80)—"Larceny in Heart" (PRC) and "Song Old Wyoming" (PRC) plus stage. Fair $8,000. Last week, "God's Country" (Indie) and "Mysterious Mr. Valentine" (Rep), plus vaude, $7,100.

Paramount (H-E) (3,039; 45-80)—"Young Widow" (UA) and "Step by Step" (RKO). Modest $11,000. Last week, "Beaucaire" (Par) (2d wk), big $11,300.

Roosevelt (Sterling) (800; 45-80)—"Canyon Passage" (U) (5th wk). Good $4,500 after $5,100 last week.

Winter Garden (Sterling) (800; 45-80)—"Lover Come Back" (20th) and "Strange Triangle" (20th) (3d run). Fair $3,500. Last week, "Cluny Brown" (20th) and "Perilous Holiday" (Col), $3,700.

Bus Strike Dulls Chi; A. & C. Oke 24G, 'Notorious' Hot 35G, 3d; 'Guys' 22G, 2d

Chicago, Oct. 15.

Bus strike here continues taking a considerable toll of biz at loop houses, with daytime shows falling off mostly. Only new bill this week is the Palace with "The Time of Their Lives" and "Wild Beauty," being fairly good $24,000. Elsewhere it's holdovers and extended runs. "Two Guys From Milwaukee" is okay $22,000 for second stanza at the Roosevelt.

"Notorious" continues nicely with sock $35,000 at Grand in third session; "Anna," at State-Lake, is keeping pace with great $34,000 for second frame.

Estimates for This Week

Apollo (B&K) (1,200; 65-95)—"Claudia and David" (20th) (2d wk). Sound $20,000. Last week, fine $23,000.

Chicago (B&K) (3,900; 65-95)—"Martha Ivers," (Par) Larry Adler and Nicholas Bros. on stage (3d wk). Robust $53,000. Last week, great $59,000.

Civic (Wildberg) (900; $1.10-$2.40)—"Henry V" (UA) (11th wk). School theatre parties fill house every matinee. Sturdy $11,000 or near. Last week $12,000.

Garrick (B&K) (900; 65-95)—"Home Sweet Homicide" (20th) (2d wk). Strong $19,000. Last week, solid $21,000.

Grand (RKO) (1,150; 65-95)—"Notorious" (RKO) (3d wk). Near same as last week at rousing $35,000.

Oriental (Essaness) (3,240; 65-95)—"Holiday in Mexico" (M-G) plus Del Courtney orch on stage (3d wk). Potent $40,000. Last week, tall $45,000.

Palace (RKO) (2,500; 65-95)—"Time of Lives" (U) and "Wild Beauty" (U). Opened Wednesday (9) with fairly good $24,000 for Abbott-Costello comedy. Last week, "Killers" (U) (3d wk), big $31,000.

Roosevelt (B&K) (1,500; 65-95)—"2 Guys Milwaukee" (20th) (2d wk). Okay $22,000. Last week, snappy $26,000.

State-Lake (B&K) (2,700; 65-95)—"Anna" (20th) (2d wk). Big $34,000. Last week, great $39,000.

United Artists (B&K) (1,700; 65-95)—"Easy to Wed" (M-G) (5th wk). Stout $23,000. Last week, fancy $27,000.

Woods (Essaness) (1,200; 65-95)—"Stranger" (RKO) (5th wk). No change from last week which was great $17,000.

D.C. Spotty But 'Cloak' 24G, 'Stranger' 19G, '3 Girls' Dullish 17G

Washington, Oct. 15.

Biz in town's big houses looks spotty again this week, with a downbeat trend becoming noticeable. "Cloak and Dagger," at WB's Earle, and "The Stranger" at RKO Keiths, are good enough to hold. "Three Little Girls in Blue," at Loew's Palace, looks disappointing after crix approval.

Estimates for This Week

Keith's (RKO) (1,838; 44-80) — "The Stranger" (RKO). Good $19,000. Last week, "Killers" (U) (2d wk), nice $15,000.

Earle (WB) (2,154; 44-85)—"Cloak and Dagger" (WB). Sturdy $24,000, after brass hat preem. Last week, "2 Guys Milwaukee" (WB) (2d wk), oke $19,000 for 6 days.

Metropolitan (WB) (1,513; 44-70)—"Sister's Secret" (PRC). Build up as "world preem" couldn't push b.o. past mild $8,000. Last week, "Gallant Journey," (Col) sock $13,000.

Capitol (Loew) (3,434; 44-80) — "Cockeyed Miracle" (M-G) with vaude. Only $21,000, off for this house. Last week, "Searching Wind," (Par), modest $25,000.

Palace (Loew) (2,370; 44-70)—"3 Little Girls in Blue" (20th). Dull $17,000. Last week, "Holiday in Mexico" (M-G) (2d wk), okay $19,000.

Columbia (Loew) (1,263; 44-70)—"Claudia and David" (20th) (2d run). Average $8,000. Last week, "Beaucaire" (Par) (2d run), $7,500.

'O.S.S.' Lofty 15G, Mont'l

Montreal, Oct. 15.

"O.S.S." looks like best newcomer.

Estimates for This Week

Capitol (CT) (2,700; 35-62) — "O.S.S." (Par). Lusty $15,000. Last week, "The Stranger" (RKO) (2d wk), neat $11,500.

Imperial (CT) (1,850; 35-63) — "God's Country" (PRC) and "Strange Illusion" (PRC). Average $5,000. Last week "Hurricane" (UA) (reissue) and "Northwest Trail" (Indie) nice $4,500 second week.

Loew's (CT) (2,800; 35-67)—"Night and Day" (WB) (2d wk). Sock $16,000 after opening at sock $18,000.

Palace (CT) (2,700; 35-63)—"Stolen Life" (WB). Okay $11,500 for second session after big $14,200 opener.

Princess (CT) (2,300; 35-63) — "Renegades" (Col) and "Sing While Dance" (Col). Okay $7,800. Last week, "Somewhere in Night" (20th) and "Return Rusty" (Col), $8,200.

Grosses Are Net

Film gross estimates, as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

Strike Dulls Pitt; 'Time' N.S.G. 14G

Pittsburgh, Oct. 15.

Biz here still shows the effects of the power strike this session but decision of trolley and bus operators to ignore the power workers' picket lines is expected to help cure the sagging boxoffice. This resumption of transportation services is coming too late in the week to bolster trade at many houses.

Estimates for This Week

Fulton (Shea) (1,700; 40-70)—"Rendezvous With Annie" (Rep) and "Pal Trigger" (Rep). This bill wouldn't have rated the Fulton in normal times, and the less than $3,000 it'll get probably explains why. Last week, "Earl Carroll Sketchbook" (Rep) in 6 days, $3,500.

Harris (Harris) (2,200; 40-70)—"Plainsman" (Par) (reissue). Originally penciled into Senator, but Harris grabbed it at last minute, preferring to hold off "3 Little Girls in Blue" (20th) until power situation's normal. Not a bad move since $11,000 is very good under the circumstances. Last week, second of "Gallant Journey" (Col), near $2,000 in 4 days.

Penn (Loew's-UA) (3,300; 40-70)—"Night in Casablanca" (UA). What the power strike didn't do to the Marx Brothers, the crix did. Only $13,000. Last week, "Martha Ivers" (Par), $16,000.

Ritz (WB) (800; 40-70) — "Big Sleep" (WB) (m.o.). Two weeks at Stanley milked this. Maybe $2,500. Last week, "3 Wise Fools" (M-G) (m.o.), nearly $2,000.

Senator (Harris) (1,750; 40-70)—"Shouldn't Happen to a Dog" (20th) and "Crime Doctor's Man Hunt" (Col). Will be happy to settle for $2,000. Last week, "The Killers" (U) (2d wk), satisfactory $3,500, being fourth week downtown.

Stanley (WB) (3,800; 40-70)—"End of Time" (RKO). Depressing subject material and that's bad for town in present state of mind. Only $14,000 or near. Last week, second of "Big Sleep" (WB), down to $11,500.

Warner (WB) (2,000; 40-70)—"Martha Ivers" (Par) (m.o.). Around $5,000. Last week, "Crack-Up" (RKO), $4,000.

L'VILLE UP; 'HOLIDAY' HUGE 24G, 'TIME' 19G

Louisville, Oct. 15.

It's a lively week at the film houses currently, with favorable weather helping. Bumper grosses, in sight at the State, with "Holiday in Mexico," and Rialto, with "Time of Their Lives."

Estimates for This Week

Brown (4th Ave.-Loew's) (1,000; 40-60)—"Make Mine Music" (RKO) and "Bamboo Blonde" (RKO) (m.o.). Slick $5,000. Last week, "Claudia & David" (20th) and "Deadline for Murder" (20th) (m.o.), $4,000.

Kentucky (Switow) (1,200; 30-40)—"Without Reservations" (RKO) and "Dark Corner" (20th), steady $3,300. Last week, "Easy to Wed" (M-G) and "Hearts Growing Up" (Par), $3,600.

Mary Anderson (People's) (1,100; 40-60)—"Big Sleep" (WB) (3d wk) Neat $6,500 after last week's great $8,000.

National (Standard) (2,400; 60-80)—"Sing While Dance" (Col) and Freddie Slack orch, Ella Mae Morse. Swell stage layout boosting this to loud $16,000. Last week, "Outlaw" (UA) and vaude headed by Bob Eberly, strong $15,000.

Rialto (Fourth Avenue) (3,400; 40-60)—"Time of Lives" (U) and "Inside Job" (U). Solid $19,000. Last week, "Make Mine Music" (RKO) and "Bamboo Blonde" (RKO), sock $23,000.

State (Loew's) (3,300; 40-60)—"Holiday in Mexico" (M-G). Well-rated by crix. Terrif $24,000. Last week, "Gallant Bess" (M-G) and "Faithful in Fashion" (M-G), $21,000.

Strand (Fourth Avenue) (1,400; 40-60)—"Earl Carroll Sketchbook" (Rep) and "G.I. War Brides" (Rep). House taken over by Masonic Grand Lodge until Thursday (17). Fair $3,600 in 5 days. Last week, "Rebecca" (UA) (reissue), $5,000.

Strike Slows Frisco; 'Forever' Okay $29,000

San Francisco, Oct. 15.

Biz is taking it on the chin in nearly all locations currently with shipping strike blamed for the downbeat. Biggest newcomer is "Nobody Lives Forever," at the Fox, but it will be short-lived, based on initial week's biz here.

Estimates for This Week

Fox (FWC) (4,651; 55-85)—"Nobody Lives Forever" (WB). Okay $29,000. Last week, "Big Sleep" (WB) (2d wk), $27,000.

Golden Gate (2,844; 60-95)—"Make Mine Music" (RKO) plus stage show headed by Professor Lamberti, Mel Torme and Senor Wences (2d wk). Okay $26,000. Last week, husky $26,000.

Orpheum (Blumenfeld) (2,448; 55-85)—"Killers" (U) (3d wk). Very good $13,500. Last week, nice $19,500.

Paramount (FWC) (2,646; 55-85)—"Courage of Lassie" (M-G) (2d wk). Sad $12,500. Last week, $19,500.

State (FWC) (2,133; 55-85)—"Each His Own" (Par) (4th wk) (m.o.). Okay $8,000. Last week, $11,500.

St. Francis (FWC) (1,400; 55-85)—"Big Sleep" (WB) (3d wk) (m.o.). Good $13,500. Last week, "Martha Ivers" (Par) (4th wk) (m.o.), $7,500.

United Artists (Blumenfeld) (1,207; 55-85) — "Young Widow" (UA) (2d wk). Dull $12,000. Last week, disappointing $11,500.

Warfield (FWC) (2,656; 55-85)—"Claudia and David" (20th) (2d wk). Thin $10,500. Last week, good $18,500.

'Notorious' Wow $30,000, St. Louis

St. Louis, Oct. 15.

Reverting to a noon opening and a first-run policy, the St. Louis, in midtown, is far out in front currently with "Notorious," with great week in prospect. "Three Little Girls in Blue" is the next best at the Ambassador. The Orpheum has hiked its scale to level of the Fox, Ambassador, Missouri and Loew's State.

Estimates for This Week

Ambassador (F&M) (3,000; 50-75)—"3 Little Girls in Blue" (20th) and "Slightly Scandalous" (U). Sock $25,000. Last week, "End of Time" (RKO) and "Falcon's Alibi" (RKO), $22,500.

Fox (F&M) (5,000; 50-75)—"The Killers" (U) and "North of Border" (SG) (Indie). Okay $17,000 or over. Last week, "Bamboo Blonde" (RKO) and "Make Mine Music" (RKO), $21,000.

Loew's (Loew) (3,172; 50-75)—"Cockeyed Miracle" (M-G) and "Boys' Ranch" (M-G). Neat $18,000. Last week, "Holiday in Mexico" (M-G) (3d wk), big $12,000.

Missouri (F&M) (3,500; 50-75)—"Always Loved You" (Rep) and "End of Time" (RKO) (m.o.). Trim $12,000. Last week, "Big Sleep" (WB) and "French Key" (Rep) (2d run), $21,000.

Orpheum (Loew) (2,000; 50-75)—"Holiday in Mexico" (M-G). Good $6,000. Last week, "Captain Courageous" (M-G) (reissue) and "Gentleman Misbehaves" (Col), fine $8,000.

St. Louis (F&M) (4,000; 50-60)—"Notorious" (RKO), wham $30,000. Last week, "Without Reservations" (RKO) and "Stolen Life" (WB) (2d run), $6,500.

'Jolson' $143,000—Mammy!—In 1st But Holdovers Hurt N. Y.; 'Cloak'-Rey Nice 66G in 2d, 'Mast' Sailing to 50G

Despite two new pictures opening during the week, Broadway first-runs display an offish tone this stanza. Number of holdovers and fact that several wind up long-runs this week also is cutting into overall total. Outstander is "The Jolson Story," great guns at the Music Hall. On first session ending today (Wed.), it looks likely to hit great $143,000. Continues indefinitely.

The other new picture, "Gallant Journey," only moderate $25,000 at the Criterion. Reissue of "Westerner," at the Victoria, is doing nicely with $25,000 in sight for first week. Final weeks on many long-runners are definitely on the downbeat, with several third frames sagging considerably.

"Blue Skies," with Stan Kenton band, King Cole Trio, Dean Murphy, Lane Bros., launch Paramount's 20th anni bill starting today (Wed.), after six highly profitable weeks with "Beaucaire" and stageshow headed by Charlie Spivak band. Roxy also tees off with a new layout today, "Margie," plus Frances Langford, Jon Hall, Carl Ravazza and Harmonica Rascals coming in.

Capitol launches a new program tomorrow (Thurs.) consisting of "No Leave, No Love" and Les Brown band, Henny Youngman, Bill Johnson on stage. Hollywood brings in "Deception" next Friday (18) after 12 solid weeks of "Night and Day."

While second week of "Cloak and Dagger" with Alvino Rey band, Jean Carroll and others, at Strand, is holding nicely at $66,000, other holdovers mostly range from mild to disappointing. Exceptions are "Two Years Before the Mast," which got $50,000 in third stanza at Rivoli, and "Killers," with $32,000 for seventh at the Winter Garden.

Estimates for This Week

Astor (City Inv.) (1,300; 70-$1.40)—"Cleopatra" (UA) (6th wk). Not holding up, moderate $22,000 this frame after okay $26,000 for fifth week.

Capitol (Loew's) (4,820; 60-$1.10)—"3 Wise Fools" (M-G), Paul Whiteman orch, Martha Tilton, Roddy McDowall on stage (3d-final wk). Way down from recent third stanzas here with $50,000 or under in prospect. Last week, also was modest at $59,000. "No Leave, No Love" (M-G) plus Les Brown orch, Henny Youngman, Bill Johnson on stage, opens tomorrow (Thurs.).

Criterion (Loew's) (1,700; 60-$1.25)—"Gallant Journey" (Col) (2d wk). On first session ended last (Tues.) night going only to mildish $25,000 or less. In ahead, "Black Angel" (U) (2d wk), was thin $18,000.

Globe (Brandt) (1,500; 70-$1.20)—"Mr. Ace" (UA) (3d-final wk). Slim $17,500 for blowoff after okay $22,000 on second. "Angel on Shoulder" (UA) opens next Saturday (19).

Gotham (Brandt) (900; 70, $1.40)—"Bachelor's Daughters" (UA) (2d wk). Mild $9,000 after $12,500 opener. Stays third frame, with "Outlaw" (UA) due Oct. 26.

Golden (769; $1.20-$2.40)—"Henry V" (UA) (7th wk). Sixth round completed last Monday (14) night perked a bit to hit $13,500, very nice; fifth $12,500. Stays indef.

Hollywood (WB) (1,499; 70-$1.10)—"Night and Day" (WB) (12th-final wk). Okay $14,000 for blowoff after nice $16,000 on 11th. "Deception" (WB) starts Friday (18).

Palace (RKO) (1,700; 60-$1.20)—"Sister Kenny" (RKO) (3d wk). Nicely with $28,000 likely this round, after good $31,000 second week.

Paramount (Par) (3,664; 70-$1.20)—"Blue Skies" (Par) and, on stage, Stan Kenton orch, King Cole Trio, Dean Murphy, Lane Bros. Starts today (Wed.) to launch theatre's 20th anni celebration. Last week, "Beaucaire" (Par) with Charlie Spivak orch, Peggy Lee, Bob Evans, the Arnauts (6th-final wk), good $63,000 after sturdy $77,000 fifth week.

Radio City Music Hall (Rockefellers) (5,945; 70-$1.25) — "Jolson Story" (Col) and stageshow. On initial stanza ending today (Wed.) looks great $143,000. Naturally stays indef. Last week, eighth of "Notorious" (RKO) and stage show big $120,000.

Republic (Brandt) (1,064; 75-$1.20)—"Fantasia" (RKO) (reissue) (3d wk). Holding up firmly with nice $9,000 on current frame after $11,000 second. After a fourth stanza, "Outlaw" (UA) opens Oct. 26.

Rialto (Mayer) (594; 35-85) — "Raider" (Brit) (3d wk). English sea pic still in money at $8,500, which insures fourth round. Last week, strong $9,600. "Outlaw" (UA) slated for Oct. 26.

Rivoli (UA-Par) (2,092; 60-$1.25)—"Two Years Before Mast" (Par) (4th wk). On third session ended last Monday (14) night, pop sea meller hit strong $50,000 albeit considerably off from $68,000 registered on second. "Clementine" (20th) due to follow but no starting date set.

Roxy (20th) (5,886; 90-$1.20) — "Margie" (20th) and Frances Langford, Jon Hall, Carl Ravazza, Harmonica Rascals on stage. Tees off here today (Wed.) after three weeks with "3 Little Girls in Blue" (20th) plus Beatrice Kay, Maurice Rocco, Mary Raye & Naldi. Final week down to $75,000 after fair $78,500 for second stanza.

State (Loew's) (3,450; 43-$1.10)—"Holiday Mexico" (M-G) (2d run) (2d wk) plus new vaude headed by Milt Britton orch, Paul Haakon, Edith Fellows. New stage layout helping get fancy $29,000. Last week, with Cozy Cole, June Hawkins, Bob Graham on stage, fine $31,500.

Strand (WB) (2,756; 75-$1.20) — "Cloak and Dagger" (WB) plus Alvino Rey orch, Jean Carroll, Sondra Barrett (2d wk). Still strong on initial holdover frame at $66,000; first went to great $76,500 albeit a bit lower than hoped. Holds, of course.

Victoria (Maurer) (720; $1.20) — "Westerner" (FC) (reissue). Doing nicely at $25,000, rated especially fancy for reissue. In ahead, third round of "If I'm Lucky" (20th) okay $14,000.

Winter Garden (UA) (1,312; 60-$1.20—"Killers" (U) (8th wk). Continues at hefty pace with $32,000 sighted for 7th session ended last (Tues.) night after big $38,000 in 6th week. Stays on.

Det. Tilts Scale; 'Forever' Sock 20G, 'Homicide' 21G, 'Janie'-Carle Big 44G

Detroit, Oct. 15.

"Nobody Lives Forever," new John Garfield starrer, making one of first openings, is outstanding straight-filmer here this week with sock session at the Broadway-Capitol. Other straight-film entry, "Home Sweet Homicide" is also okay at the big Fox.

Frankie Carle band is boosting "Janie Gets Married" to a strong figure at the Michigan while Henry Busse is doing the same for "Cuban Pete" at the Downtown. House generally upped admissions during past week, first-runs going up to 95c top where formerly the high was 80c. Scale for stage-show theatres will be $1. Second runs raised a nickel to 10c.

Estimates for This Week

Michigan (United Detroit) (4,034; 80-1.00) — "Janie Gets Married" (WB) with Frankie Carle orch, Johnny Morgan, Marjorie Hughes, Gregg Lawrence, others, on stage. Big $44,000. Last week, "Beaucaire" (Par) and "Decoy" (Mono) (2d wk), fine $24,000.

Fox (Fox-Michigan) (4,049; 70-95)—"Home Sweet Homicide" (20th) and "Black Beauty" (20th). Okay $21,000. Last week, "If I'm Lucky" (20th) and "Dangerous Business" (Col), loud $33,000.

Downtown (Balaban) (2,683; 80-1.00)—"Cuban Pete" (U) with Henry Busse orch and Don Regan, Betty Taylor, Glen West and Marvelettes on stage. Okay $20,000. Last week, "Earl Carroll Sketchbook" (Rep) with Tommy Tucker orch, others, on stage, about same.

Palms-State (United Detroit) (2,976; 70-95)—"Kid From Brooklyn" (RKO) and "Missing Lady" (Mono) (2d wk). Lusty $18,000. Last week, loud $25,000.

United Artists (United Detroit) (1,941; 70-95)—"To Each His Own" (Par) and "Hearts Growing Up" (Par) (4th wk). Strong $15,000. Last week, fast $18,000.

Adams (Balaban) (2,863; 70-95) — "Canyon Passage" (U) and "Mysterious Mr. Valentine" (Rep.) (6th wk). Down to $9,000. Last week, solid $14,000.

Broadway-Capitol (United Detroit) (3,400; 70-95)—"Nobody Lives Forever" (WB) and "Blonde For a Day" (PRC). Socko $20,000. Last week, "Boys' Ranch" (M-G) and "Spitfire" (Indie), weak $15,000.

Madison (United Detroit) (1,866; 50-60)—"Jesse James" (20th) and "Return of Frank James" (20th) (reissues). Okay $2,300 for 3 days. Last week, "Lover Come Back" (U) and "Southerner" average $2,200 in 3 days.

Cincy Still Slow But '3 Girls' Giant $17,000; 'Forever' Brisk 14G

Cincinnati, Oct. 15.

Of five new bills, a generous portion for Cincy, only one, "Three Little Girls in Blue," is in the high bracket and general biz, while slightly better than last week, is still moderate for season of year. "Nobody Lives Forever" has the edge on "Angel on My Shoulder" for second money this round. "Specter of Rose" is par.

Estimates for This Week

Albee (RKO) (3,100; 50-70)—"Angel on Shoulder" (UA). Okay $13,000. Same last week for "Gallant Journey" (Col). Theatre revives vaudfilm policy Thursday (17) after two-season recess.

Capitol (RKO) (2,000; 50-70)—"Always Loved You" (Rep) (2d wk). Good $7,500 trailing pleasing $12,000 teeoff.

Grand (RKO) (1,430; 50-70) — "3 Girls in Blue" (20th). Looks near terrific $17,000. Last week, "Big Sleep" (WB) (3d wk), swell $7,300.

Keith's (City Inv.) (1,540; 50-70)—"Specter of Rose" (Rep). Moderate $7,000. Last week, "Gallant Bess" (M-G) (2d wk), slick $7,500.

Lyric (RKO) (1,400; 50-70) — "Black Angel" (U) and "Cuban Pete" (U). So-so $5,000. Last week, "Holiday in Mexico" (M-G), fourth downtown sesh, lively $6,000.

Palace (RKO) (2,600; 50-70) — "Nobody Lives Forever" (WB). Pleasing $14,000. Last week, "The Killers" (U), sock $17,000.

Shubert (RKO) (2,100; 50-70) — "The Killers" (U) (m.o.). Satisfactory $6,500. Last week, "Cloak and Dagger" (WB) (m.o.) $5,000.

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China Agrees to Pay $4,000,000 Of U. S. Distrib Coin Due, at 1945 Rate

Washington, Oct. 15.

Chinese government has agreed to pay approximately $4,000,000 to American film distributors for picture rentals from August to December, 1945, according to George Canty, film specialist for the State Department. Such arrangement was forecast in last week's VARIETY.

Under this agreement, China makes good on the arrangement of last year for the release of U. S. film revenue. On top of this, according to Canty, American consular offices in Shanghai report that U. S. reps currently are working out a deal with the Central Bank of China for a permanent agreement on remittances which would be retroactive to Jan. 1, 1946.

Canty described developments as commendable in the light of the present serious economic situation in China. Under the 1945 deal, for which payment is about to be completed, the film industry got special consideration. The Chinese agreed to remit 15% of the distrib revenue due at the rate of $20 Chinese to $1 American, extremely favorable in view of the current exchange rate.

The State Department spokesman appeared confident that a permanent deal would be worked out satisfactorily.

Maas to Paris Oct. 25 On Prolonged Survey Of Europe for MPEA

Irving Maas, general manager of the Motion Picture Export Assn., sails on the Queen Elizabeth Oct. 25 for a six-week tour of MPEA's European countries. His first stop will be Paris, where he will hold a four-day session with MPEA's European managers and reps. He also will confer with European managers of MPEA member companies while in Paris. The first overseas field confab since MPEA's organization is set for Nov. 3-7.

Maas will go to Amsterdam, Prague, Budapest and Bucharest to give onceover to MPEA's distrib setup after leaving Paris. He also will go to the American-occupied zones in Germany and Austria to survey the present U.S. military setup on distribution under which MPEA product is being released. He will huddle with American military in Berlin and Vienna in hopes of settling the present releasing problems.

VIENNESE JAZZIQUE SRO IN POSTWAR RETURN

Vienna, Oct. 1.

This home town of Brahms, Beethoven and Schubert this week saw Peter Kreuder, emerging from war's confusion and a postwar political scrape, prove anew that he's the one jazz musician who can singlehandedly sell out the 3,000 seats in Vienna's equivalent of Carnegie Hall, the Grosser Saal of the Konzerthaus. Kreuder, whose rhythmic piano records are in just about every continental home, had them dancing in their seats and yelling for encores an hour after closing time. The reception, he revealed, gave him confidence for his trip to the U. S., his first, which starts next January.

Kreuder occupies a position in the continental popular music world comparable to a combination of Eddy Duchin, Guy Lombardo and Alec Templeton in the U. S. There's something of all these three in his work at the ivories.

Rank Lands Swedish Star

Stockholm, Oct. 1.

Mai Tetterling, young Swedish actress, has gone to London to appear in a British film.

She'll play the lead in "Frieda," J. Arthur Rank production.

Austrian Rail Pic Ready

Vienna, Oct. 1.

Harry Payer and Karl are putting finishing touches on their film, "Prominenten Express." It's the story of the Austrian Salzkammergut health resort, where top artists of the country spend their holidays. Ivan Petrovitch and Lotte Elwen play the leads.

This film was nearly finished back in 1938, but due to the Nazis entering Austria, work was stopped.

Daff on European O.O.

Al Daff, Universal-International's general foreign sales supervisor, left for London last Saturday (12) on a trek that will take him to all parts of Europe before he returns to the U. S.

After confabs in London, Daff heads for France and several other European countries. It is likely that he will visit South Africa before returning to N. Y. in a couple of months.

RKO's Simon Moves Up In London; Vegoda New General Sales Manager

London, Oct. 8.

Bob Wolf, RKO-Radio managing director, has made several changes and promotions on the London sales staff. Outstanding is one that moves Ernest Simon, general sales manager, to assistant to the managing director, with Joe Vegoda, his assistant, becoming general sales manager. His assistant will be Oscar Barber, recently discharged from the Forces. Harold Possener becomes permanent circuit supervisor, a post he has occupied pro tem.

Company is also expanding its publicity department, with Don Prince brought over here from RKO's N. Y. office, and Aubrey Bustin, to help David Jones, company's local publicity director.

2 PAGNOL PLAYS SET VS. AUTHOR'S WISHES

Paris, Oct. 8.

Marcel Pagnol is likely to find two plays of his done against his wishes. First is "Cesar," to be revived by Max Maurey, starring Alibert. During the war, Pagnol gave Alibert and Raimu an okay for a revival. Raimu recently died, but Maurey, since Raimu was not specifically mentioned in the pact, contends he can do it with Alibert alone.

Next is a Pagnol version of "Hamlet," at the Comedie Francaise, where it was grabbed by manager Andre Obey. Jean Louis Barrault is currently rehearsing an Andre Gide version of "Hamlet" at the Marigny, with Jacqueline Bouvier, Pagnol's wife, in the Ophelia part. To spite Barrault, who led the resigning talent during the recent Francaise upheaval, Obey now plans to do the Pagnol's version at the Francaise as an opposition show.

Pagnol Quits Authors

Paris, Oct. 8.

Marcel Pagnol, just promoted to the rank of Officer in the Legion of Honor, is resigning as president of the Authors Society. New prexy is Roger Ferdinand, whose comedy on modern youth, "J 3," has broken all French records with over 1,200 performances.

Pagnol, who found his duties as president too much, at first wanted to postpone his resignation until his formal reception in the Academie Francaise, but since this will be postponed, he decided to wait no longer.

Mex. City's 4,000-Seater

Mexico City, Oct. 8.

Plans for the "world's best cinema" have been announced here by Operadora de Teatros, a big local circuit. Construction is due to start soon on the swank Paseo de la Reforma.

New house, a 4,000 seater, will have such advantages as a distance of 39 inches between rows.

Corwin Sees Pres. Roxas

Manila, Oct. 1.

Norman Corwin, U. S. radio correspondent now on world tour, was granted a special interview by President Manuel A. Roxas, of the Philippine Republic, while he was here.

President Roxas told Corwin that the Filipino people are fundamentally committed to the One World concept, and that they had fought for this ideal during the recent war.

Down Mexico Way

Mexico City, Oct. 10.

Lazarus S. Constantin, Par manager, in Chihuahua state on company biz....Hilda Kruger, blonde film actress, vacationing in N. Y. ...Armando Calvo, topflight Spanish pic actor now playing in Mexican films, pencillin injected for an infection....Maria Elena Marques, just back from a five-month visit to Spain, readying another visit there next year, after she finishes film work in Mexico.

"Gilda" (Col) grossed over $60,000 on its four-week run at the Cine Chapultepec, newest frontline cinema here....Carlos Carricedo Galvan, original head of the pic trade's own band, the Banco Cinematografico and now manager of Films Mundiales, big producer, to France, via N. Y., for a prolonged study of the French film industry....Lilia Michel and Luis Baledon, top film players, parents of a girl....Mexico's pioneer film labor union, the National Cinematographic Industry Workers, is thumbing its nose at the recent edict of the Labor Ministry forbidding it to produce pix by building a studio at Tiajuana, on the California border, for that express purpose.... Studio is nearly finished.

Brit. Indie Producers To Get Circuit Dates Via Special Committee

London, Oct. 8.

Sir Stafford Cripps, head of Board of Trade, who promised indie film producers more playing time via a statement in the House of Commons last March, has appointed an independent board to be in charge of the selection of films. Selection committee is headed by the Earl of Drogheda as chairman, the Hon. David Bowes-Lyon (brother of the Queen), Mrs. Alan Cameron (Elizabeth Bowen, the novelist), Charles Dukes (head of Trades Union Congress), Mrs. Max Nicholson (of Children's Film Club Movement) and R. C. G. Somervell, Under-Secretary of Board of Trade.

The three circuits involved, Odeon, Gaumont-British and Associated British Corp., will be represented by John Davis (Odeon), Jack Goodlatte (ABPC) and Mark Ostrer, Gaumont-British.

Object of the scheme is to insure that a circuit booking is available to independently produced films in England of high quality.

It will be up to the selection board to decide whether the producer of any film submitted to it is strictly independent, for generally speaking producers are financed or controlled by the Rank organization, ABPC or an American company. In such cases, they could not be classified as independent.

New ruling will prove of great benefit to such indie producers as Ortus Films (John Sutro) and the recently formed Premier Productions of which Isadore and Maurice Ostrer are the toppers.

The number of films to be selected will not exceed six in one year for each circuit. Normally, these films will be booked for entire circuit but with certain exceptions films may be booked by arrangement for London releases only.

Swedish Producers In Deal for Legit 'Trunk'

Stockholm, Sept. 25.

Gustav Wally, Swedish producer, who recently returned from the U. S. where he visited Broadway and Hollywood, says he'd been negotiating with Carmen Miranda and Lena Horne to appear in a play at the Oscar's theatre here.

While in N. Y., Wally had a deal on with Emmerich Kalman who's finished his new operetta, "Saratoga Trunk," based on Edna Ferber's filmed novel. According to the producer, there's a possibility that "Trunk" may have its world preem in Stockholm with himself both directing and producing, and Kalman conducting.

Impressed with the success of U. S. ice shows, Wally declared that he'd decided to produce one at the Cirkus here next summer. Sonja Henie and Belita are mentioned as possible stars. In addition to his other plans, the producer is placing "Escapade" in rehearsal.

Dearth of Studio Space, Sets Seen Handicap to Argent. Pix Production

Buenos Aires, Oct. 6.

While fresh capital is poised to enter the local film industry, the acute lack of studios and sets are seen as a major stumbling block to new film producers starting out. Currently some 22 sets are on hand to accommodate an estimated 86 pictures which are slated for shooting by various studios this year.

Relief appears distant since about 12 sets are necessary before local production could get into full swing. Only four now are under construction. Shortage of product, stemming from lack of studio facilities, has caused an influx of foreign films. Seeking to cut down importations, the Assn. of Argentine Picture Producers has petitioned Congress, stating that the 1945 protectionist decree should be made law.

Decree stipulates that exhibition of Argentine films should be made mandatory during two weeks of every five. In its petition, the APPA also suggested that the state take action to facilitate exportation of Argentine films to foreign markets. Since producers seek to restrict importation of foreign product, it's difficult to understand why they don't expect other countries to take reprisals.

While producers are wrestling with their problems, theatres are enjoying unprecented extended runs. Inflation is spinning the wicket at a merry pace and most houses find weekend biz strong regardless of what they are showing. Long runs of such films as "Leave Her to Heaven" and "Seventh Veil" among others have caused a backlog of product to pile up on distribs.

Col. Signs Aussie Star

Sydney, Oct. 1.

Ron Randell, local film star, has been given a seven-year contract by Columbia. He leaves here for U. S. this month and goes into production in November. Deal was made in N. Y. by Nick Pery, company's Aussie topper, presently on home-office visit.

Aussie actor got the big break via his work in Columbia's Aussie-produced, "Smithy," in which he had the same role.

Argent. Studios Busy As Production Perks; 'Goodbye' Ready Soon

Buenos Aires, Oct. 1.

With several films due to roll and others in the cutting room, Argentine picture industry is on a real upbeat. At the Sur studio group of scripters are currently putting the finishing touches on the scenario of "Pasion de Libertad," an historical story based on the life of Esteban Echevarra Argentine patriot. Francisco Mugica will direct.

AAA soon starts shooting at the Don Torcuato Studios on "An October Day" with Mirtha Legnand, Francisco Petrone and Sebastian Chola heading cast. Story is an adaptation by Manzi and Petit de Murat of the book by Jorge Kaiser, which has been popular in Latin-America. Company also has I'll Never Say Goodbye" now in the cutting room.

Cinematografica Inter Americana has started its all-Argentine production, "In Cold Blood," at Sono-Film's San Isidro studios. This stars Pedro Lopez Lagar, with Amelia Bence heading the support. Daniel Tinayre directs.

Embarking upon an expansion campaign, AAA is awaiting the return of director Hugo Fregonese from Hollywood where he's been buying cameras and equipment for the unit at Florencio Varela. Stages are now under construction.

Argentina Sono Film will soon preem "Albeniz." Based on the life of the Spanish composer, the picture stars pianist Maria Luisa Regules.

Pope Greets Int'l Pix Delegates at Estate

Vatican City, Oct. 15.

Delegates of the Catholic International Film Office, now in Rome for the Catholic International Film Festival, were received by Pope Pius XII last week at Castel Gandolfo, his country estate. The Festival opened in Rome on Oct. 5.

Decision was made by the delegates to hold the fourth International Film Congress next summer in Brussels. Canon Abel M. Brohee was confirmed as president of the Catholic International Film Office.

Current London Shows

London, Oct. 15.

"Better Late," Garrick.
"Ballet Theatre," Covent Garden.
"Clutterbuck," Wyndham.
"Crime & Punishment," Globe.
"Dear Murderer," Aldwych.
"Fifty-Fifty," Strand.
"First Gentleman," Savoy.
"Follow the Girls," Majesty's.
"Fools Rush In," Fortune.
"Grace of God," St. James.
"Grand National Night," Apollo.
"Guinea Pig," Criterion.
"Here Come the Boys," Saville.
"High Time," Palladium.
"Honeymoon," York's.
"Inspector Calls," New.
"Message for Margaret," Duchess.
"Mother of Men," Comedy.
"No Room at Inn," Winter Garden.
"Our Betters," Playhouse.
"Peace to Peckham," Embassy.
"Perchance to Dream," Hipp.
"Piccadilly Hayride," Wales.
"Poltergeist," Vaudeville.
"Shephard Show," Princes.
"Shop Sly Corner," St. Martins.
"Skin of Teeth," Piccadilly.
"Song of Norway," Palace.
"Sweetheart Mine," Vic-Palace.
"Sweetest and Lowest," Ambass.
"Under the Counter," Phoenix.
"Windermere's Fan," Haymarket.
"Winslow Boy," Lyric.
"Worm's View," Whitehall.

Tivoli (Aussie) Chain Would Fly Acts From U.S. for Vaude Shows

Sydney, Oct. 8.

Dave Martin, Tivoli circuit topper, plans are set for a swift, continuous flow of acts from the U. S. and England whether a single or a band setup. Acts would play throughout Australia and then tour New Zealand over the Robert Kerridge chain. Acts would be offered seasons of over six weeks in key cities like Sydney and Melbourne on two-a-day.

A primary consideration of the setup will be flying the acts out here from the U. S. and England, making trip in about three days. Planes also would be employed to get the acts to New Zealand.

Martin kept the Tivoli circuit running through the difficult war years despite his inability to import acts from abroad. Now he's going after fresh talent. First in will be Tommy Trinder, ace British comedian, who opens at the Tivoli, Melbourne, Oct. 14. Larry Collins, who is known in the U. S., Parker Sisters and local talent will be on same bill.

Martin brings in Clifford and Marion, U. S. team, on Nov. 18, combo coming from London Palladium as well as Appleton Trio and C. Ray Smith.

CHECK SHOW PEOPLE WORKING IN MEXICO

Mexico City, Oct. 15.

Show people, whether in pictures, radio, circus business or any other paid public entertainers, have been warned to have their migration papers in order before they come to Mexico to work because of a government checkup. The checkup was started by the Ministry of Interior after being prodded into action by the amusement artists' unions. Unions complained that foreign competition is making fewer and shorter bookings for their members.

Main points of the checkup, Ministry explains, is to learn whether or not working performers are keeping within the time limit allowed them to work in Mexico. Those caught working longer than their permit provides will be heavily fined and deported.

Ministry especially is glimpsing papers of nitery, theatre and film players closely because of complaints that some have exceeded their working time in this country.

Austrian Studio Union On Pan For Whitewash of Ex-Nazi Technicians

Vienna, Oct. 10.

Austrian Film Gewerkschaftsbund, principal labor union in local studios is under considerable political fire, as well as Allied Military scrutiny concerning charges of handing out too many official whitewashes for former Nazi studio technicians. Unofficially pix people here ascribe union's policy to anxiety to fill ranks sufficiently to staff productions now in work at both Sievering (U. S.) and Rosenhuegel (Soviet) studios.

Specific charges include issuing work permits to George Kurzmeier cameraman, who recently finished shooting "World Turned Upside Down" for Hugler-Kahla Films. Kurzmeier is stated to have been an active Nazi party member as well as working on important Goebbels era films. Others under fire include Herbert Lehr, former Wien film cameraman, and Josef Kunzich, both working at Sievering for a tenant producer, Mundus Film. U. S. Army's studio management has permitted producers using studio to select their own technical staffs, subject to okays by the stage and theatre denazification tribunal which was set up under Allied aegis to pass on acceptability of players and workers. Tribunal's decisions are subject to review by four power Allied Commission and studio management assumes that if workers have jumped those hurdles they are okay for work at Sievering.

In the case of Rosenhuegel, however, Soviet studio management is known to be ignoring both tribunal and Allied Commission. A number of actors and technical people unacceptable elsewhere are employed. This poses a new problem to ISB Films, distribution agency handling all theatres in Austria except Russian zone. Despite Russians breaking away from participation in ISB setup, this U. S. operated exchange continues to distribute Soviet product as well as pix made under Red sponsorship by Austrian producers. It still controls the major portion of the German language market. ISB officials now take the position that Rosenhuegel productions using unacceptable actors or produced by firms persona non grata to Austrian tribunal or Allied Commission will not be eligible for ISB distribution. Since no such film has been completed by Soviet-managed studio, question has not been tested.

Case in point, however, is "Singing House," new musical soon to be put into work by Franz Antal under Collective Film mark at Rosenhuegel. Antal is politically unacceptible to Americans as he made Nazi party films and worked as a Wehrmacht cameraman on documentaries glorifying Hitler's conquests. Russkis have agreed to advance raw stock and studio facilities for Antal who starts rolling early in November. Americans expect they will turn down finished film for ISB distribution, particularly as Antal has been reported in Vienna as insisting on casting no Jews or players with Jewish connections.

BERLITZ SUR-LE-CUFF FOR M-G LINGUISTS

First language school for h.o. employees in the history of the industry is presently being mapped out by Loew's International. School, slated to open in about two weeks under the direction of Dave Blum, company's veepee over ad-publicity, will be open to all employees of the organization on a cost-free, voluntary participation basis.

Most of the languages of the countries to which Metro pictures are exported will be taught, with the emphasis on Spanish. In addition, a course in English will also be offered for the foreign dubbing personnel. Since there is no expense involved for the employees and the school is being run mainly for their benefit, it will probably be open in the evenings, after working hours.

SHAW PLAY IN PRAGUE

Prague, Oct. 15.

London Arts Theatre Co., now playing here at the municipal theatre, followed up its production of "Othello" with George Bernard Shaw's "Don Juan in Hell."

RKO Toppers Quit Paris

Paris, Oct. 15.

Ned Depinet and Phil Reisman, RKO execs., after a trip to Geneva, are off to Brussels. They will fly back to N.Y. from there on Oct. 16.

Arthur Loew, after his plane had been slightly delayed in Newfoundland, arrived in Paris, Oct. 9. He will spend six weeks surveying conditions in Europe.

India Biz Good In Face of Riots, Par Exec Claims

Despite the fact that business is off because of the evacuation of troops and political riots, the 1945-46 season in India is still rated good by film men in the territory, according to Morey Marcus, Paramount International district manager for India and southeast Asia, now in N. Y. for confabs with George Weltner, company prexy. They will discuss the current situations in India, Burma, Siam, Malaya, Singapore and Java. He admitted that recent riots in India have about halved grosses because of the curfew.

Marcus stated that India absorbs all U. S. product and about 20 features from Great Britain each year. Of the 2,400 theatres in India and Ceylon, about 600 play U. S. and British films.

Recent removal of India's excess profits tax, a war measure, has proved a boon to distributors especially in view of the losses caused by the curfew. Normal admission tax stays at 20%

Exhibitors in India are eager to begin new theatre construction but conditions indicate this won't be possible for some time because of building material shortages. Most of proposed new theatres will be for Indian-produced films.

Burma was hard hit by the war, many theatres having been bombed out, Marcus said. Siam's theatres were practically untouched in contrast, he said. They are doing better than in pre-war days.

Film grosses are running 300% over prewar days in Singapore and Malaya, according to Marcus. Besides the 10% quota on theatres in Singapore, which gives British pictures that much annual playing time, there is another government regulation which has tilted admittance taxes from 20% to 33⅓%

Manila Exhibs Battle Theatre Tax As Unfair

Manila, Oct. 1.

Manila exhibitors are pointing to the pending proposal in Congress here to slap a tax on film theatre admissions as class legislation. The Manila Theatres Assn., in a blast at the proposed legislation, points out that the government has an increased tax on theatre tickets, placing film houses in the category of a luxury but that another government department is trying to pass a law which would make cinemas a necessity.

Manila Theatres Assn. rates the intervention of the government in the case of theatres an outright discrimination against a particular class. It also claims that theatres, mostly Filipino-owned, have maintained a steady admission price since liberation. Government also plans to force exhibitors to place a minimum scale in effect.

$2,724 ON SINATRA SHORT

Toronto, Oct. 15.

A cheque for $2,724, covering rentals to Canadian theatres of "House I Live In," RKO short, was presented to the Kimanis Club here by Leo Devaney, RKO's Canadian general manager, for welfare work among underprivileged and delinquent children. Presentation was made at a banquet when Devaney had the Frank Sinatra short again screened and told its message of racial and religious tolerance.

British Film Briefs

London, Oct. 8.

Irving Berlin-Paramount's "Blue Skies" pulling capacity audiences at Carlton with lines surrounding theatre a daily feature . . . Film producer Brian Desmond Hurst on the Queen Elizabeth maiden voyage, Oct. 16. Visit primarily to see his old buddy, John Ford, and while in U. S. may direct a picture . . . Maria Montez and husband, Jean Pierre Aumont, still sunning in Cannes but expected back here in October in time for the Film Command Performances at Metro's Empire, Nov. 1 . . . Richard Carlson, who is starring in RKO-J. Arthur Rank's pic, "So Well Remembered," has turned author, his story being published in Ladies Home Journal.

Alexander Korda, Ben Goetz, Michael Balcon and Bob Goldstein among celebs at first night of J. B. Priestley's "An Inspector Calls" at New theatre . . . Latest arrival is Susan Warner, publicity rep of Howard Hughes, who is here to await opening of "The Outlaw," due for West-End pre-release in November . . . Metro has complained to the British Broadcasting Corp. that their film critic, Miss E. Arnot Robertson is unfair in her criticisms . . . Joe Friedman, London chief of Columbia Pictures, awarded Medal of Freedom for his work as chairman of War Activities Committee.

Prague opening of Two Cities Films, "Henry V," brought a distinguished audience including President and Mme. Benes with members of the government and Parliament. There were also several British Members of Parliament . . . Judith Anderson here taking in West End plays and all the first-nights . . . RKO's "Wonder Man" is having trouble with the Eire Censor and Appeal Board who object to the two-piece suits worn by the Goldwyn Girls and Vera Allen in her Hula-Hula dance . . . Among the American film celebrities expected here for the Royal Command Performance of Powell-Pressburger pic "A Matter of Life and Death," at the Empire, Nov. 1, are Walter Wanger and his wife (Joan Bennett) as well as Frank Sinatra.

London Troc 50-Year Anni

London, Oct. 15.

Trocadero restaurant, which has been running cabaret shows for the last 50 years, celebrated its jubilee starting on Oct. 5. Celebration lasted a full week. For years famed as the Troc, it formerly featured a special Charles Cochran show with acts and femmes doubling from Cochran's revues a block away at the London Pavilion.

Part of famous grill room was transformed into a replica of the 1896 period, waiters and whole staff being garbed to fit that era. Music of Gay Nineties and oldtime songs were used. Only thing modern during the week's celebration was the cabaret, where Peter Waring was m.c.

Marj. Lawrence in France

Paris, Oct. 8.

Marjorie Lawrence, of the N.Y. Metropolitan Opera, arrived at the Orly Paris airport, her first stop on her European tour.

She will stay here two weeks. Before leaving, she will sing at a Red Cross charity performance Oct. 17 at the Palais de Chaillot.

Czech Film Prod. Booms; Strive For U. S., British Units

Prague, Oct. 6.

Czech film production is booming with 10 pictures currently shooting including one color feature. Latter was made possible through allocation of raw materials by the Russians from a plant in the Soviet zone of Germany. Despite the number of films in work studio space is still available and efforts are being made to get British and American producers to make use of it.

Russians already have shot four films at Baranov, the Czech Hollywood, two of which were in Agfacolor. They've extended their lease until Aug. 1, 1947. Existing color equipment was installed at the studios by the Germans.

Increasing Czech production has fanned the interest of foreign buyers and in recent weeks local product has been scouted by reps from the U. S., Britain, Sweden, Greece, Poland and the Far East. Two Czech films sent to the recent Cannes festival are expected to draw additional attention.

Norman Foster Sues Mex. Prod. for $18,000

Mexico City, Oct. 15.

Suit for $18,000 has been filed by Norman Foster against Producciones Mexico, important pic producer, for breach of contract.

Foster, who has done well as director in Mexico during the last few years, told the Federal Board of Conciliation and Arbitration with which he filed the claim that Producciones inked him to direct several films, and that they kept him waiting for more than a year and then called off the deal.

ERIC PORTER TO U.S.

Sydney, Oct. 15.

Eric Porter, Aussie indie producer, plans to visit Hollywood to get new ideas and purchase new equipment for next film, "Storm Hill."

Porter presently is backed by Charles Munro among others.

So. Africa Looms As Greatest Future Overseas Market for Pix—Hummel

South Africa looms as one of the great potential overseas markets of the future, according to Joe Hummel, Warner Bros. European chief, who's in N.Y. for homeoffice confabs. Only the lack of theatre building at present retards its vast expansion, he indicated. Always a rich country and full of latent possibilities, the fact that immigration is to be encouraged as a new policy promises to make for great future expansion of population and additional enterprise.

Hummel told VARIETY that France is in a considerably improved condition over four months ago. Regarding South Africa, Hummell said that prospects were good there 10 years ago when he first visited it. Today the possibilities are even greater, he explained.

Hummel returns to Paris Oct. 24. He was there for 20 months prior to his first return visit to the U.S. this month. Incidentally, he was the first U.S. film man in civilian clothes to set up quarters in Paris after France was cleared of the Nazis.

PAR INT'L OFFICIALS HIT THE AIR—HARD

Paramount International became definitely airminded during the last few weeks with the arrival of Robert V. Perkins, company's Philippines manager. He has his own plane, a Piper Cub, to cover his territory. Because not having his plane with him on his current visit to N. Y., Armand Cardea, on Par International publicity staff, took him up. Cardea has his own plane here since he was a lieutenant in the Army air force during the war.

Duo are not the only two airplane enthusiasts, because A. L. Pratchett, Latin-American chief, probably has traveled more by plane than any other U. S. film official. Pratchett, who still logs his air trips, passed his 1,000,000th air mile last March. He has been flying for the last 28 years, having been an airplane instructor in the first World War.

Moss Empires Making $6,000,000 Deal For 8 Houses of General Theatres

London, Oct. 15.

Moss Empires has practically concluded a deal to acquire the vaudeville section of General Theatres Corp., comprising eight theatres including the London Palladium and Prince of Wales theatre. Mark Ostrer and Leslie Furrow, joint managing directors of GTC, will resign with R. H. Gillespie, chairman of Moss Empires, retaining his position, and Val Parnell staying as managing director.

Deal involves $6,000,000. Moss Empires now owns 32 houses in London and the provinces representing a capital investment of $16,000,000.

Likely that Moss Empires also will acquire Variety Theatres Consolidated. Walter Payne is chairman and managing director of the Variety Corporation. This will give Moss six additional London vaude theatres valued at around $6,000,000. J. Arthur Rank still is a heavy shareholder in Moss Empires.

Aussie Revenue Tops Pre-War

Stanley Higginson, Warners' managing director in Australia, reported on his recent arrival in U. S. that show biz earnings in Aussie are currently way above pre-war levels. Receipts, however, have declined up to 30% as compared to business during the war when nearly 1,000,000 American soldiers packed Australian theatres. Theatre building activity in Australia is temporarily at a standstill, Higginson said, because government favors housing.

Plans for 16m distribution are being mulled at the homeoffice, Higginson said. Mobile units currently servicing these back-country areas are using obsolete 35m equipment.

Higginson stated that American films have widest acceptance in Australia at the present time although British films have begun to challenge them. During 1947 season, Warners plans to release its full program of about 24 pictures, an increase over the current season.

Tax bite is troublesome, Higginson declared, with 25% of each admission tab going into the government till. Movement is under way to reduce this impost but condition of the state exchequer has made a tax reduction far distant.

Sid Field Sock Again In 'Piccadilly Hayride'

London, Oct. 15.

"Piccadilly Hayride," which opened at the Wales theatre Friday (11), received a rousing reception with the press unanimous that Sid Field still is the top British comic. Field is star of this Val Parnell revue presented as a George Black, Ltd., production since latter has Field under contract.

"Hayride" has been playing to capacity since opening, with advance sale topping all previous Field shows.

Besides the comedian, Robert Lamouret, Terry Thomas and Three Sisters also scored. Lamouret, a Parnell French discovery, is a ventriloquist rated by some as better than Wences. It was Thomas' first appearance after six years in the service. Both he and Lamouret look ideal for Broadway class niteries. Ross Sisters clicked with their contortionist act.

Special Aussie Ballet

Melbourne, Oct. 1.

J. C. Williamson Theatres will present a special season of the Borovansky Ballet here, following run of "The Dancing Years." The Ivor Novello musical is scheduled to close here late this month. The Borovansky Ballet, which was part of the show, will be presented for four weeks in Melbourne, before rejoining "Years" for the musical's opening in Sydney.

The ballet season will precede opening of "Gay Rosalinda" here. "Rosalinda" run, estimated to extend into next winter, will be followed by "Follow the Girls," which opens this month in Sydney.

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TWENTIETH ANNIVERSARY OF TALKING PICTURES Warners

Tito Guizar's Carnegie Concert Cues Linguistic Vaude Mart

Tito Guizar's concert at Carnegie Hall, N. Y., Saturday (12) indicates there's a hefty market for language vaudeville. This staid emporium recently held two German vaude sessions for a big gate, and the Guizar recital provides further proof that the various nationals will shell out as high as $3.60 per for entertainment in the mother tongue.

Actually the Guizar concert wasn't in the usual accepted Carnegie tradition. There was no heady air about it—Guizar being hep enough to provide the standard and accepted numbers that have long found favor in even non-Latin circles.

Any longhairs trying to find a classical aura about the affair would certainly have noted that Guizar's division into categories of Mexican music of yesterday and today would indicate that the chili-country's culture is at a standstill—or current Mex composers are writing only for the tourist trade. Similarity in both divisions was too marked to be taken seriously.

With a 10-piece orch and his guitar as background and with occasional vocal help from Estelle Mallon plus terping by Los Ojedas, a dance pair, Guizar's tuneful recital apparently is what the 110th streeters clamor for. Pieces like "Guadalajara," "Granada," "Cielito Lindo," "Halisco" and others of that category brought forth spontaneous applause at the beginning. Guizar consequently would be a sucker to go in for the type music usually heard at Carnegie.

Guizar, being the raison d'etre for this affair, had little competition from surrounding talent. Los Ojedas' attempts at folk dancing couldn't be taken seriously for commercial spots, and Miss Mallon's vocals, while pleasant enough, only made for stage waits between Guizar's appearances. However, the orch conducted by Chito Montoya, provided sprightly tunes with an orchestra composed mainly of native instruments.

Production for this shindig was above par for this hall. Stage had some slight decorations, there were some lighting plots, and even an audience plant to take a high note during a community sing.

As for bookers casing acts at Carnegie — that day is here. A. J. Balaban, head-man at the Roxy theatre, gave Guizar the o.o., and from indications of this concert, he'll spell a buck at the box-office. *Jose.*

Gayety, Montreal

Montreal, Oct. 14.

Ryan & Benson, Judy Crawford, Gloria Lelland, Jack Randall, Mildred Stelling & Ralph Stiles, Paul Sydell & Susie, Bobby Herman, Jerry Shore, Len Howard Orch (9), Line (12).

Current layout is way below par of other parlays seen here, and even opening night jitters (for which allowancys are made) shouldn't excuse some of the stuff dished out to the payees.

Ryan and Benson do acceptable job in the chief comedy slot with Ryan doing the m.c.'ing in okay fashion. Most comics playing here claim they've got to work blue under orders of management. So maybe that explains deep shades painted by Ryan and Benson, whose work here is rowdy all the way.

Gloria Lelland tries hard in tapping stint but she's in need of routines, music and showmanship. Same goes for magico Jack Randall, who could be seen lifting stuff from his tails right through the stint. Lad's got nice personality but he needs plenty of polish. Stelling and Stiles record act is a bit of a switch on the usual platter stints. Duo got good response and should sell okay once technical hitches, like hiding record-player behind scenes, are smoothed out.

Best act is Paul Sydell's canine stint. Routines are freshly done, and act moves smooth throughout. Has to beg off. Bobby Herman's routine is a mixup of everything from comedy fiddling, taps to a pointless striptease takeoff. Lad uses all stock burlesque material and registers with payees who go for this stuff. Jerry Shore's warbling gets nice applause but song pacing needs perking up. Judy Crawford in the strip spot is clicko. Line okay and Len Howard orch plays nice show. Biz good. *Laza.*

Earle, Philly

Philadelphia, Oct. 11.

"Star and Garter Revue" with Roberta Light, John Barry, Helaine Jarrow, Vanderbilt Boys, Frank Brooks, Sparky Kaye, Vince Pellegrini, Bobby Winters, Chaz Chase, Herman Hyde; "White Tie and Tails" (U).

Coming in under the banner of "Star and Garter," this show brings four acts of vaudeville and a line of 24 girls.

The Vanderbilt Boys, attired in evening duds, fool the audience for a while with a bit of tap dancing, and then go into their real specialty—acrobatics. They clicked with opening day audience.

Bobby Winters, with a fine sense of comedy, puts over his juggling act to everyone's satisfaction. He works with tennis balls, Indian clubs and tambourines. Nice timing, and he makes difficult stuff look easy.

Herman Hyde got plenty of laughs with his act, featuring a variety of musical instruments that fall apart. Best number is the bass fiddle, but the harp routine seems to click most with the audience.

Chaz Chase is still getting laughs with his deadpan flower-eating and cigaret munching. He also burlesques Gypsy Rose Lee.

John Barry handles vocals on the production numbers, including "A Touch of Harlem," "Ballet in Blue" and "Girl on Police Gazette" for nice response.

Sparky Kaye and Vince Pellegrini do a good comedy fight number, a bit draggy in spots, but on the whole OK.

Helaine Jarrow sings and dances to neat returns.

House filled when caught (Fri. nite). *Shal.*

Adams, Newark

Newark, Oct. 10.

Peter Lorre, Julie Oshins, Susan Miller, Canfield Smith, The Fontaines (3), Joe Fecher's Adams Orchestras (11); "Terror House" (PRC).

Topping a straight vaude bill, Peter Lorre is dragging them into this house and then scaring them pantless. The cinema bogeyman pulls some typical ghoulishness, including his monologue, "The Man With a Glass Head," to shiver the timbers of the susceptible, and generally kicks the graveyard watch around. Response is solid.

His cohorts on this so-so melange, which seems odd without a name band, are earnest workers but a little lacking in imagination. Best support comes from Susan Miller, once numbered in the cast of "Windy City." The blonde gal, quite a looker, exercises some pleasing pipes in a batch of songs cut to her measure—"My Sugar Is So Refined," "Something Old, Something New" and the bawdy "Confession," with the sockeroo coming in the encore. This one is "Don't Explain," chanted in the peculiar, plaintive style of Billie Holiday.

The first appearance here of Julie Oshins, former "This Is the Army" player for 3½ years, was jittery to an extreme. Lacking the material to extend across an emcee job, an individual turn and a long stage wait during which the orchestra left the stage for the pit, Oshins didn't look too copasetic. One good joke is worth 10 minutes of personal experience and flag-waving, but he came badly equipped. His comic style deserves better treatment, being fairly well developed along broad lines.

The Fontaines, a class acro routine to slow music, puts two muscle men and a girl through some startling paces, with the gal understanding some of the more complex pyramids. It's a boff in its line. Canfield Smith carts on stage a fresh little puppet called Snodgrass, whose quips improve after too much talk about dogs and trees. After the scatology comes some refreshing stuff, like a parodied performance of "Road to Mandalay." Joe Fecher paces the show nicely with his 11-piece band. *Bran.*

Olympia, Miami

Miami, Oct. 12.

Ted Claire, Frank & Mary Shannon, Barbara Blaine, Jackie Bright, Wyman & White, Les Rhode House Orch; "The Big Sleep" (WB).

Though lacking any marquee lure, package current here adds up to moderately satisfying vaude.

Ted Claire, vet performer, does nicely by the emceeing chores and clicks for a high score of laughs in his own spot with an easy, well-balanced routine of funmaking.

Parlay is teed off in top fashion by Barbara Blaine, acro-dancer who came in from C over Club engagement. Gal is a looker, with smart accoutrements and top drawer routining all adding up to get house quickly with the limberantics.

Wyman and White, nice looking pair of youngsters get over nicely with their song selling. Highlights of sequence are two old faves "Kiss Me Again" and "Sweet Mystery of Life." Top with a Kern medley for nice returns.

Jackie Bright offers a mad auctioneer routine with the aud getting into spirit of the act in good numbers, going after those giveaways. Fair reaction from house. Perhaps he came in too soon after Jack Shea for the regulars.

The Shannons contrib a skillful sesh of ball-juggling presented in showmanly fashion to earn healthy reaction.

Les Rhode and house orch background in okay fashion. Biz fair when caught. *Lary.*

Music Hall, N. Y.

"All in a Day," four-part revue produced by Leon Leonidoff; settings, Bruno Maine, costumes, Billy Livingston; executed by H. Rogge; with Corps de Ballet, Nip Nelson, Rockettes, Olive Bonelli, Lawrence Nickol, Frances Lehnerts; Louis Polacek, Music Hall Symphony Orch, conducted by Charles Previn; "The Jolson Story," reviewed in VARIETY, Sept. 18, '46.

The second half of the Music Hall's new stage show is devoted to a telescoped wrapup of Gilbert and Sullivan's "The Mikado," with the chief emphasis where all Music Hall stageshows are rightfully aimed—at the pageantry and color of the G&S spectacle. This one is dressed up to suit the most fastidious of patrons of N. Y.'s giant showplace, and it's fairly safe to assume that the amount of coin that went into the elaborate costuming, scenery, etc., could almost pay the freight for a mccoy Broadway version of this G&S fave. Such incongruous spectacles as a trio of acrobats vying for spotlighting as Nanki-Poo serenades the "Three Little Girls From School" with his "Wandering Minstrel"; the demillian overtones to the staging of "The Flowers That Bloom in the Spring"—here is Gilbert & Sullivan as only the Music Hall could—and should—do it, with accent on the visual. Olive Bonelli, Lawrence Nickol, Frances Lehnerts, Louis Polacek, Dorris Moore, Kay Cavali, the Music Hall Glee Club and the Choral Ensemble carry out the vocal assignments and while the voices aren't calculated to excite G&S fans, it all adds up to a pleasing spectacle. Plenty pomp but little flavor.

Stage show as a whole is up to Music Hall standard, with Nip Nelson's satiric impression of radio stars (Carmen Lombardo, Tommy Dorsey, Harry James, et al) an outstanding bit. A spectacular ballet number featuring Nirska and Corps de Ballet and the expert precision dancing of the Rockettes round out a pleasing show. *Rose.*

Apollo, N. Y.

Andy Kirk Orch (16) with Bob Williams, Beverly White; Sylvia Manon Trio, Vernie & Hutchie, Tim Moore with Vivian Harris and George Williams, Jubilaires (5); "Mysterious Mr. Valentine" (Rep).

Andy Kirk, late of the Aquarium, has moved uptown to back this week's edition of Apollo vaude, and the band is given most of the time on this 65 minute bill. Show keeps a pretty good overall pace.

Band opens with Bob Williams featured in "A Fool for Beauty" with a nice tenor. Fill-in act, Vernie and Hutchie are added proof that femme song-and-dance teams can't keep up with their male counterparts, showing neither the strength, agility, nor routining. Gals sell their less-than-average terping nicely however, to get over fairly well.

Orch returns with a jump number spotting tenor men Floyd Dutton and Shirley Green while brass adds beat to rhythm section. Follower is Tim Moore and his blackout assistants in what, for a change, is a pretty good skit, devoid of usual blue material.

Band chirper Beverly White provides some of the top divertissement on the bill during her stanza. Opens slowly with "Rain or Shine" and "In Love in Vain." Gal, who is no youngster, then kids her age with "Ain't Nobody's Business What I Do," bluesy tune about an older woman who's playing around. Neatly done for great returns from an apathetic audience.

Sylvia Manon Trio, adagio combo, are only ofays on the bill, and get over neatly with a flash toss and turn act. Guys, dressed in white tie and mess jacket make good impression in this house.

Headlining the layout, Jubilaires are given big intro, then come on with "Five Minutes More" and "Can't Do Without You, Baby." Quartet with guitar accompaniment are smooth group, and each member is given a solo spot sometime during the stint. Fine returns. *Tomm.*

Capitol, Wash.

Washington, Oct. 11.

Lou & Lilyan Bernard, 3 Wiles, Renee De Marco, Jack Durant; "Cockeyed Miracle" (M-G).

Current bill at the Capitol is definitely on the thin side, with little to pull it out of the doldrums. Only time audience stops sitting on hands is for singing of Johnny Lanning, tenor with house orch.

Jack Durant, who gets top billing, misses the mark in a comedy routine of imitations, pantomine and chatter, with some vocalizing thrown in for good measure. Major portion of act consists of monologue of by-play on song titles, radio show titles, and radio announcers. Some of the material is funny, and rates returns. But there's too much of it—mostly the same.

Renee De Marco does a trio of dance numbers to the accompaniment of her own tenor. Numbers, effectively staged, are of the ballroom variety. First two, along Latin American lines, are too much alike. Best of the group is a dance interpretation of the "Trolley Song." Terper is technically smooth, and uses her hands to best advantage.

Three Wiles, make a pleasant opener with some novel tapping, along with a bit of sleight-of-hand to add interest and garner laughs. Team—two men and a girl—click in their finale, a tricky version of "Parade of the Wooden Soldiers," a hep precision number highlighted by a lightning on-stage change of costume.

Completing the usual quartet of acts is Lou & Lilyan Bernard, working on a pair of harmonicas, normal and king-sized. Duet is fairly dull, except for a lively and tuneful interpretation of "Rhapsody in Blue." *Lowe.*

State, N. Y.

Edith Fellows, Milt Britton Band (13) with Tommy Rafferty, Suzan Carol; Paul Haakon with Eleanor Tennis, Cookie Bowers, Jack Holst & Milady; "Holiday in Mexico" (M-G).

State's stage layout needs hefty houses to get across, but unfortunately last minute holdover of the film "Holiday in Mexico" precludes s.r.o. biz. However, the acts on hand get maximum response from the house, and if there were more pewholders around, bill would be as hearty a combo as this house has had.

Major part of the divertissement has standard ingredients with Edith Fellows, former film moppet, as the topliner. She's improved considerably since her appearance at the Embassy club last year. She has more assurance, better projection, and more workmanlike arrangements. These accoutrements help overcome an essentially thin voice. Although most of her renditions are in the pop vein, she registered best with light classic "Carmenia Waltz."

Comedy is taken care of by the Milt Britton band with Tommy Rafferty as the featured zany. Japes are of the corn and hoke school, and have been a familiar item on vaude stages for many years. House takes to them nicely. Vocalist Suzan Carol's numbers sound like she's paying off to a song-plugger. She misses the chance of becoming the literate part of the band's offering with her song selection.

Also dishing out comedics is Cookie Bowers, a reliable performer, with a choice line of impressions. He gets his accustomed response, and responds with a pair of encores.

Paul Haakon, assisted by Eleanor Tennis, always presents a refreshing terping interlude. Haakon who has worked with various partners, seems to have hit the jackpot with Miss Tennis. Pair's routines in the pop-ballet line are well conceived and niftily executed.

The opening is by Jack Holst and Milady (New Acts), one of the better acro teams to be exhibited here. Unfortunately at show caught, presentation was marred by sudden break of Holst's wrist strap, and there was a dead stage until new leather was obtained. Made a strong comeback, nonetheless. *Jose.*

National, L'ville

Louisville, Oct. 11.

Freddie Slack Orch (15) with Dottie Ann Dare, Don Brassfield, Al Hendricks; Charlie Stuart, Barr & Estes, Ella Mae Morse; "Sing While You Dance" (Col).

Record fans are having a field day currently, with Freddie Slack and his band giving out with the boogie-beat, and Ella Mae Morse, the "Cow-cow-boogie" gal, on the same bill with her former boss, voicing tunes that are fitting to her style of singing.

After Slack's distinctive opening, the boogie piano man intros his vocalist, Dottie Ann Dare. Gal is not too well endowed with pipes, but gets over satisfactorily with loud and brassy band support, chirping "Brazil" and "Come Rain, Come Shine." Nice response.

Band next dishes out a session of jive, and gives couple of the band boys an opportunity to come forward and deliver. Don Brassfield, tenor-sax, showed a lot of technique on solo tooting of "Man I Love," plenty good. Al Hendricks, electric guitar player, also was out front for a vocal, "To Each His Own." Band was best in the boogie department, and made a good impression.

Standard dance pair, Barr and Estes, rely for results on their comedic goings-on, Leonard Barr has an eccentric routine which has 'em howling. Encores by giving impression of woman driving a car, etc., all for laughs and liberal applause.

Comedy portion of the bill taken over by Charlie Stuart. His stuff has an indefinable quality, evidently geared for G.I.'s, which doubtless had the soldiers rolling in the aisles. Goes over big here, too, even though decidedly on the corny, screwball side. Ella Mae Morse has the closing spot, and really goes over with a bang. Warbles "Sunny Side of the Street," and a special number, "House of Blue Lights," plenty effective. Teams well with Slack at the 88's. Catches a hefty response with "Pig Foot Pete," and closes with her oldie. "Cow-cow-boogie" solid click.

Business good at last show Friday (11). *Hold.*

New Acts

JACK HOLST & MILADY
Acrobatic
8 Mins.
State, N. Y.

Jack Holst and Milady are one of the better acro exhibits to have turned up in some time. Duo working in black tie and gown, give a fresh appearance and get away with an unorthodox opening of terping before they go into the acrobatics.

Holst is the mainstay of the pair, although femme is responsible for capable assists in a few tricks—her important function is to provide atmosphere. Male works on a pair of widely separated horizontal bars and knocks off some breathtakers. He catapults from one bar to the other while doing spins and somersaults and climaxes act by leaps which call for a standup finish atop the bars.

Holst also has a good speaking voice and a vocabulary to go with it. He's one grunt artist that should do more lines. *Jose.*

GARY BELLA
Songs, 15 Mins.
Famous Door, Miami Beach

Gary Bella, tall, dark Cary Grant-ish looking ex-Navy lad, looks a good bet for the swoon-croon addicts though at present he shows need for plenty of work before he'll be ready for the higher brackets and bigger niteries and vaude houses.

Purveys a full tenor with a good range, projected for full values on the standard pops such as "Beguine" and "Temptation." Stance at mike and uneasiness at the moment should be adjusted with experience. Currently, however, he still leaves solid impression with the payees who frequent this intimate room. Don Richards, host here, renewed Bella for four weeks, with options for balance of season. Working to the hep type which frequent this spot, he should soon gain the know-how he lacks at present and be ready for bigger things. *Lary.*

16M Trailers

Continued from page 1

all the stores. Charge is exclusive of production costs on the film, which must be footed by the advertiser. Production cost of each trailer, in Kodachrome, is figured at about $3,000.

Idea is that only advertisers of household products in the store subscribing to the machine can run their trailers. Advertisers are asked to get on the wagon because of the strong appeal resulting from the intimacy of the product and the advertisement.

Each trailer receives in the neighborhood of 48 performances a day in each of the 27 stores thus far subscribed. Bookings are for two-week periods only. Space units are for half-minute, full minute, and three minute segments of an eight to ten-minute strip.

Company plans to switch to much-talked-about intra-store television as soon as transmitting and receiving equipment availabilities make the move feasible. Stores in which the service has already been installed include Bloomingdale's, New York; Maison Blanche, New Orleans; Higbee Co., Cleveland; Gimbel Bros., Philadelphia; Jordan Marsh, Boston; May Co., Los Angeles.

B's' Value Up

Continued from page 5

product because he knows he can get it at either a flat rental or on low percentage terms. It's the big picture he complains about, not the small one, and that tendency is going to be emphasized all the more with auction selling."

Hollywood producers are due for a bad tumble in the not too distant future when heavy b.o. returns subside to normal unless the current trend towards increasingly expensive productions is halted, Pine warned. "Talk of eliminating the cheaper picture is foolish. It's not the minimum priced film but the maximum that companies should worry about. Producers can't expect to continue making $4,000,000 pictures indefinitely. Someday, they're going to be hurt doing it."

Both Pine and Thomas are in New York for an h.o. visit of several weeks duration. With the unit a year ahead of schedule, production of its next pic will probably not be started before the first of the year, Pine said. Par early this year renewed its deal with the producing outfit for another three years. Pact calls for the production of a minimum of six pix annually.

Blumenfeld Adds Frisco Downtown To Its Chain; Other Exchange Items

San Francisco.

The Downtown theatre, Ellis and Mason streets, formerly the Casino, has been acquired by the fast-growing Blumenfeld Theatres Circuit, according to announcement by John R. Saul, theatre broker. Downtown goes into Blumenfeld operation through purchase of the interests of O. J. Grover and Max de Hes. Irving C. Ackerman, third partner, retains his holdings in the house. The deal involves an estimated $100,000.

Joe Blumenfeld's announcement hints that it may become a first-run. Originally the Casino, built in 1917 for Ackerman and Harris by whom it was operated for years, the Downtown received its present name in 1942 when remodeled. House seats 2,000 and has been a subsequent run house recently. It is held under a long lease from the Hibernia Savings and Loan Society.

U's New Ballyhooists

Girding itself for a combo of upped demands on its publicity and exploitation staff resulting from decree selling plus its own new individual pix sales campaign, Universal last week further expanded and realigned its pub-ad staff. Added to the department were Maria Van Slyke, Milton Livingston and William Kernon. Phil Laufer, formerly general publicity aide, meantime has switched to U's new showcase, the Winter Garden (N. Y.).

Miss Van Slyke, formerly with International Pictures, is slated for general contact work. Livingston is tagged for trade paper publicity while Kernon, formerly of RKO theatres, will specialize in placement of exhib advertisements.

WB Ballyhooers Confab

Warner Bros. field promotion reps for the eastern territory met at the h.o. over last weekend (11-12) to discuss campaigns on forthcoming product. Among those in town for the sessions were Art Moger and Phil Spiegel, from Boston; George Fishman and Ed Maillard, Philadelphia; Richard Stephens, Buffalo; and Herb Pickman, N. Y. metropolitan area.

Men discussed ad plans with Gil Golden, national advertising manager, and conferred with Larry Golob, eastern publicity director, and William W. Brumberg, field staff manager, on promotional plans.

Sobottka Heads NW Film Club

Seattle.

Herb Sobottka, Seattle manager of Hamrick-Evergreen theatres, elected head of the Northwest Film club. Others elected are Neal Walton, vice-president; E. A. Lamb, re-elected sec-treas., and Keith Beckwith and J. D. Sheffield to directorate.

UA Has Three in Chi Loop

Chicago.

United Artists sets a precedent for itself here the week of Oct. 16 when for first time in the company's history it will have three films running in first-run loop house simultaneously. It has "Scandal in Paris" booked at the Palace, "Mr. Ace," at the Oriental, and "Bachelor's Children" at the Chicago for this week.

Loew's Sparrow Elevated

Columbus.

Realignment of Loew's theatres in the middle-west, recently announced by Joseph R. Vogel, gives Allen Sparrow, Loew's Midwestern Division manager with headquarters here, direction of Loew houses in Toledo, Akron, and Canton, in addition to Columbus, Dayton, and Pittsburgh.

(Continued on page 56)

U. S. Commerce

Continued from page 2

keep "the remainder under some control."

"Monitor Service"

To achieve this, the brochure declares, one of the more prominent Communist-front groups has established a quiet monitoring service which combs broadcasts to detect any anti-Soviet tendencies.

The C. of C. also points a finger at one unnamed radio-newspaper columnist who, it claims, employs a Communist research assistant and gets paid off in the form of "inside tips" from party members and their followers in Government.

The chamber levels both barrels at the "American Authors' Authority." The study maintains that the creation of such an authority as a marketing "monopoly" to copyright and lease to users all writings by American authors, would furnish a club to force publishers and other users to employ only authority material.

"Whether or not the authority succeeds in its announced aims, it furnishes a graphic illustration of Communist objectives," the C. of C. study says.

IATSE-CSU

Continued from page 4

nicians' walkout occurred at Cinecolor, where William Crespinel, Cinecolor prexy, and two veepees, William Loss and Alan Gundelfinger, passed out hot coffee and cigars to pickets. Three-man committee was being formed by CSU, composed of Carl Head, D. T. Wayne and Charles Proul, which was to work out some formula for keeping footage of independents processed and in shooting. However, 24-hour picket lines were set at Consolidated Pathe labs and the studio labs at Columbia, 20th-Fox's Western, Metro and Warners.

Union strategy in the studio strike called for shifting of mass picketing from plant to plant, while the major lots resorted to a legal defense consisting of injunctions. Republic, after a siege of mass picketing, obtained an order from Superior Judge Henry Willis restricting pickets at any one lot to 25 and forbidding them to march or stand so as to block the entrances to the studios.

Next, the strikers switched to Columbia, where about 700 appeared, while token lines were maintained at Metro, Warners, Republic, Universal-International, RKO, Paramount and 20th-Fox. Three arrests were made at Columbia.

Columbia retaliated with an injunction, obtained in Judge Willis' court, limiting pickets to eight per gate, and not more than 25 grouped within 200 feet of the studio. Strikers came back with a traffic blockade of about 30 automobiles which shut off Columbia's supply entrances and prevented bus loads of workers from driving in. There were no arrests but the police were kept busy writing tickets for traffic violations.

On Friday, the pickets, approximately 1,000, swung over to the Technicolor laboratory on Cahuenga blvd., where 38, three of them women, were loaded into patrol wagons and carted to jail. Two persons required hospital treatment after a skirmish at the main entrance.

While Technicolor is not a member of the major studios involved in the jurisdictional fight, it is looked upon by the strikers as a "second front," because it processes color film for the big lots. While the battle was going on, the laboratory obtained an injunction from Judge Willis limiting the pickets to 25.

Meanwhile, Central Labor Council voted 260 to 165 to maintain its hands-off policy in the jurisdictional fight, while the Conference of Studio Unions continued its battle.

AFL Backs SAG

Continued from page 1

with the other; and whereas for the benefit of all members, our unions, and the entire AFL, it is desirable that peace and harmony prevail in all of these industries; and whereas there now exists within the structure of central AFL organizations, such as the Buildings Trade Council and the Metal Trades Council, machinery for arbitration of disputes between AFL unions which has accomplished the desired purpose; therefore, be it resolved that the AFL, through its executive council undertake to set up within the motion picture, amusement and all other industries, and with the sanction and agreement of all, unions working in these industries, ways and means for the purpose of examining, considering, and after deliberation, setting up machinery which will insure the peaceful settlement without work stoppages of all jurisdictional disputes within the structure of the motion picture, amusement and all other industries."

De Rochemont to Talk

Richard de Rochemont, March of Time producer, will talk on "The European Film Market Today" as guest speaker at the Associated Motion Picture Advertisers meeting this Thursday (17) at the Town Hall Club. Recently returned from a five-week tour of European capitals, de Rochemont provoked industry-wide comment two weeks ago with his attack against the nature of Hollywood films going overseas.

Phil Williams, AMPA veepee, will preside at the meeting.

Picture Grosses

Continued from page 14

OMAHA

Dog" (20th) and stage show, nice $18,300 at 20-80c scale.

Paramount (Tristates) (3,000; 16-65)—"Three Wise Fools" (M-G). Okay $11,000, good considering weather. Last week, "Holiday in Mexico" (M-G), $12,800.

Brandeis (RKO) (1,500; 16-65) — "Captain Fury" (Indie) and "Captain Caution" (Indie) (reissues). May get surprising $6,000 in 5 days. Last week, "Two Guys Milwaukee" (WB) and "Bedlam" (RKO), $8,200.

Omaha (Tristates) (2,000; 16-65)—"Holiday in Mexico" (M-G) (m.o.). Great $10,000. Last week, "Anna" (20th) (m.o.), $9,000.

State (Goldberg) (865; 15-50) — "Night and Day" (WB) (2d run). Big $4,000, tops for this spot. Last week, "Easy to Wed" (M-G) (3d run), $3,000.

Prov. Fancy; 'Notorious' Terrif $30,000; 'Sleep' Fine 18G, 'Ace' 19½G

Providence, Oct. 15.

RKO Albee's "Notorious" is the big news this week. Most stands boosted by long holiday to give general uplift all around. Among the biggies are Loew's "Mr. Ace" and Majestic's "The Big Sleep."

Estimates for This Week

Albee (RKO) (2,200; 40-65)—"Notorious" (RKO) (2d wk). Single bill coupled with Columbus holiday weekend, boosting this to astounding $30,000 in first seven days which ended yesterday (Mon.). In ahead, "Stranger" (RKO) and "Bamboo Blonde" (RKO) (2d wk), $13,000.

Carlton (Fay-Loew) (1,400; 44-65)—"If I'm Lucky" (20th) and "Down Missouri Way" (PRC) (2d run). Steady $4,500. Last week, "Two Guys Milwaukee" (WB) and "Glass Alibi" (Rep) (2d run), $4,000.

Fay's (Fay) (1,400; 40-65)—"Rendezvous With Annie" (Rep) and vaude on stage. Lively $8,000. Last week, "Untamed" (Par) and vaude on stage, $7,000.

Majestic (Fay) (2,200; 44-65) — "Big Sleep" (WB). Snappy $18,000. Last week, "If I'm Lucky" (20th) and "Down Missouri Way" (PRC), $14,000.

Metropolitan (Snider) (3,100; 65-87)—"Fast Company" (Mono) and Buddy Rich orch on stage. Three-day weekend run caught fairly good $7,500. Last week, "Last Crooked Mile" (Rep) and Bob Crosby orch, big $9,000.

State (Loew) (3,200; 44-65)—"Mr. Ace" (UA) and "Unknown" (Col). Very nice $19,500. Last week, "Holiday in Mexico" (M-G) (2d wk), strong $17,000.

Strand (Silverman) (2,200; 44-65)—"Beaucaire" (Par) (2d wk). Still hefty at $14,500. Last week, strong $17,000.

'Girls in Blue' Terrif $32,000, Leads Denver

Denver, Oct. 15.

"Three Little Girls in Blue" is the big news of town currently. Playing in three houses, it will reach a smash total. "Courage of Lassie" also looks solid.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74) — "Cloak and Dagger" (WB) and "Great to Be Young" (Col), after week at Denver, Esquire, Webber. Big $6,500. Last week, "Time of Lives" (U) and "Wild Beauty" (U) (m.o.), $5,000.

Denham (Cockrill) (1,750; 35-70)—"O.S.S." (Par) (3d wk) plus "Aloma South Seas" (Par). Fair $9,000. Last week, good $11,000.

Denver (Fox) (2,525; 35-74) — "3 Little Girls in Blue" (20th) and "Inner Circle" (Rep), day-date with Esquire, Webber. Big $20,000. Last week, "Cloak and Dagger" (WB) and "Great to Be Young" (Col), also Esquire, Webber, fine $18,000.

Esquire (Fox) (742; 35-74)—"Girls in Blue" (20th) and "Inner Circle" (Rep), day-date with Denver, Webber. Big $6,000. Last week, "Cloak and Dagger" (WB) and "It's Great to Be Young" (Col), fine $4,000.

Orpheum (RKO) (2,600; 35-74)—"Courage of Lassie" (M-G) and "Faithful in Fashion" (M-G). Fine $17,500. Last week, "Kid From Brooklyn" (RKO) and "Falcon's Alibi" (RKO) (2d wk), good $11,500.

Paramount (Fox) (2,200; 35-74)—"Wife Monte Cristo" (PRC) and "I Ring Doorbells" (PRC). Fine $10,000. Last week, "Runaround" (U) and "She Wrote Book" (U), fine $12,000.

Rialto (Fox) (878; 35-74) — "Time of Lives" (U) and "Wild Beauty" (U), after week at Denver, Esquire, Webber, Aladdin. Nice $5,000. Last week, "Cleopatra" (UA) and "Below Deadline" (Mono) (m.o.), good $4,500.

Webber (Fox) (750; 35-74)—"Girls in Blue" (20th) and "Inner Circle" (Rep), day-date with Denver, Esquire. Big $6,000. Last week, "Cloak and Dagger" (WB) and "Great to Be Young" (Col), big $4,500.

ATA and MPA Agree to Release 'Reasonable Number' of Gov't Shorts

Agreement for the national distribution of Government films was finally reached last week between the American Theatres Assn. and the Motion Picture Assn. following a string of meets which frequently threatened to arrive at no other conclusion but a stalemate. Pact provides for release of a "reasonable number" of Government pix annually by major distribs on a rotating plan similar to that employed during hostilities by the War Activities Committee with distribution costs but not prints borne by the distrib. Protracted difficulties which harried Government postwar efforts delayed distribution of the first film, "A Message on Famine," for a number of months and has probably rendered it untimely, it is understood.

Reasonable number rather than an arbitrary maximum figure of films to be released annually was chosen, it is said, to avoid the danger of the maximum becoming the minimum amount of pix which the Government would seek to distribute in U. S. theatres. Agreement of ATA, repping for the Office of War Mobilization & Reconversion, the Government funnel for films, and the MPA was on general principles with a distrib committee slated to work out details and procedure governing releases.

Negotiations which now have wound up successfully for the Government touched off a number of squabbles both in the distribution and exhibition fields. One of the main hurdles which keyed the drawn-out dickerings was reportedly a demand by distribs that the Government pay distribution fees for their films. Sentiment as expressed by MPA reps for the majors was that the companies' cuffo releasing of Government pix during the war should not be considered as precedent for similar action in more normal times. "Famine" also drew criticism, with MPA toppers reportedly urging that the film's release be held up until the winter as being more timely then.

Designation earlier this year of ATA as a Government recognized representatives of exhibitors in treating with the OWMR on films initiated a battle of the press in which Allied, MPTOA and PCCITO, rival theatre groups, demanded similar treatment as the price for cooperation of its membership in the Government program. Three groups expressed feeling that their designated committee should pass on suitability of Government-produced films intended for public exhibition. OWMR spread balm by pledging recognition of these theatre units. Consequently, all scripts and films tagged for the public will be previewed by the four groups prior to their reaching the distribs' committee.

Texan Sues for $300,000, Names 2 Chains, 11 Majors

Lubbock, Texas, Oct. 15.

Preston E. Smith, local theatre-owner and operator, has filed suit in federal court seeking $300,000 damages, charging "unlawful and illegal conspiracy and agreement" in the distribution of films, and naming two theatre chains and 11 major producers and distributors as defendants. Smith charges violations of the Sherman and Clayton anti-trust acts.

Lindsey Theatres, Inc., of Lubbock, and the Griffith Amus. Co., Oklahoma City, were the circuits charged while the distributors were United Artists, 2oth-Fox of Texas, Warner Bros., Columbia Pictures, Universal Film Exchanges, Universal, Paramount, RKO, 20th-Fox and Warners.

New York Theatres

CARY GRANT — ALEXIS SMITH
NIGHT and DAY
IN TECHNICOLOR!
MONTY WOOLLEY · GINNY SIMMS
JANE WYMAN · EVE ARDEN · CARLOS RAMIREZ
DONALD WOODS and MARY MARTIN
Directed by MICHAEL CURTIZ · Produced by ARTHUR SCHWARTZ · Dances created and staged by LeROY PRINZ
B'WAY at 51st — AIR-CONDITIONED — WARNERS' HOLLYWOOD
OPENS 10:30 A.M. · CONTINUOUS · LATE FILM 11:30 P.M.

GARY COOPER in "CLOAK AND DAGGER"
With ROBERT ALDA and Introducing LILLI PALMER
Produced by United States Pictures for Warner Bros.
Directed by FRITZ LANG
IN PERSON
ALVINO REY
AND HIS ORCHESTRA
PLUS
Jean CARROLL • Sondra BARRETT
STRAND, B'way at 47th St.

Paramount's "TWO YEARS BEFORE THE MAST"
Starring
ALAN LADD • BRIAN DONLEVY
WILLIAM BENDIX
BARRY FITZGERALD
RIVOLI, Broadway at 49th Street

Bette DAVIS, Paul HENREID
Claude RAINS
in WARNER BROS. HIT
"DECEPTION"
Directed by Irving Rapper
Produced by Henry Blanke
Broadway at 51st Street — HOLLYWOOD

JEANNE CRAIN as "MARGIE"
A 20th Century-Fox Picture in Technicolor
Plus on Stage — Frances Langford - Jon Hall
Carl Ravazza - Harmonica Rascals
Extra! AL BERNIE
ROXY 7th Ave. & 50th St.

VAN JOHNSON
KEENAN WYNN
PAT KIRKWOOD
XAVIER CUGAT & ORCH.
GUY LOMBARDO & ORCH.
in M-G-M's
No Leave, No Love
In Person!
LES BROWN & ORCH.
HILL JOHNSON
—Extra!—
HENNY YOUNGMAN
CAPITOL B'way at 51st

IRVING BERLIN'S "BLUE SKIES" in Technicolor
starring BING CROSBY
FRED ASTAIRE
JOAN CAULFIELD
A Paramount Picture
IN PERSON
STAN KENTON And His Orchestra
plus DEAN MURPHY
THE LANE BROS.
Extra!
THE KING COLE TRIO
PARAMOUNT
MIDNIGHT FEATURE NIGHTLY

LOEW'S STATE B'WAY & 45
ON SCREEN
Thurs., Oct. 17
BARBARA STANWYCK
VAN HEFLIN
'The Strange Love of MARTHA IVERS'
IN PERSON
Joe SMITH and Charlie DALE
Susan MILLER
Extra!
HAL LeROY

RADIO CITY
MUSIC HALL
"THE JOLSON STORY"
Spectacular Stage Productions

RKO PALACE B'WAY & 47th St.
ROSALIND RUSSELL
ALEXANDER KNOX
in 'SISTER KENNY'

J. ARTHUR RANK Presents
"Caesar and Cleopatra"
ASTOR
Broadway and 45th Street
Popular Prices—Continuous

BIG!
M-G-M's "THRILL OF A ROMANCE"
BIGGER!
M-G-M's "EASY TO WED"

BIGGEST!

M-G-M Presents
The Topper To The Great
Van Johnson Musical Hits!

"NO LEAVE, NO LOVE"

starring

VAN JOHNSON

with

KEENAN WYNN

PAT KIRKWOOD

XAVIER CUGAT AND HIS ORCHESTRA • **GUY LOMBARDO** AND HIS ORCHESTRA

and

EDWARD ARNOLD • MARIE WILSON • LEON AMES

Original Screen Play by Charles Martin and Leslie Kardos

Directed by CHARLES MARTIN

Produced by JOE PASTERNAK

A Metro-Goldwyn-Mayer Picture

H'wood Decries Dearth of Good New Plays; 6 B'way Preems, No Hits So Far

Dearth of material on Broadway for films continued during the past week, with six openings and not a fair prospect for a screen sale among them. Only one of the quintet with even a remote chance of finding its way to Hollywood is Eugene O'Neill's "The Iceman Cometh," and that is definitely not evoking any huzzahs from story editors. Only basis for its consideration is the author's name.

"Hear That Trumpet," with a plot built about a group of jive musicians, folded Saturday (12) after eight performances. "Mr. Peebles and Mr. Hooker," in which God and the Devil meet in the persons of everyday inhabitants of a small Southern town, found a similar quick fate under the lash of the newspaper critics. It opened Thursday (10) and closed Saturday (12).

"Cyrano de Bergerac," which lighted Oct. 8, and "Lady Windermere's Fan," which preemed Monday (14), are both revivals, of course. Likewise "Lysistrata," which was slated for curtain-raising Saturday (12) but was postponed until tomorrow (Thursday), and "Duchess of Malfi," which opened last night.

Story and play eds see the future this season almost as bleak as the portion that has already passed. A number of big new plays are scheduled, but they're not viewed as strong picture possibilities. "Happy Birthday," Helen Hayes starrer by Anita Loos, is rated well, but strictly on the basis of Miss Hayes' performance rather than on the play itself.

"Joan of Lorraine," in which Ingrid Bergman will star, is similarly viewed. Its story is a play-within-a-play idea, built around a conflict between a star and a director on the interpretation to be given the role of St. Joan. Moss Hart's "The World of Christopher Blake" is highly regarded, but the price being asked for screen rights is so fancy the story eds are just sitting this one out.

Lillian Hellman's new opus, still untitled, is another one looked on as fairly certain to reach hit proportions, but without the possibility of making a very profitable film.

"Iceman" was a major disappointment to the film companies' professional ganderers. At best they were apathetic about the new O'Neill marathon and at worst they were vehement, one major ed declaring that if the script had been "by John Smith" rather than O'Neill, it might never have achieved production.

Sparsity of potential film material has story eds doing some pining for the "good old days"—the 1940-41 season, for instance, which was probably the best of recent years for the number of shows that grabbed Hollywood coin. Sales that season included "Tobacco Road," "Lady in the Dark," "George Washington Slept Here," "Old Acquaintance," "Louisiana Purchase," "Arsenic and Old Lace," "Panama Hattie," "DuBarry Was a Lady," "My Sister Eileen," "Claudia," "Out of the Frying Pan," "The Corn Is Green," "Hellzapoppin," "Meet the People," "Hold on to Your Hats," "Mr. and Mrs. North," "Margin for Error" and "Gaslight."

GOLDMAN HURT IN CRASH

Philadelphia, Oct. 15.

William Goldman, head of indie chain which bears his name, and his wife, Helen, were injured last Friday (11) when their car skidded into a light stanchion during a rainstorm.

Selznick Goes Portable

Hollywood, Oct. 15.

Housing shortage took a new turn on the RKO-Pathe lot in Culver City, where David O. Selznick installed six trailers, but not as sleeping quarters.

Houses on wheels will serve a dual purpose, as office space in the studio and as dressing rooms for troupes on location.

No Matter What Happens It's Gotta Add Up to An Artistic Plug for Pic

Boston, Oct. 15.

Cancellation by the Copley Society Galleries last week of the exhibit of paintings commissioned by David Loew and Albert Lewin to plug their forthcoming picture, "Private Affairs of Bel Ami," will be added to evidences of damage in the $200,000 suit previously filed by the producers against Mayor James M. Curley. Gallery's decision to delete the show followed the frowning on it by Curley because the 11 paintings included a nude by Paul Delvaux which has caused considerable brow-raising.

The $200,000 action against the mayor was filed by the old Boston law firm of Nutter, McClennen & Fish, with which the late Supreme Court Justice Louis D. Brandeis was associated. Complaint alleged that Hizzoner has caused financial injury to the film production in keeping the exhibit of paintings on the theme "The Temptations of St. Anthony" from being seen in Boston. Action was filed following a visit here by Meyer Beck, Loew-Lewin p.a.

Paintings were previously exhibited at the highly-regarded Knoedler Galleries in New York and received quantities of space via coverage by art critics of all the papers. While Delvaux's painting received considerable comment, there was no criticism in New York of its contents.

16M MASTERS

Hollywood, Oct. 15.

Meridian Pictures signed Jack Reynolds to produce and direct a series of 16m color features based on the lives of classical composers.

Lined up for early production are "The Exile—Wagner," and "The Musical Architect—Bach."

Molnar's Point

Continued from page 7

added, stating that "perhaps such proof as we have suggested would have required the commissioner to allocate some part of the consideration to foreign use and allow a deduction from the taxpayer's gross accordingly."

Dispute arose following a deal in 1941 in which Molnar assigned film rights of his play, "The Play's the Thing" to RKO for $19,750. Another transaction in which Molnar sold the rights to his short story "The Marshal" to Boris Morros for $2,550 for incorporation in "Tales of Manhattan" was also involved in the litigation. Rights of RKO were never exercised since it did not produce a film but evidence was introduced to show that the company received 34% of its total income in 1940 from the foreign market; 35% in 1941; and 31% in 1942.

Molnar, in supporting his claim, also produced evidence that 20th-Fox in distributing "Manhattan" took in $1,886,741 domestically and $1,219,646 overseas from its release in August, 1942, to Dec. 30, 1944. Disregarding this evidence, the Court pointed out that "the question before the commissioner was not what the licensed picture yielded to the licensees, but what portions of the lump sums paid as advance royalties for the moving picture rights were a consideration for the privileges of using the copyrights 'without the United States.' "

Story Duel

Continued from page 1

emirs of British production invade New York with story departments prepared to make large-scale bids for best-selling novels and hit Broadway legiters.

American companies, in their efforts to maintain the supremacy of their buying power abroad, have been rushing reps to London and Paris to reopen or enlarge story staffs there which were contracted at the beginning of the war. That Korda and Rank should in turn set up story-searchers in America appears perfectly logical to U. S. editors.

Leda Bauer, RKO's eastern story head, is one of the American reps recently abroad to expand her staff. She confirmed that the hypoed activities of Rank and Korda and the large amounts of coin they appear willing to spend to compete with Hollywood producers is making it much tougher than before the war for American companies to buy books and plays abroad. They are also, naturally, pushing prices up.

British and French writers are just beginning to come through with surprising quantities of good material, both in books and plays, Miss Bauer declared. Among those who've been active in attempting to corral these properties are Mrs. Carol Brandt, Metro's eastern story topper, now on her second trip to Europe; Bob Goldstein, eastern studio rep of Universal-International, likewise making a second trip; Russell Holman, Paramount's eastern studio rep, who leaves England today (Wednesday) after six weeks of scouting Europe; and Neil Agnew, Vanguard chief who returned to the U. S. over the weekend. All these execs, among other chores, have been enlarging their literati staffs in London and Paris.

Miss Bauer said that Gabriel Pascal also had been bidding against RKO, not for stories, but for British actors that the studio had had under consideration.

SAM BEHRMAN TO ENG. ON KORDA SCRIPTING

S. N. Behrman heads for London within a few days for talks with Sir Alexander Korda on doing a screenplay for the British producer. Preliminary negotiations have been held by cable between New York and London.

While abroad, Behrman will also look into the possibility of a London production of "Jane," Somerset Maugham book which he recently adapted. It is on the Theatre Guild's schedule for a 1947 production in this country. Behrman will also continue work on his autobiography.

Korda's arrival in the U. S. in mid-November may see the signing of a releasing deal for his product. Morris Helprin, his American rep, has been huddling with various companies on a myriad of propositions, and final decision possibly will be made during Korda's stay. Producer's also slated to turn out a picture on the Coast, while awaiting completion of repairs on his British studios.

Already owning facilities in British-Lion for foreign distribution, Korda has been going slowly on arranging an American release deal. First major picture to go out under it won't start shooting for several months. It is Oscar Wilde's "Salome," with Orson Welles and Eileen Herlie starred. Now in production are "Bonnie Prince Charlie," which has been shooting around David Niven while awaiting his arrival, and "Man About the House." A Herbert Wilcox production starring Anna Neagle goes before the cameras in a few weeks.

Helprin leaves New York for the Coast Nov. 9 for a week prior to Korda's arrival here.

Film Bootlegger Gets 6-Mo. Jail Sentence, $250 Fine; Suspended

FBI drive on bootleg film backed by the majors' Copyright Protective Bureau which resulted in batch of arrests in April came to the fore again last week when Joseph Bitto, first defendant to appear in court, drew a six-month jail sentence and a $250 fine from Federal Judge Grover Moscowitz in Brooklyn. Bitto, however, won a suspended sentence on his imprisonment rap and was placed on probation following a plea of guilty. Fact that thousands of 16m prints from the 40,000 features and almost equal number of shorts donated to the services were still unaccounted was disclosed by Edward A. Sargoy, of Sargoy & Stein, attorneys for the Protective Bureau.

Campaign by the FBI was still being conducted throughout the U. S. to stamp out any possible illicit traffic in hot prints, Sargoy told the court. Traffic in bootleg film had been minor in tenor for some years, he said, but following termination of the war many prints made solely for GI entertainment have been turning up for illicit showings in various parts of the U. S. FBI is currently trailing these prints throughout the country. Sargoy added, and many prints of important pictures have already been recovered.

Although the Army, which acted as agent for the Navy and Red Cross, was either to supply an affidavit of destruction for each print delivered free-of-charge by the industry to the services, or to return them to the U. S. for destruction, Sargoy stated, the exigencies of the war effort had prevented an adequate accounting of thousands of such prints. Sargoy warned exhibs against dealing with any but duly authorized agents of the majors in renting the narrow-gauge film for their houses.

Six other criminal cases are pending in the Federal Court in Brooklyn involving hot 16m prints. Botto was charged with criminal infringement of copyright of 20th-Fox's "Song of Bernadette."

'Henry' 14G D.C. Advance

Washington, Oct. 15.

An advance sale of more than $14,000 has already been racked up for United Artists' "Henry V," which does not open here until Nov. 7.

In the small 289-seat Little theatre, in which the pic will be D.C. roadshown, that guarantees a sell-out for more than four weeks.

U's 2 New Directors

Hollywood, Oct. 15.

Robert Siodmak has been inked to a new contract at Universal-International to direct only top product for the company. Initial film under the new ticket will be "Time Out of Mind."

Another director signed by U-I yesterday (Monday) is Michael Gordon, Broadway stage director. Gordon, who was with Columbia for two years as dialog director, will tee off on "Black Velvet."

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BLOCK FRONT, WS 10th AVE., 53rd to 54th Sts. 200'10"x475'. Ground area, 95,400 sq. ft. 3 and 4-story and basement brick. Bldg. area, 360,000 sq. ft. Right to 2 R.R. sidings on submerged N.Y.C.R.R.

BLOCK FRONT, NS BAYARD ST., Bowery to Elizabeth St., opposite entrance to Manhattan Bridge. Plot 200'x100'. Ground area, 20,000 sq. ft. 2-story and basement brick. Bldg. area, 57,000 sq. ft.

2 STREET FRONTS. 637-647 W. 125th St., thru to 634-644 W. 130th St. 139'5"x125'x182'9"x120'11". Ground area, 18,900 sq. ft. 4-story and basement brick garage. Bldg. area, 71,000 sq. ft.

2 STREET FRONTS. 627-629 W. 129th St. thru to 624-626 W. 130th St. 50'x199'10". Ground area, 10,000 sq. ft. 3-story and basement garage. Bldg. area, 35,000 sq. ft.

2524 AMSTERDAM AVE., SW cor. 186th St. 165'7" x 100' x irreg.; 20'x61' improved with 1-story brick sub-station generating plant. Ceiling height 25 ft. Remaining corner area vacant.

WHITE PLAINS, N. Y. 14 Tarrytown Road thru to NS Russell St. Vacant business plot. 41'3" x 100' x irreg. Total area, 14,500 sq. ft.

NEW ROCHELLE, N. Y. Business block front, SS Washington Ave., Webster Ave. to 1st St. 200' x 100' x irreg. Partially occupied by gas station.

NEW ROCHELLE, N. Y. 64-66 Mechanic St., thru to Division St. 52'4" x 83'6" x irreg. on Mechanic St. 40' x 130' x irreg. on Division St. 1 and 2-story bldg. 2 stores. Plot area, 9,400 sq. ft.

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This Week — THE MILLION DOLLAR THEATRE, Los Angeles Oct. 22, ORPHEUM, San Diego; Oct. 31, El Paso

For Eastern Bookings, MILES INGALLS, Hotel Astor, New York

National Film Award (1947)

NATIONAL FILM AWARD

Organised by the "Daily Mail"

TELEPHONE: CENTRAL 6000.
TELEGRAMS: DAILY MAIL, LONDON.

NORTHCLIFFE HOUSE.
LONDON. E.C.4.

AN OPEN LETTER
TO THE FILM TRADE

Public Voting for the National Film Award 1947, commences on February 1st, and continues until February 28th, 1947 inclusive.

All British Feature Films produced and nationally distributed between September 4th, 1945 and December 31st, 1946, qualify for inclusion in the Ballot.

Silver Stars are awarded for the best British Feature Film and presented to the most outstanding Actor and Actress (British or otherwise) appearing in a British production within the period stated.

Balloting Feb. 1st. to Feb. 28th.

Radio's Parade to Broadway Becomes Mass Migration; Talent, Scripters Cross the Line to Legiter Medium

Segue this season from airwaves to footlights is more pronounced than before, to point up the ever-increasing tiein between legit and radio. Several radio directors have been called in this season to stage Broadway plays. Radio scripters are busy at playwriting, for the stage. All sorts of talent, from names to unknowns, are crossing the lines from Radio City to Broadway.

Draw of a live audience, appealing to an actor's vanity; the attendant publicity, with possibilities of its leading to better radio jobs; the wider scope in the theatre for talent—these are suggested reasons for the switch. Certain writers and directors, kept under wraps or handicapped by broadcasting tabus, feel they can find freer expression in legit. Whatever the causes, this season's migration looks like a hegira.

Several radio figures have been tempted into the legit production end. Richard Dorso, radio talent agent, is going into production with Oliver Smith on the new Jerome Robbins musical, "Look Ma, I'm Dancing." Anton M. (Tony) Leader is teaming with Lamont Johnson to produce Gertrude Stein's "Yes Is For A Very Young Man," which Leader will also direct. Lloyd Shaffer, maestro on the "Chesterfield Supper Club," is reported planning to produce his own musical, "Adam and Eve."

Mitchell Grayson, former ABC director, is reported ready to produce-direct a show on which he collabed in writing.

Earle McGill has dropped radio directing chores to stage the musical "Toplitzky of Notre Dame" for William Cahn. Melchor Ferrer, formerly in radio, is responsible for the staging of the new hit revival, "Cyrano de Bergerac." Yasha Frank has been approached on redirection of "Barnaby and Mr. O'Malley," which may be revived after its recent out-of-town tryout. Everett Sloane was engaged to direct "A Family Affair" and then bought his release for $2,500 because a Hollywood commitment came along.

Long Thunder

On the scripting end, Abe Burrows (now writing the Dinah Shore show) and Harry Kurnitz have finished first draft of a musical for which Frank Loesser is doing the music. Arthur Laurents (who bowed favorably into legit with "Home of the Brave" last season) has a new play, "Heartsong," which Irene Selznick will produce. Harry Sosnik, director on NBC's "Vacation With Music," has written score for a new musical, "Fashion Place,"

(Continued on page 38)

Mpls. Star-Trib On Radio Column Wagon; Bob Murphy Is Pilot

Minneapolis, Oct. 15.

After a long fight, Twin City radio stations have finally won at least an opening wedge to obtain news and publicity recognition, the same as films, other entertainment and sports, in Minneapolis and St. Paul daily sheets. First paper to break down is Minneapolis Star Tribune which now is relaxing an unwritten rule against all but briefest mention of radio in news columns.

Bob Murphy, conducting "Show Window" column used five days a week in afternoon Star and on Sunday theatre page, was given go-ahead to start using radio news as part of the field of show business covered by his column.

Column has been devoted to personality profiles, news notes, oddities and boosts for promotions in various other divisions of the entertainment field. Hereafter radio will receive same break as films, vaudeville, night clubs, bands, records, etc.

Two papers have indicated now that they agree with radio stations' contentions, hitherto denied, that radio is entitled to coverage as part of the public entertainment set-up. Incidentally, Murphy covers radio for VARIETY in Minneapolis and St. Paul.

All Minneapolis newspapers are owned by the Cowles Interests; those of St. Paul by the Ridders.

Luckies, Smoked Out Of N. Y., Shifting to Coast

First major change in American Tobacco programming since recent death of George Washington Hill, has come with the announced shift of the Lucky Strike Hit Parade from New York to Hollywood starting Nov. 30.

It's been known that Foote, Cone & Belding, Lucky Strike agency, has long wanted transfer of program to the Coast in order to be at the base of major film-singing talent. However, Hill opposed the move.

Andy Russell, Hit Parade incumbent, recently returned to the Coast, hence the move. Joan Edwards other singer on the program, is similarly expected to headquarter on the Coast.

"Sound Off" to Coast

Switch of Hit Parade to Coast will also necessitate the moving of the Army-recruiting show, "Sound Off" to Hollywood next month, since Mark Warnow batons both programs. "Sound Off" switched to Mutual last week. Earle McGill stays east to stage the "Toplitzsky of Notre Dame" legiter, with Charles Herbert taking over the production reins when airer goes to the Coast.

ABC's 6G Weekly Nut for 2 Shows

Adrian Samish's program dept. at ABC network is plunking down in excess of $6,000 a week for two new sustainers, aimed at a quick sponsorship wrapup.

Sam Taylor, checking off the "Maisie" CBS show for Eversharp, has packaged a half-hour situation comedy program, which he'll also write, at the request of ABC execs. It's been slotted into the Sunday night at 6:30 period and tees off next week (20).

ABC is also building a half-hour daytime show, five times a week, around Tommy Riggs and Betty Lou, which will preem Nov. 11 in the 4 to 4:30 afternoon slot.

CBS IN DILEMMA ON CHURCH AIRERS

CBS is still looking for a solution to its Sunday religious programming schedule.

Some time ago the network reshuffled the entire pattern of its religious broadcasts, spotting them on a back-to-back basis in the hopes of inviting a concentrated listening draw among affiliates. However, web programming execs have checked over the results and find that the shift hasn't meant a thing, one way or the other. The impact hasn't been hypoed or hasn't decreased.

Apparently the only effect it's had to date had been to complicate the picture on the local front. At its recent series of program clinics in New York, CBS was confronted with some squawks from the affiliate program managers who contended the new setup has made for confusion since it dovetails with local religious shows.

'Show Biz' Is Disk Biz

Hollywood, Oct. 15.

New transcribed show composed of strictly al fresco interviews of show biz personalities and dubbed from a wire recorder to platters is being prepped by Dick Vodra of the Rudy Vallee office. Show, called "Show Business," is the edited result of informal chit-chat spot-recorded on motion picture sets, backstage at legit openings, at night club preems, cocktail parties, etc.

Narration is spotted between two gab sessions per each platter. The recent opening at Ciro's, backstage at the opening of "20th Century" at the El Patio (legit), a Bob Hope rehearsal and writer session, and an on-set chat with Barbara Stanwyck comprise the initial discs.

KLZ Special Events Director
MACK SWITZER

KLZ maintains most complete facilities in Denver region—mobile unit, pack transmitter and wire recorder—for spot reporting of important and significant events.

KLZ, DENVER.

East Is East, West Is West—Which Is Best?

Hollywood, Oct. 15.

A concerted effort to help build Hollywood as the nation's radio center is being made by the local chapter of the newly nationally-chartered Radio Directors Guild. Basing its premise on the gradual trek westward of radio, the RDG is making a strong pitch for the establishment of its national headquarters here. In switching the headquarters from its present temporary location in New York, the RDG hopes to attract radio unions, and thereby help cinch the arrival of Hollywood as the talent and production center of the radio industry as well as motion pictures.

The RDG sees an abetting circumstance in the recent election here of the first Coastite president of the American Federation of Radio Artists, Ken Carpenter. Another help is noted in the Radio Writers Guild prexy, Sam Moore, a Hollywood resident. In the case of all three unions the membership in New York and Hollywood is either equal or fast attaining equality.

The Hollywood chapter of the RDG enters into its initial network negotiations next Tuesday (15) with the execs of CBS. Discussions on wages, hours and conditions with NBC and ABC will be contingent on the outcome of the conclave with CBS' brass, which has already been postponed for a month. Both New York and Chicago are believed to now be involved in talks with nets on their ends on nationally patterned demands.

NBC Improves On Auditions Setup

NBC is tightening up its audition system through a method which the net believes may give more newcomers an equitable chance of getting into radio.

Under the system, set up by program veepee Clarence Menser, national production manager Robert K. Adams, and production dept. operations manager Arch Robb, applicants for auditions will be interviewed by only two men. Those who want music auditions will be screened by James Haupt, and people wanting auditions as actors or announcers will be screened by Edward King.

Haupt and King will then route those interviewees who, in their judgment, deserve auditioning. The auditions will be recorded by directors in charge of the specific show or segment for which the applicant may be fitted; if the applicant is looking for an announcer's job, he will be auditioned by Pat Kelly, net supervisor of announcers.

NBC execs believe the system will result in more careful auditions and greater chance for employment in cases of applicants who really have a chance.

Is It Cricket?

A high official of the Canadian Broadcasting Corp. (Government-owned) has taken note of the charge that the CBC is following policies which are, in effect, starving and stunting privately-operated radio. The official, Davidson Dunton, chairman of the CBC Board of Governors, denies that the Government proposes to eliminate commercial management but admits that the CBC is proceeding to adopt certain rulings which (in its sole judgment) are beneficial to Canadian radio. The rub here is that the CBC decides without consultation with and in disregard of protests from, private stations. Usually it does not even deign, as criticism has now forced its chairman, to debate with the "opposition."

What goes on in Canada ordinarily seems far away to American broadcasters, but more and more over the last several years American radio men have shuddered at the humiliating role assigned to their opposite numbers in the Dominion by the Dominian radio clique. It seems to American radio men that the careers of the Government officials in charge of radio obviously demand the advocacy and extension of regulations which always strengthen the CBC, and always at the cost of the private stations. The CBC has taken commercial accounts from the American networks on highly favorable terms to itself. Meanwhile the commercial Canadian stations which carry American broadcasts must pay a very much higher rate for them. In short, the CBC has no compunction whatever in taking American advertising programs to build up tax-supported CBC schedules and at the same time their Canadian contemporaries of the commercial operations world are handicapped by higher terms, fewer privileges, the constant threat of new regulations—the very new regulations which the CBC now tut-tuts as not really important.

Perhaps the thing which strikes American broadcasters most forcefully is the failure or inability of the Canadian broadcasters to really speak out. It's all extraordinarily "reserved." Apparently the political set-up is such that they don't care. In any event nothing the CBC is doing or stands for makes a very favorable impression as to conditions in the Dominion. And for once the NAB convention may take note of CBC. One effect is to make American broadcasters concede, in moments of dispassion, that perhaps the Federal Communications Commission isn't so despotic. At least by contrast with the CBC it's a model of courteous consideration.

The CBC seems to take particular delight in rearranging wavelengths so that its own stations get better dial placement while the more successful private stations are punished (for their threatening superiority in management?) by being ordered to move to a hideaway kilocycle position. Americans get the impression that the CBC does all this with declarations of the most pious and worthy motivations. They interpret their own rulings, they decide what's suitable for their own competitors. And more and more American radio men are grateful that whatever their domestic difficulties, they don't live under the shadow of a legislating competitor.

Webs and Indies in Political Stew As Various Parties Grab for Time

Political broadcasting policies are giving networks and various local stations a headache these days, all sides being ready to jump against any decision that a broadcaster may make in favor or against any specific policy. Two of the headaches involve (a) dramatization of political appeals, and (b) the equitable splitting of time between parties when more than one party supports one candidate.

The first problem, that of dramatization, has been solved differently by the major webs. NBC and CBS have simply ruled that they will accept no political-dramat broadcasts, on the grounds that dramatization heightens the emotional impact without clarifying political issues. ABC lets the chips fall where they may; if a party wants to use the dramatic form, it's allowed to do so. Mutual permits dramatizations, but with the proviso that its continuity acceptance department must decide whether a political-dramat show is overbalanced by emotional appeal as against cool reasoning. Where the emotional content is too heavy, Mutual will insist on thinning-out, or no go on its air.

The second aspirin-inducer in connection with political broadcasting has been highlighted by WNEW, New York indie. Latter has asked the FCC for a declaratory ruling on the subject.

In New York State there are nine political parties. Of these, three—Democratic, American Labor and Liberal—support one set of candidates for Governor and U. S. Senator. WNEW gives time to political parties on a sustaining basis, instead of selling it. Question is: If each of the three parties supporting a single set of candidates gets a 15-minute period, are the remaining six parties entitled to the same number of periods? If the answer is yes, then the Republicans would have to have three 15-minute periods for each one given to the Democrats, three more for each given to the ALP, etc. Then come all the minor parties—Socialists, splinter groups, etc. Each one of these would

(Continued on page 40)

Clean Hands Only

Washington, Oct. 15.

If you sell liquor in a "dry" state or operate slot machines in a locality where they are verboten, don't apply for a radio station.

FCC last week turned down bid of James Love, Jr., for a Biloxi, Miss., station on the ground that he had operated gambling devices and sold strong spirits in his hotel properties. Both are illegal in Mississippi.

At the same time, FCC nixed WGCM, Inc., the other bidder for the same frequency in Biloxi, because its signals would overlap those of the company's Gulfport station WGCM, only 12 miles distant.

Result: There's a frequency going a-begging in Mississippi.

Rooney's 60-Min. Package Spots Groucho, Langford

A new full-hour show built around Mickey Rooney, packaged by the William Morris agency, has been sold on a co-op deal, and will go on the air as a live package from the Coast after Jan. 1.

Show will also feature Groucho Marx, Frances Langford, Ilka Chase (discussing fashions), and the Pied Pipers, as regulars, with others as guests. Orchestra, and title, have not yet been selected. Schwimmer and Scott, of Chicago, are handling co-op sale. Macy's department store has bought show for New York city.

Workshop Welcome Mat

One of the oddities of the Columbia Workshop is that it has received a number of scripts from foreign countries, chiefly from Canada and England.

Thus far the Workshop has aired one mailed over from England and five sent in from Canada.

ALL'S NOT WELL ON RATING FRONT

NAB Agenda Thumbnail

Washington, Oct. 15.

NAB's largest convention in history—opening Monday (21) at Chicago's Palmer House, with an expected attendance of over 3,000—offers a jam-packed agenda designed to appeal to all segments of the radio and allied industries.

Good attendance from radio artists, musicians, newsmen, agencies, some 50 transcription firms, sponsors and publicity outfits is expected in addition to almost 100% representation of radio station licensees themselves. All general sessions will be held in the Palmer House, except the farewell banquet, scheduled for 7 p.m. Thursday in the ballroom of the Stevens hotel.

To aid those who will time their Chi visit to attend particular NAB sessions, VARIETY prints the following convention highlights:

FM and Facsimile panels: Monday (21) FM, 12:30-3 p.m.; Fax, 4 p.m.

Keynote addresses: Beginning Tuesday, 10 a.m.: speeches by Justin Miller, William Paley, Benjamin Cohen, UN assistant secretary general; FCC Commissioner E. K. Jett.

Broadcast Measurement Bureau reports: Tuesday, 2:30 p.m.

Music Copywrights, Broadcast Music, Inc.: Wednesday, 10 a.m.

Small Market Stations' problems: Wednesday, 10:30 a.m., Marshall Pengra, chairman.

FCC policies: Acting FCC Chairman Charles R. Denny, Jr., omnibus report to NAB, Wednesday, 12:30 luncheon meeting.

Radio Public Relations: Wednesday, 2 p.m., with Justin Miller as moderator.

NAB business meeting (elections of new directors, etc.): Wednesday, 3:30 p.m.

U. of Denver Survey of Radio: Thursday, 10 a.m., Dr. Paul Lazarsfeld, Columbia U.; address: "How Broadcasters Can Make Use of NORC Survey."

Radio advertising: Thursday, 10:30, clinic on retail advertising; 12:30 luncheon umeeting, NBC President Niles Trammell, speaking on "Advertising in the Public Interest"; 2:15, general advertising clinic.

Farewell banquet: Thursday, 7 p.m. Grand ballroom, Stevens hotel.

New Board of Directors' meeting: Friday, 10 a.m.

Scripters Plan Network 'Closed Shop' in Fight Vs. Ad Agencies

A "closed shop" in network radio for members of the Radio Writers Guild—the same as exists today for members of the American Federation of Radio Artists and American Federation of Musicians—is the aim of the organized scripters as a result of their recent negotiations break with the American Assn. of Advertising Agencies.

"The agencies," said Sam Moore, Guild's national prexy, last week, "have been able to stall us for 14 months because—and they admit it—they are not afraid of the Radio Writers Guild. They don't think the Guild could possibly take any kind of militant action to force the acceptance of our simple, just demands.

"The negotiating committee, and the national executive committee, are convinced that only by demonstrating that we are willing to take action can we force the agencies into a real negotiation in which they will have to bargain legitimately.

"This time we will insist on real negotiation of *all* our demands, not just half of them. This time, we will also demand Guild shop on the air—the same protection that AFRA has for its members, the heart and soul of any contract. We shall also

(Continued on page 39)

Bolts From the Blue

The gags, situations and other material used in many of the new and returning crop of network air shows are observed to be indicative of a greater liberality on the part of censors. Many of the programs are touching on the spicy in lines or by innuendo as writers seemingly are taking more license—and getting away with it.

The hope among some in the trade is that it won't become a bandwagon for all to mount in attempts at outdoing each other, and that self-imposed limits will keep the issue within the bounds of the industry and that excesses will not cause a stir among public or authorities.

New Coast News Unit Pushes Radio Business Vs. Strikebound Outfit

Hollywood, Oct. 15.

Now it's a battle of news services instead of newspapers. Kenneth Tinkham, former manager of KIEV, has been appointed sales counsel of newly formed California News Services, and a campaign has been launched to snag radio station accounts in competition with the established City News. The California group hopes to make capital of the current increased interest in local news being manifested by stations and, in most cases FCC-inspired.

The recently formed Radio Newsmen's Assn. is also sparking the improvement of local coverage, and that too is seen as an assist.

Tinkham has already lined up two accounts, KMPC and KFAC. Tickers will be installed by Nov. 1, or as soon thereafter as available.

Other stations are also reportedly dropping City News, which is now engaged in a strike. Many stations report that their City News machines have not been turned on for several weeks due to disinterest. Others reportedly are readying to drop the service when contracts are up.

NBC's $1,300,000 Cuffo Symph Tab; Toscy's 7½G Wkly.

With the NBC Symphony Sunday afternoon concert on a sustaining basis, it's costing the network $1,300,000 to do the series of 60-minute programs this year. Arturo Toscanini is getting $7,500 per concert, which means a $120,000 "take" for the maestro himself for the 16 concerts he'll baton. Pacting of other conductors, musicians, web facilities for the 5 to 6 Sunday cream time which could otherwise easily be sold add up to the $1,300,000 annual outlay for NBC.

All of which would indicate that NBC has a justifiable squawk when such a top coin operation is bypassed when the FCC and others are tossing out accoiades for public service programming.

This is the 10th year that the NBC Symphony has been on the air, with General Motors picking up the tab for three seasons. As a sustainer, it's involved an outlay to the network thus far in excess of $6,000,000.

GF's 'Juve Jury' Option

General Foods has taken a paid option on "Juvenile Jury," Mutual's kid quiz show, with expectations of signing contract imminent. This would mark third show GF has bought on Mutual, others being "Buck Rogers" and "House of Mystery."

SPONSORS SCARED AT HOOPERS' EBB

By GEORGE ROSEN

Some of the top coin sponsors are frankly disturbed over the current low rating ebb. It's a hangover from the "bankroller blues" that prevailed throughout the summer, when ratings in general nosedived to an all-time low. And while they were willing to concede that the overall low quality of the summer replacement programming may have been a factor in failing to attract customers, the October story, they say, in pointing to the Hooper tallies, is something else again.

The same top-budgeted shows are back, they argue, the same million dollars for time and talent that was spent last year has again gone into the current half-hour production, but what's happened to the ratings?

As evidence they point to the parallel ratings of the Top 15 shows of a year ago, which led off with a 21.4 and levelled off to a 13.2, while for the same (Sept. 25) fall period this year the span ranged from 16.2 to 11.3. And that, they argue, represents a loss of millions of listeners and potential buyers of their products. And although on the newest (Oct. 7) ratings Fibber McGee & Molly bounced right back into No. 1 position with a 24.9 rating, it's a full four-point decrease when compared with the parallel '45 ratings. Nobody else picked up the four points, which again indicates a loss of several million listeners.

Double-checking Tallies

An inkling that the sponsors will be double-checking the Hooper tallies this winter was gleaned from off-the-record conversation that prevailed during the recent Atlantic City convention of the Assn. of National Advertisers, when some of the boys identified with the financing of top network airers expressed concern over the tobogganing of ratings.

It's felt within the trade, however, that the sponsor squawks, for the most part, are unjustified. And on several counts. For one thing, the trade points out, the regular fall programming schedule got off to an earlier start last year; by October 1 last year the shows were already getting established in their regular groove, so that comparisons with this year's tallies are untenable.

Unprecedented Program Shift

But chiefly, it's pointed out, the bankroller gripes fail to take into consideration the wholesale and unprecedented shift in programming that's taken place this season. Listening habits of millions of radio owners have been drastically upset; more stars and programs have shifted to new time segments than at any previous time on record. It's a condition that will alter living habits; result in some drastic overhauling of family schedules, such as switches in "movie nights," etc.

But out of the programming overhaul, the trade contends, there will emerge this season a more solid, entertaining sequence in air shows that's bound to pay off. Many share the viewpoint that this whole new sequence in programming will rebound to the sponsor's benefit; that the mid-December picture will be a far more accurate appraisal of radio's potency as a sales medium than Oct. 1, and that the viewing-with-alarm is entirely premature.

BERNIE BLOWS HORN

Comic Plugs His Roxy Date on New York Indie

Al Bernie, who is going into the Roxy, N. Y., today (Wednesday) is taking no chances on being overlooked either by N. Y. audiences or talent scouts. He has bought a three-times-a-week time segment on WMCA, N. Y. indie, to plug himself.

Air show, with a comedy-patter routine, and commercials angled at himself, is done by Bernie Monday-Wednesday-Friday, 11:45 a.m. to noon. Contract, placed by Raymond E. Nelson, is for two weeks, with option for renewal.

New Code, Old Blue Book, Slated To Start NAB Fireworks at Chi; NORC Study Starts Plug Worries

Washington, Oct. 15.

NAB's present standard of practices are due for a good going over at NAB Chicago convention next week, if prexy Justin Miller has his way. And it's a good hunch that any overhauling of the old Code will aim at more self-regulation by broadcasters on timing, content and "good taste" of radio's commercials. This is in line with the chief criticism of radio contained in the study, "The People Look at Radio," an NAB-industry-sponsored critique prepared by the National Opinion Research Center of the University of Denver due for release to broadcasters at next week's meeting.

If and when the NAB membership falls in line with Miller's call for an up-to-date and revitalized Code, it's a safe assumption that the NORC survey will provide the framework for a new standards of practice.

While topside NAB directors and officers are themselves divided over whether or not there should be any Code whatsoever, it is no secret that Miller feels strongly that best strategy to push FCC's Blue Book into the background is to set up a new committee to work out a brand new Code—and then see to it that it is generally observed by broadcasters. Heretofore the NAB Code was "purely advisory."

Care and Caution

It is understood that the NAB chief has taken legal precautions on the matter through confabs with FCC men and even, it is rumored, with the Dept. of Justice, for any possible violation of the anti-trust laws that might result from an industry-wide code with teeth in it.

Discussion of the Code may be taken up first in Board of Directors' meeting, Oct. 20, preceding formal opening of the convention. Subject will reach full membership, however, Wed., Oct. 23, when they will vote for or against a proposal which would empower the NAB Board of Directors to "enact, amend and promulgate standards of practice of Codes and to establish such methods to secure observance thereof, as it may deem advisable." The present by-laws do not provide machinery for action on the Code.

Findings of the NORC survey, it is understood, parallel earlier off-the-cuff statements of Miller and other top NAB men, who believe industry should do a little more self-regulation on commercials.

It is recalled that Miller's maiden speech as NAB prexy hit at the "bad taste" of some commercials and even took a gentle swipe at the mid-commercial.

Miller wants to throw out the old

(Continued on page 40)

Where Are the Sets?

Washington, Oct. 15.

Lagging FM set production is expected to headline at least one session of the NAB parley in Chi next week, according to reports here. Figures to be released at the confab from Government sources will show that, though overall receiver production is at a rate far above prewar levels, less than nine-tenths of 1% of the sets turned out in first eight months of 1946 have been FM-equipped.

Quick answer for these charges is being readied by Radio Manufacturers Assn. reps to show that heavy scheduling of FM sets in September through Christmas production will alter this ratio substantially. RMA officials are also expected to pull out facts and figures on cabinet shortages in defense of the low FM set turnout.

Still undecided at this point is whether or not Government officials will have report on status or findings of Justice Dept. investigation of FM production. The Justice boys undertook undercover probe at urging of Sen. Glen Taylor (D., Ida.).

'Who's Who in FM' To Highlight NAB On Opening Stanza

Washington, Oct. 15.

A word of warning to those AM broadcasters who have delayed entering FM, and to those others who have FM station grants but are "making haste slowly" in actually going on the air, will be sounded by Acting FCC Chairman Charles R. Denny at NAB's FM session. It will absorb the 12:30 to 3 p.m. slot, Oct 21, the opening day of the Chi convention. Walter Damm, chairman of the NAB-FM Executive Committee, and president of FM Broadcasters, Inc., will preside at the panel discussion.

FM policy past and present will be detailed by the acting FCC chairman, who is also expected to cover other aspects of FM operation in his omnibus report to the NAB membership, Wednesday, Oct. 23.

The panel discussion on FM, according to word here, will find the FCC ready with a complete up-to-date breakdown of "Who's Who in FM," and a status report on its processing of all FM bids now before it. Some of the facts which may be developed at the FM session will show:

1. As is to be expected, standard broadcasters are walking off with 76% of the FM station grants to date. Newcomers to radio have accounted for only 24% of the 728 FM conditional grants and final permits handed out by FCC through Oct. 1.

2. At the same time, the AM broadcasters are coming off with the lion's share of the metropolitan FM station grants (approximately 83%.) Newcomers, on the other hand, have absorbed 74% of the less desirable community-type, so-called Class A FM station grants.

Papers Lead

3. By far the greatest percentage of FM newcomers are newspapers, which now bulk almost as large as AM broadcasters among FM applicants. Despite encouragement of FCC and the Senate Small Business Committee, only a handful of "small business," labor and veteran groups have FM authorizations to date, or are applying for them.

4. Bulk of the "newcomers" to radio have already filed for corres-

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WCFL (AFL), Prodded By CIO, Learns About Life, Forums and FCC

Washington, Oct. 15.

Maurice Lynch, manager of WCFL, Chicago, admitted at an FCC hearing here last week that, up until a few weeks ago, he was unaware of FCC rulings that stations refrain from adopting editorial policies and should make time available for both sides of controversial discussions.

Lynch introduced a resolution of the AFL executive board indicating that WCFL would hereafter follow policies outlined by FCC in the Mayflower decision and the CIO-WHKC case of June, 1944. The same "open door" policies in the use of time would apply to WCFL's proposed FM operation in Chicago, Lynch said.

The CIO's United Automobile Workers, competing with WCFL for a Chicago FM slot, wrung from Lynch an admission that WCFL had never carried any forum-type shows up to the time. Lynch said, however, that from here on in CIO would be given time on the AFL station even to air views critical of the Federation.

BROADWAY TALKS BACK
With Theresa Helburn, Eddie Dowling, John Chapman, Howard Barnes, Barrett H. Clark; Jay Jackson, Carl Caruso, announcers
Director: Roger Bower
Producers: Gertrude Berg, Vera Eikel
30 Mins.; Mon., 10 p.m.
Sustaining
WOR-MBS, N. Y.

WOR-Mutual muffed a wonderful opportunity Monday (14) night. It preemed its highly-touted "Broadway Talks Back" program, intended to give the legit producer a chance to answer back at drama critics who roast them in print, and a lot of Broadway gentry listened in to hear the fireworks, see the scribes pinned to a spit, or at least get their hair verbally mussed. Instead, the listeners got a dainty Alphonse-Gaston act, lacking in sound and fury, and signifying nothing.

True, the talk was intelligent and adult, to make an interesting half-hour for the average theatregoer or drama-lover. But this could have been a controversial, provocative session with no holds barred; producers could have taken scribes to task in blunt, straight talk for anything from omnipotence, possible inadequacies or prejudices to downright ignorance. Instead, program turned out to be another drama-discussion—amicable, friendly, with producer and director of a play monopolizing the time to praise their handiwork, and two critics chiming in now and then with an amiable comment or question.

Drama under discussion was Eugene O'Neill's "The Iceman Cometh," with Theresa Helburn, Theatre Guild co-director, and Eddie Dowling, who staged the play, as "Broadway guests," and John Chapman, of the N. Y. Daily News, and Howard Barnes, Herald Tribune, as the critics. Barrett H. Clark, exec director of Dramatists Play Service and author of an O'Neill biog, was moderator.

The two critics were picked because of divergent reviews on the show, Chapman for naming it "magnificent and superb," Barnes for calling it "earthbound and monotonous". Clark — who turned out to be an excellent moderator, well-posted on both plays and the reviews, quick to bring up salient points and clever in handling his board and the discussion—referred to the divergent opinions, asking Guild reps to retort, and not getting too much help. Barnes properly claimed that taking three adjectives out of his review put him in a false position. Miss Helburn said that a critic, if sincere, was entitled to his opinion, and that she could not quarrel with it.

Then all four people, assisted later by questioners in the audience, discussed the play. It was all good stuff, a welcome addition to the Broadway picture. Chapman referred to the fact that so many people go to a play looking for a message which the author may not have intended. Dowling really contributed most to the program, either in answering questions or elaborating on remarks — discussing his problems with a lengthy play, large cast, short rehearsal time, etc. Dowling would have preferred doing the play at one sitting, instead of broken up by a dinner-intermission. He said that in his career he had "never seen finer ensemble acting" than in this play. Dowling amusingly referred to one of his actor's penchant for strong drink, waxed sentimental over his directing chores and his adoring daughter, got off some worthwhile earnest reflections such as "we have lost our appreciation for fine talk" (in reference to the play's many speeches)—and altogether (happily) monopolized the program.

Show was recorded in the afternoon for rebroadcast at the 10 p.m. hour, because critics normally would be at their play-reviewing tasks then. Premiere was delayed Monday (14) for 15 minutes to make way for President Truman's talk. *Bron.*

'SCALAMANDRE CONCERT HOUR'
With Mary Henderson, Hugh Thompson, Emerson Buckley and orch, Nancy McLellan; Carl Caruso.
Writer: Keith Thompson
Producer-Director: Carlton Warren
30 Mins., Wed., 10 p.m.
SCALAMANDRE SILKS, INC.
WOR-Mutual, N. Y.
(New Century)

This is another attractive longhair program, intelligently planned, tastefully selected and excellently sung and played by the WOR N. Y. house orchestra and soloists under direction of Emerson Buckley, station's assistant music director. Music is of familiar vein, in pleasant variety of opera and operetta selections. Opening program Wednesday (9) included works by Verdi, Puccini, Dvorak, Massenet, Carnevale and Victor Herbert, with orchestra and soloists splitting the tuneful chores.

Two young Met opera hopefuls, soprano Mary Henderson and baritone Hugh Thompson, were heard to excellent advantage, Miss Henderson in the "Un bel di" from "Madam Butterfly," Thompson in "Tramp, Tramp, Tramp," from "Naughty Marietta" and the two in a duet from "Il Trovatore." Sponsor brought in a prominent decorator, Nancy McLellan, to discuss various types of textiles instead of hammering on its own product, which was also good exploitation. Program spelled a pleasant half hour of listening. *Bron.*

AMERICAN SCHOOL OF THE AIR
Producer-Director: Leon Levine
30 Mins.; Mon. thru Fri.; 5 p.m.
Sustaining
WABC-CBS, N. Y.

This group of five concurrent series of programs, designed chiefly for juvenile consumption, stands as an achievement without parallel in radio annals. Beginning its 17th year on the air, "School of the Air" has somewhat remodelled its curriculum this fall but retains the same high criteria in intention and execution that have made this series an unqualified boon for progressive educators and parents.

Antidote for the pabulum ladled out over-generously to kids by the usual juve programs, the CBS "School" grapples seriously with the ideas and issues of the day. Intellectual and cultural range of the project is defined by the major fields of interest covered by the daily programs—science, literature, music, current opinion, and contemporary life in other countries of the world.

This is pretty heavy stuff in its naked definition and any normal kid could be expected to gag on it and switch the dial over to some more exciting cliff-hanger. But the "School," aware of the hazard of dullness, has dressed up its pedagogy in an easy-to-take form.

Three of the five daily programs, "World Neighbors," "March of Science," and "Tales of Adventure" are dramats with sufficient emotional gratification to rivet attention while the ideas take root. Another series, "Gateways to Music," featuring the CBS symphony orchestra under Bernard Hermann and a roster of guest artists, builds its appeal on story narration around classical numbers. Kids will take this series or leave it alone depending upon their taste for serious music. The fifth series, "Opinion, Please," is slanted for late teen-agers and adults, featuring straight discussion of current public issues with pickups from college campuses for student opinion around the country.

Seriousness with which the net approaches the "School of the Air" is indicated most of all by the quality of the dramatic programs. They sell. Scripting, casting and direction are topnotch and consistently combine into a show that stands on its own feet as entertainment. The dramats, of course, are strictly circumscribed by the purposes of the school—they have to make an intelligible, educative and easily assimilable point. They do it with style. Shows heard during the week of Oct. 7-11 were instructive without being pedantic, accurate without being literal, and exciting without being sensational. These dramats were pitching to youngsters, and any average 10-year-old could understand them, but their level was immeasurably higher than nine-tenths of the stuff on the air allegedly written for the adult mentality.

During the sampled week, the "School" led off on Monday (7) with a colorful glimpse into Egypt as part of the "World Neighbors" series. Dramat focussed on some of the major social problems facing this country through the eyes of a young Egyptian student. On Tuesday (8) "Gateways to Music" featured Mendelssohn's "Midsummer Night's Dream" overture with quotes from Shakespeare's play punctuating the story narration. Wednesday's "March of Science" series traced the story of bread in a fascinating account of humanity's ascent from the primitive techniques of farming to our modern research into vitamin enrichment. "Tales of Adventure" on Thursday was out-and-out boy's stuff, dramatizing John R. Tunis' novel, "World Series." On Friday, "Opinion, Please," featured a hardhitting discussion on the role of veterans in civilian life.

Responsibility for this magnificent educational project, a tribute to all radio, belongs mostly to the CBS execs who are bankrolling the "School" to the tune of $100,000 this season exclusive of time costs. Leon Levine is in direct charge as overall producer-director working under Robert B. Hudson, CBS director of education. Behind them stand the group of writers, actors and directors whose talents really made the "School of the Air" possible at all. *Herm.*

JUNIOR JAMBOREE
With Barbara Glenn, Dick Bell, announcer
Producer: Lee Ramdon
30 Mins.; Sat., 9:15 a.m.
Sustaining
WLIB, N. Y.

This session can be approached as a brilliant satire on radio commercialism as conceived by its worst enemies. Scene: studio of a small local indie. Setting: a disk program designed for kiddies. Action: announcer fades in between delightful fairy tales with plugs like "do you have pains in your back, your joints, your neck, etc., then use Vita-quick for arthritis." Comic point may have passed over the heads of the kiddies, but this reviewer, hep to the fact that such things can't happen here, got it in a flash.

Barbara Glenn, 12-year old disk jockey, is a bright, clear-voiced youngster with an infectious enthusiasm. Her patter was blessedly unprecocious. *Herm.*

NBC PARADE OF STARS
With Lew Valentine (Dr. I.Q.), Fibber McGee & Molly, Jo Stafford, Quiz Kids, "A Date With Judy"; Hal Peary, Victor Borge, Benny Goodman, Robert Merrill, Agnes Moorehead, Perry Como, Kay Kyser, Burns & Allen, James Melton, Morgan Beatty, Eddie Cantor, "Mr. and Mrs. North," Christopher Lynch, Harry Einstein (Parkyakarkas), Donald Voorhees and Bell Telephone Orch; Abbott & Costello, "Aldrich Family," Dr. Frank Black and NBC Symphony Orch.
Producer: Edwin Dunham
120 Mins., Sun., 4 to 6 p.m.
WEAF-NBC, N. Y.

NBC on Sunday (13) afternoon and again Monday (14) night devoted a total of four hours to showcasing its elaborate roster of star personalities and programs in its '46-'47 Parade of Stars bid for coast-to-coast audiences.

Show caught was the initial two-hour presentation (Sunday), which must inevitably invite comparison with the brace of recent CBS Stars In The Afternoon shows. And considering the fact that NBC can flaunt the bestest and the mostest when it comes to personalities, last Sunday's program, in terms of showmanship and inviting dialers to stay tuned, almost fell flat on its kilocycles.

There was no attempt whatever to integrate the 120 minutes into a cohesive whole or to give it a solid production assist. At least CBS took the pains of injecting a script hypo with a running continuity that welded the various segments together. But this NBC show seemed to run on and on in a dull, monotonous manner, suggesting that, so far as the network was concerned, it had an obligation to assume and felt satisfied to get the acts on and off. In view of NBC's show business knowhow, it was a major disappointment.

Roster of stars appearing on the stanza read like a "Who's Who" in the entertainment industry, including Eddie Cantor, Burns & Allen, Kay Kyser, Benny Goodman, Victor Borge, Fibber McGee & Molly, Lew Valentine (Dr. I.Q.), Jo Stafford, James Melton, Hal Peary (Great Gildersleeve), Robert Merrill, Agnes Moorehead, Donald Voorhees and his Bell Telephone orch, Abbott & Costello, Frank Black and the NBC Symphony orch, Ezra Stone and his "Aldrich Family," etc.

But both on the gag routines and the capsule situation comedy inserts, the performers appeared content to "rest their case" by reprising timeworn bits, and most of them were n.s.g. Occasionally a boff laugh cropped up, but they were few and far between. The musical contribs were the most pleasing aspect of the marathon show, but not above the standard of the usual Sunday afternoon diet of sock musical fare.

Promotion shows of this nature have a dubious value when they're brushed off as this one appeared to be. *Rose.*

A BRIGHTER TOMORROW
With Gabriel Heatter, Ian Martin, Ruth Yorke, Paul Mann, Amzie Strickland, Jules Getlin, Larry Dopkin, Michael Artist; Cy Harrice, announcer
Producer: Herbert Rice
Director: Perry Lafferty
Writers: Heatter, Paul Milton
30 Mins.; Sun., 10 p.m.
MUTUAL BENEFIT ASSN.
WOR-Mutual, N. Y.
(Arthur Meyerhoff)

Gabriel Heatter, as was to be expected, spread the force of his personality all over his new half-hour show, "A Brighter Tomorrow." The show is an inspirational program, dramatizing incidents from real life, showing how various average Americans overcame physical, mental or social handicaps, with the moral to be derived therefrom. Co-written by Heatter, with the incidents commented on copiously by him, the opening program Sunday (13) turned out to be evangelistical, familiar, sentimental—and dull. The idea is good, as the production was sound. But to sermonize as obviously as Heatter did; to pick such typical tear-jerker incidents as he did as examples, and to dish out story-moral and business-commercial in the same eager, pressing way—made the program corny and unexciting. But corn is Heatter's standby, and the program is likely to have a great deal of appeal throughout the country. Not, however, in this corner.

Show dramatized story of a kid who lost both his legs in a railroad accident when he was 10, learned to walk on aluminum legs, and later helped his country in wartime by acting as inspiration to demoralized, crippled war vets. It told yarn of a man with a beard, who defended his right to hirsute adornment even to engaging in street-brawls, and going to jail to defend his principle. It described the difficulties of a woman battling prejudice to study and practice medicine. Incidents may have been inspirational—the eager-beaver yarn certainly was dull.

Commentator stayed true to form in closing his show with an appeal to his radio audience to make "a better tomorrow" of their lives and their country, the pep talk having the same hypo, ham and Heatter. *Bron.*

NEW WORLD A-COMING
With Will Geer, Hester Sondergaard, Joe Boland, Marvin Wolfson, Wendell Holmes, Joan Tompkins, Mort Lawrence, Scott Tennyson, David Kerman, Norman Rose, narrator; Ernest Stone, announcer, William Taylor orch.
Writer: Ira Marion
Producer-Director: Joseph Gottlieb
30 Mins.; Tues., 9:30 p.m.
Sustaining
WMCA-N. Y.

The courage, vision, and responsibility which radio in general should have, but doesn't, is always thrown into sharper relief when an occasional program hits the airwaves that fulfills the socially, positive potential of the medium. "New World A-Coming" is such a program. Picking up this fall where it left off early last summer in fighting the good fight in behalf of racial equality, the program hasn't grown tired or conservative or smug in a self-satisfied holier-than-thou reformer's pose. There's no striking of any phony pious attitudes; the program is still in there swinging from the floor, naming names and treading heavily on the toes of the high and mighty.

Last Tuesday's stanza did some pointed probing into Theodore G. Bilbo, senatorial flower of southern politics and race-baiter extraordinary. Projected through a mixture of documentary narration and dramatized vignettes, the highlights of Bilbo's life were traced from his unheralded initiation into politics as a Mississippi wardheeler and fixer to his present summit as the most publicized and least respected member of the U. S. Senate. Material for the show was collated from newspaper files and police blotters with obvious care or else WMCA is leading with its chin for a whoppo libel suit. You can't call someone a liar, ballot-box stuffer, and horsethief and get away with it—unless it's true.

Judged from its program, not propaganda value, "New World" is a sturdily welded together piece of radio. Production on the show was of network calibre with its combination of prime casting, direction, and scripting. Will Geer's delineation of the gentleman from Mississippi was firstrate and the script's choice of quotes added up to as fully rounded a portrait as a half-hour permits. The devil was given his due—behind the bombastic arrogance and ignorance was a sly, native wit which would be funny, if it wasn't so tragic. Rest of the cast had the rare chance and advantage of being able to speak their lines with sincerity.

Program, however, had its limitations. It took the relatively easy way out of flaying the man, Bilbo, for his evilness but failed to depict the larger scene with its driving forces of which Bilbo is only the unconscious victim and agent. But this may be only cavilling. Can one imagine the good to be done if some network were to pick up this program and air it in the deep South, where it belongs most? *Herm.*

"JUDY 'N JILL 'N JOHNNY"
With Johnny Desmond, Bert Parks, Susan Douglas, Susan Thorne, Casa Loma orch.
Producer-Director: Perry Lafferty
Writer: Herb Rikles
30 Mins.; Sat., noon
HORWITZ & DUBERMAN
WOR-MBS, N. Y.
(Sterling)

Johnny Desmond's lure for the bobby sox set is by now a proven item. This former GI, who came out of the Army with a rep as an entertainer established as soloist with the late Glenn Miller's orch, hit civilian big-time last season with his inclusion on the Phillip Morris evening show, and the "Teen Timers" layout. Consequently, he's a natural for any sponsor with a bobbysox product such as the Junior Miss line of dresses and cosmetics.

However, much of his appeal to this set on "Judy 'n Jill 'n Johnny" is being sapped by inept writing and production. According to preem program (12) thinking behind this layout fails to distinguish between the type of chatter adolescents go for and puerility. Dialog written ostensibly for the Junior Miss age brackets is far beneath their level and it looks like they're being talked down to—a fact which many will resent.

Spoken portions of the program deal with a mythical Hubba-Hubba college with initial session interested in a football player declared ineligible because of an unpronounceable name who rights matters when he changes his monicker to Smith. It's a throwback to 1927 era when everything was collegiate.

However, musical portions of the show with Desmond giving out with vocals when the script doesn't interfere, is easily digestible by the younger set. He has an appealing set of pipes and backgrounding by the Casa Loma band is topnotch. This section is up to evening standards. Show will use a different guest orch weekly.

Spoken commercials, unfortunately, match the sub-par content of the rest of the writing, with the exception of a tuneful sales talk in rhuma tempo. That's in the superior vein. *Jose.*

ADVENTURES OF SHERLOCK HOLMES
With Tom Conway, Nigel Bruce, Margaret Bennett, Stuart Robertson, Paul Harbord, Sarah Shelley; announcer, Joseph Bell; music, Lou Kosloff
Writers: Anthony Boucher, Dennis Greene
Producer: Tom McKnight
30 Mins., Sat., 9:30 p.m.
KREML
WJZ-ABC, N. Y.
(Erwin Wasey)

Moved over from Mutual to the ABC net, and selling hair tonic and shampoo now for Kreml instead of wine for Petri, the Conan Doyle perennial is back on the air. But as heard on the preem (12), something was missing. Perhaps it was Basil Rathbone, out for a time because of his role in the Broadway legiter "Obsession." Or maybe it was opening night jitters. But somehow, Nigel Bruce as Dr. Watson didn't come through with his usual ingratiating quality. And without Watson—take it away, Conan Doyle. For Holmes, for some readers' and listeners' money, has always been a dog wagged by the Watson tail.

The production, within the limitations of a trite yarn built on a fragment out of Doyleanna, was okay, though Tom Conway was somewhat irreverent, with his Holmes almost a caricature (and a caricature of a caricature is piling it rather thick).

The rest of the cast did well and the production was all that the thin script called for. Joseph Bell's role, as Kreml salesman and interlocutor, was carried through in good taste on both scores. *Cars.*

LEO DUROCHER
With Frank Chase and Ken Roberts
Producer - Director - Writer: Frank Chase
15 Mins.; Sunday, 1:15 p.m.
G. N. COUGHLAN CO.
WJZ-ABC, N. Y.
(Roche, Williams & Cleary)

A Durocher without an umpire to heckle is one of those anomalies, as far as radio is concerned. The Lip—otherwise known as manager of the Brooklyn baseball Dodgers—here, too, certainly cannot be accused of shyness. On the diamond or on the air, Durocher indicates in this new sports quizzer that he has all of the slam-bang personality that's marked his baseball career. The guy will certainly be a lot more successful in radio than he was in trying to deflate the Cardinals.

The answers on the opener were very apparently prepared by Durocher from questions submitted by listeners, who snare a fast fiver for the questions. (Fifty for the "best" one.) The questions scout all sports fields, but baseball, obviously, is the main item. And, of course, the Lip thinks that Stan Musial, the Cards' first-sacker, should cop the duke over the Bosox's Ted Williams as a hitter.

This is strictly a personality show whose interest is engendered more by Durocher than anything unusual in the program format. It's a little difficult to reconcile Durocher delving into fields other than baseball, but there's no doubt that he has the personality to put this program over. And for 15 minutes, the length of this layout, it's plenty interesting.

Frank Chase plies the questions to the number one Dodger, and Ken Roberts handles the commercial, a plug for Chimney Sweep, in effective manner. *Kahn.*

IT'S UP TO YOU
With Elsye Morris, Bill Orr, Kay Smith, Lois Clair, Jim Reeves, Joey Kearns orch; narrator, Al Taylor
Writer-Producer: Jack Charest
30 Mins.; Sunday, 1:30 p.m.
WCAU, Phila.

This is initialer of a series co-sponsored by WCAU and Philly Chamber of Commerce which seeks to point up "what's wrong in Philly" via dramatic exposition. Show caught put the finger on Philly's notoriously bad drinking water, and tried to put across the idea that the citizens have it in their power to do something about it. Script was well written, with production, sound effects, etc., big league for a local show.

Acting cast, particularly Elsye Morris and Bill Orr, handled parts well, with musical background by Kearns house band, likewise well handled. Keeping sustained interest for 30 minutes on a do-good idea is difficult at best, but Jack Charest seems to have hit the formula. *Shal.*

BRUSH CREEK FOLLIES
With Denny Slofoot, emcee; Jack Butler, announcer; Texas Rangers (8), Rhythm Riders (4), Millie & Sue, Jed Starkey, Ted Ross, Colorado Pete, Don Sullivan, George Washington White, Square Dancers (8)
Producer: Rod Cupp
Director: Fran Heyser
15 Mins.; Sat., 9:15 p.m.
4-WAY COLD TABLETS
KMBC, Kansas City

Brush Creek Follies began plunking away on its tenth consecutive year as it took off with this visual broadcast from the stage of Ivanhoe Temple, Kansas City (5). Originated as an eye and ear showcase for the extensive roster of hillbilly talent from KMBC's Artists' Bureau, it's carrying on for the same purpose and holding up well as evidenced by

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NO HITS, NO RUNS, ALL ERRORS

Lazarsfeld-Field Survey Okay, But Was Interpretation Angled?

By SAUL CARSON

Right after the FCC issued its Blue Book blast, last March, the National Opinion Research Center, of the University of Denver, copped some newspaper headlines that looked like a direct repudiation of the FCC's chastisement. NORC had made a survey among radio listeners and had, according to the newspaper stories, come up with what seemed like out-and-out endorsement of American broadcasting by the very people whom the FCC had painted as "victims."

It all made good reading. It still does, now that Chapel Hill press has published "The People Look at Radio." The book is based on that NORC survey, which was conducted by Harry Field. The analysis and interpretation of the figures amassed in the survey have been made by Paul F. Lazarsfeld.

First, as to the survey itself. Some say it was inspired by Dr. Frank Stanton, research-minded prexy of CBS and scholastic playmate of Dr. Lazarsfeld. The National Assn. of Broadcasters, to its great credit, financed the survey. (Incidentally, it's been known right along that back as far as Sept., 1945, the NAB knew that the FCC had the Blue Book ready; officially, NAB did nothing to straighten the record as set down in the projected Blue Book; could this survey—started in November, 1945—have been NAB's method of trying to get the answer to whatever strictures had been prepared by the FCC? Maybe.)

Industry's Fine Job

The survey seems, to a non-pro in research techniques, to have been an excellent job. It's to the credit of the radio industry, as Dr. Lazarsfeld points out, that as an industry it has done more soul-searching, made more of an effort at truthful self-analysis, than probably any other business in this country. Certainly, there was no loading of the dice here by the NAB. It turned the job over to thoroughly competent experts and left them alone. The result was a mass of extremely interesting data.

But what these data prove—that's something else again. And what those newspaper headlines said—and left out—when the NORC figures were summarized in a quickie release, that's something of still a different color.

For instance, the headlines and news stories indicated that it isn't true that listeners object to the commercials on the air, as a whole. The figures showed that, in answer to a question about the listeners' atti-

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Y&R's 'Senator' Bid As 'People' Replacement

Hollywood, Oct. 15.

Harry Ackerman is returning east after sitting in for Tom Lewis on launching of Young and Rubicam shows. Lewis has another month to go on his Hawaiian holiday.

Gulf Oil is reported interested in program to supplement "We, The People" and Ackerman will make pitch with the Joan Davis summer replacement, "The Fighting Senator."

News Guild Lauds Griffin WIP Stand

Philadelphia, Oct. 15.

Alec Griffin, WIP newscaster, last week received a wire of congratulations from the Newspaper Guild of Philadelphia and Camden commending him for his fairness in presenting both sides of the situation in the current difficulties between the Guild and the two morning papers.

Griffin's broadcasts have been the only inkling that the public has had that a threat of a strike hangs over the Philly Inquirer and Record. The possibilities of a strike are more imminent at the Inquirer where the Guild has recently been empowered by a vote of the membership to call a walkout.

Griffin has used this situation as a peg to hang the issue of the "unfairness" of newspaper-owned radio stations. He has claimed in his broadcasts that papers are quick to print stories of difficulties between union and management anywhere but within the plants of the papers themselves. With most of the major stations here owned by papers, the radio listening public gets no such news either, Griffin maintains in his broadcasts.

Kudos of newspapermen for a radio newscaster are rare in these parts. Griffin is former assistant managing editor of the Record and was one of the charter members of the Guild.

The Inquirer owns WFIL, local ABC outlet; the Record recently purchased WCAU, part of the CBS chain. The Evening Bulletin, which also keeps mum on the Guild situation in its news columns, operates WPEN, large indie station.

WIP, which is part of the Mutual chain, has no newspaper affiliation. Neither has KYW, local NBC outlet.

BASEBALL GAB ALLTIME LOW

The World Series is over, but as far as radio is concerned, the sour taste lingers on. It's been a long time since anything has so roused the industry as reaction to the alleged play-by-play accounts of the World Series games in Boston and St. Louis.

The games were carried by Mutual (and a string of indies specially lined up for the affair) and sponsored by Gillette of Boston, home of the Red Sox. Gillette laid out a cool $175,000 for the broadcasting rights plus the charges for seven days of full network time, with each day's alleged descriptions running well over two hours.

The beefs registered against the performances of announcers Jim Britt from Boston, and Washington's Arch McDonald make the meat shortage sound like a rumor. Thousands of squawks by wire, postcard, letter and phone calls thundered into network headquarters and individual stations complaining about the subpar work of the announcers. Even the Mayor and city fathers of St. Louis telegraphed a squawk!

And therein lies the rub. From all that can be learned, Gillette, despite the fact that it forked over such heavy sugar for the broadcast rights, had little, if anything, to say about who was going to broadcast the games. That all-important decision was left to "Happy" Chandler, baseball's high commissioner, who, according to many sports experts, is rattling around in the late Judge Landis' shoes like a Soviet film in the Radio City Music Hall.

"Changes Made"

There's little doubt that there'll be some changes made before the next fall classic rolls around, or there just ain't gonna be any World Series on the air—at least not with Gillette holding the bag.

From the viewpoint of "good radio" the worst boner pulled, it's felt, was in not using Jerome H. "Dizzy" Dean, one of baseball's all-time pitching greats, and, since his retirement, an active play-by-play announcer in St. Louis for the past several seasons. Dean, if nothing else, is certainly a showman and several times has garnered nation-wide publicity in connection with his mike activities.

The late Judge Landis, it will be remembered, never would okay Dean for the Series assignment because of several embarrassing incidents involving the Judge's dignity and disciplinary stature that occurred while Dean was an active player. That was understood by all, and nobody, not even Dean, squawked too much about it. Landis was just being Landis.

Landis Yen

Baseball (and radio) is wishing that Chandler was Landis. The happy statesman is declared responsible for the selection of McDonald, who does the baseball play-by-play in Washington. A resident of Maryland, McDonald also is running for Congress from his district. Some see political undertones in his selection since both he and Chandler are Demmys. But McDonald already has won his primary contest and is considered a sure thing in the finals. So Chandler couldn't have been trying to help him win his seat. Of course, after he enters Congress he'll be in a position to do favors for a lot of people. Perhaps that's what started the "political" stories.

No one can understand, though, why a Washington announcer was picked for the series. Britt, the Bostonian, is easy to understand. He does both Red Sox and National League (Braves) games in the Hub and, to quote the ancient gag about the confirmed gambler away from home, he's the "only wheel in town." But Boston should be represented even if the nominee did call down the wrath of listeners for his ineptness.

Britt sounded pedantic and stilted, and at times seemed to be talking about some game he remembered seeing during spring training in

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N. Y. Indie Situation in State of Flux; Sales Rumors, Bigger WWRL Wattage, Stir Speculation on New Setups

An even half-dozen of the indies in New York are currently in a state of flux, the trade being uncertain about them for one reason or another — their ultimate earning power, program format, ownership, etc. Result is that agencies and ad clients charting long term plans for the New York market aren't sure what to count on in regard to these stations, although in most instances there is plenty of business for all of them.

Among the more powerful indies in the market, as a matter of fact, there are only three that are figured set as to ownership and program format. These are the No. 1 station of the Arde Bulova stable, WNEW; the Metro-owned WHN; and WQXR, owned by the N. Y. Times.

As far as the smaller stations are concerned, chief of them to take the spotlight is WWRL. Latter has been a relatively obscure 250-watter, located in Woodside, L. I., which is in the borough of Queens. Purely a local operation, no one has considered WWRL a real contender for the New York market.

Last week, however, the FCC came through with a grant of 5,000-watt power to WWRL. William H. Reuman, prexy of WWRL, announced immediately that he is all set to build his new transmitter at Secaucus, N. J. He expects it to be in operation next April. The transmitter, using four 275-foot towers, will be of directional array, with maximum power beamed toward Manhattan and the other New York City boroughs.

WWRL For Sale

This new wattage automatically takes WWRL out of the coffee-pot class. Station, figuring little until now as far as big-league programming in New York is concerned, will have to be reckoned with when it puts on the longer antenna. But in addition, there is the report around town, current for some time, that WWRL is for sale. With its smaller wattage and lesser expenditures, outfit is said to have netted profits of at least 10-12% on its original investment. Now the outlet can probably be picked up for $350,000—a high enough price, but one that might interest some prospective purchasers and might even get by the FCC.

One group which, to date, hasn't even contacted WWRL, is known to have eyed this station, figuring on moving its studios—if bought—to Manhattan, and entering it into the bigtime sweepstakes in New York.

These factors put WWRL into the classification of stations that may wind up in other hands before long. Then there are two stations that have been openly on the block for some time—WOV, which Bulova

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Mansfield Squawks On Stromberg 'Revival' Run

Irving Mansfield, producer of the Arthur Godfrey "Talent Scout Show" on CBS, has registered a squawk over the new Hunt Stromberg, Jr., program skedded by WOR (N. Y.) based on the same talent scout idea which Mansfield cooked up for Godfrey.

The fact that Stromberg is linked with the production of a couple of Broadway revivals, "The Red Mill" and "The Front Page," has cued the beef from Mansfield that he's carrying over his "revival" flair into radio.

Radio Cuffos New Americana Series

American radio, red in the face from the Blue Book bruises, has shown itself interested enough in public service programming to give more than $250,000 worth of free time to a series that came along cuffo but well produced.

The series is the cycle of 13 15-minute shows distributed by the Institute for Democratic Education under the title "Lest We Forget These Great Americans."

A total of 611 stations has given these platter shows 1,700 hours on the air. There were 7,000 individual broadcasts, a number of the stations playing some of the stanzas out of the album (particularly the one half-hour show included, dealing with the life of Franklin Delano Roosevelt) as many as four or five times. Most of the stations are small watters, but included are 100 of 5,000w or over, and 10 of 50,000w strength. One hundred stations that did not take the entire series did use the FDR show.

According to Harold Franklin, radio director for the IDE, 52% of the time given to the organization's shows was Class A time.

Encouraged by this reception, IDE is now preparing a number of other platter series. One of them will be a "holiday album." This series, to be produced and directed by Robert Louis Shayon, will use radio adaptations of famous stories by name writers. They'll be tailored for use on New Year's Day, Lincoln's and Washington's birthdays, Easter Sunday, V-E Day, I am An American Day, Memorial Day, Independence Day, V-J Day, Labor Day, Columbus Day, Election Day, Thanksgiving, and Christmas.

Another contemplated series is one built about little guys who have figured in Americana, to be called "The American Story." The producer for this show has been only tentatively chosen.

'Out of the Dark' Onto WOR Air, Psychiatrist Will Probe Adult Mind

A program dealing with psychiatry, on a serious level, will be presented by WOR, N. Y. Oct. 20, titled "Out of the Dark." Fifteen-minute airer, heard Sundays at 1:15 p. m., will be a practical approach to psychiatry, presented on the theory that the normal individual also has his emotional problems which a study of case histories might help.

Program will be conducted by Dr. Sam Parker, chief psychiatrist for the city of New York, who will also write script, do research from his own case files, etc. George Hogan will produce. Dr. Parker will use a case history on each program, in interview form, using an actor or actress as the patient. Based on actual stories, program will give highlights of each case and an analysis, with a scientific approach throughout. The doctor won't prescribe to listeners, however.

Station believes program will have unusual appeal, since so many films lately have been based on the subject ("Spellbound," "Seventh Veil," etc.), and every other murder mystery novel deals with psychiatry. Radio has steered clear of the subject, however, except on the level of the "Mr. Anthony" type.

ABC Sets New Director Chores on 'Jury,' Morgan

ABC network production setup has undergone some revisions. Charles Powers, who has directed the web's "Famous Jury Trials" sustainer, drops out of that show to take over the Henry Morgan program, which tees off under Ever-sharp-Schick sponsorship tonight (Wed.). Morgan show previously had been directed by Martin Andrews.

Taking over "Jury Trials" is a newcomer to ABC, Clarke Andrews. He's got an agency background.

Barber's 11 Sponsors

Red Barber, CBS director of sports, who also does a 15-minute cross-the-board evening sports commentary, has picked up 11 local bankrollers. Network show is sponsored on a co-op basis, and is now in its fourth week.

Barber is doing the show on a split deal basis, with the tab distinct and apart from his salary as a web exec.

WTMV, Bought for 105G, Now Sold for $320,000

St. Louis, Oct. 15.

The green light from FCC is awaited to consummate the sale of WTMV, East St. Louis, for reported price of $320,000. Michael Henry, station manager, said the contract for the sale has been entered into by William F. and Myles H. Johns, present owners, and Clarence Leich, Evansville, Ind. The elder Johns is v. p. of the St. Paul Pioneer Press-Dispatch and also owns two broadcasting stations at Evansville and Terre Haute, Ind., and an FM station at Indianapolis.

WTMV, 11 years old, was purchased by the Johns family in May, 1945 for $105,000. No personnel changes are contemplated when the new owner takes over, according to Henry.

Book-of-Month Club, Feeling Mail Pinch, Scramming Two Shows

Dropping off of mail order stock has resulted in decision of the Book-Of-The-Month Club to drop sponsorship of its two "institutional" air shows in New York, with the outfit scramming out of radio next month. Programs being scrapped by B-of-M are "Author Meets Critic" on WQXR, and the Sunday evening WOR musical, "Let's Go to the Opera".

"Author" was sponsored by B-of-M for the past two and a half years, the first two years on WHN, with the WOR show tab picked up a couple months back. WQXR will continue "Author" on a sustaining basis, with the $1,000 package meanwhile being peddled for new commercial auspices.

Book-Of-The-Month will continue, however, with its Sunday afternoon New Friends of Music concert on WQXR, which starts the new season in November.

TBA Meeting Rehashed Old Stuff; Tele Takes Rap From Ed Kobak On Programs, Color, 'Overpublicizing'

By BOB STAHL

Heralding what is hoped to be the start of nationwide commercial television service in the U. S., the Television Broadcasters Assn. second convention and exhibit, held last Thursday (10) and Friday at the Hotel Waldorf-Astoria, N. Y., met with mixed reactions from among those present.

Those delegates who were skeptical that tele is ready to go commercial on a nationwide basis wanted the fact proved to them. Technical excellence of the transmission and receiver equipment demonstrated, reportedly furnished all the proof necessary. But for those delegates already sold on tele's immediate potentialities, who attended the meet to obtain the constructive information necessary to further their own programs, there was reportedly little of value they could carry back home. As one delegate put it after the meet, "All we got was a lot of rehashing of everything everybody in the trade already knows."

Meet also missed the boat promotionwise, it was pointed out. Mass of talks delivered on more than 80 different subjects, ranging the gamut of the field from television's role in the atom bomb tests at Bikini to a panel on the way talent looks at video, left the unknowing reporters from the daily newspapers at a loss for what to write about the meet. Newspaper accounts, consequently, were either limited to a few inches of space buried inside the papers, or were inaccurate reports such as that carried in the N. Y. Post, which stated that "programs continue to be old newsreels of bathing beauties, shorts of swing bands, and an oft-shown film of Toscanini conducting."

With most of the speakers delivering either factual accounts of what they'd accomplished in television in the past or highly-optimistic hopes of what they would do in the future, particular attention was devoted to the opening day speech of Mutual prexy Edgar Kobak. Imparting a light rap on the knuckles to the new medium, Kobak accused those present of overpublicizing television and declared that industry leaders should "stop fooling the public, even though it's being done unintentionally." What the industry needs, he said, is less talk and more application of what's already been learned, plus more rapid work from the FCC in Washington in approving station applications.

Color Claims

Referring to the color vs. black-and-white controversy, Kobak accused the industry of arguing too much, adding that such arguments were only confusing both the FCC and the public. "All such arguments should be kept within the industry," he declared. Expressing the opinion that color video is closer to development than 10 years, he asked, "But right now, where is black-and-white?" Tele programs are not as good as they should be, he said, and the industry, instead of spending millions on equipment and thousands on programming, should try reversing the procedure by spending its millions on programming first.

Kobak warned against trying to force radio broadcasting techniques down the throats of the tele public and also pleaded for care in imparting good taste to video commercials. "Television today is in a rut," he charged. "It's not only necessary but inevitable, but let's have vision by way of television."

Merit Awards

Highlighting the meet was the awarding of the nine annual TBA awards of merits to "individuals whose contributions have furthered the progress of television as a science and as a commercial utility." Winners were selected by a special committee headed up by Paul Raibourn, Paramount veepee and prexy of Television Productions, a Par subsidiary. Awards went to: Dr. Albert Rose, Dr. Harold Bell Law, Dr. Paul Kessler Weimer, all of RCA Labs, for their development of the Image Orthicon tube as the "outstanding technical contribution." Awards for the "outstanding programs of the past year" went to: John F. Royal, NBC veepee over television for "his initiative in bringing the Louis-Conn fight to the television audience"; Donovan B. Stetler, Standard Brands ad director for the "Hour Glass" show, characterized as "having more entertainment than any other;" Paul Belanger, WCBW (CBS, N. Y.) staff director for "his artistry in combining the previously used elements — music, ballet and setting—into an attractive and appealing ensemble for television," and to Klaus Landsberg, manager of W6XYZ, Television Productions station on the Coast, for the best public service program in "Your Town."

Dr. Oliver E. Buckley, prexy of Bell Telephone Labs, was cited for supervision of the application of tele to military uses during the war, and Keith S. McHugh, American Telephone & Telegraph veepee, received an award for his work in "furthering a program of facilities to transmit nationwide television on a commercial basis."

In honoring the United Nations during the first day's sessions, a special scroll was presented to assistant UN secretary-general Benjamin Cohen of Chile by J. R. Poppele, TBA prexy. In accepting, Cohen predicted that tele would "greatly aid in the establishment of lasting peace, since by it the peoples of the world would become aware of the factual truths outlined in the principles of the UN."

INDPLS. STORE GETS OKAY FOR TELEVISION

Washington, Oct. 15.

FCC has handed a television permit to the William H. Block Co. of Indianapolis. Company, which has operated a department store in the town since 1895, plans to spend $230,000 on its video station, with an annual operating expense of around $50,000.

The company plans to program initially 26 hours a week, going in heavily for retail advertising via video. Block said it planned to sell 60% of the station's time and rake up a profit on the first year's operation.

Images NSG, So WBKB Refunds

Chicago, Oct. 15.

Marking a rare instance in broadcasting annals, Chicago's television station WBKB has twice within the past month refunded, unsolicited, sponsor's money on programs which the station director, Bill Eddy, did not consider up to par. In each case, according to station people, the picture, while fairly distinct, was not as good as it should have been.

First instance occurred during the remote pickups from the Rainbo Arena, where the Chi Balaban & Katz outlet joined with ABC staffers to telecast wrestling matches. Last case was Oct. 5, when Eddy returned all dough to Ford Motor Co., which sponsored the Northwestern-Minnesota game as one of a series of pickups of the Wildcat home games. In the latter instance, station boss said that Ford and J. Walter Thompson execs assured him that the pickup was satisfactory to them. Both times WBKB laid out better than $1,000 for refunds and pickup costs.

Reasoning behind the moves, according to Eddy, is that television is currently in process of selling itself and its future, and that goodwill through good performance is essential to the medium's success. Station head said that, if tele expected to operate on a full-scale commercial basis, it must give top grade performance or return sponsor's money. That will continue to be station policy in the future, where mechanical breakdowns occur. Policy will probably not extend to "act-of-God" interference, such as lightning, storms, wind, etc.

In both cases, according to Eddy, video picture was definitely distinguishable but not, in his opinion, the best that could be had under existing conditions.

TBA's Color Haunts

Ghost of color television, which was supposed to have been laid out cold at the Television Broadcasters Assn. meet at the Hotel Waldorf-Astoria last Thursday (10) and Friday, was still around to haunt the black-and-white advocates who largely comprise the TBA. Through a novel idea thought up by CBS prexy Frank M. Stanton, along with a neat assist from the Telicon intra-video system's breakdown, the clinking of the color ghost's chains resounded audibly through the staid rooms of the Waldorf.

Inserted far back in the official TBA manual for the meet was a full page ad, with only four words, "compliments of a Friend." Entire rest of the book was done in black-and-white printing. This ad, however, was done in five different colors. Although hardly any of the delegates knew the ad was the brainchild of Stanton himself, it became the talk of the meet, with people whispering to each other in the corridors, "Have you seen the CBS ad?"

Intra-video system, which was to have permitted each of the sets on display to pick up a separate picture, encountered engineering difficulties early on the first morning of the meet, necessitating each manufacturer to rig up his own antenna to pick up whatever program he could. CBS was on the air with a test pattern and, although CBS pulled out of TBA several years ago over the color controversy, more than a few of the 28 different set models presented the web's call letters.

ABC May Lose N.Y. Outlet Pending Manhattan Okay

ABC television, which has been forced to buy air time on other stations pending approval by the FCC of its own tele applications in the east, may be squeezed out of the video picture in both N. Y. and Washington before the end of the year.

ABC has used WABD (DuMont) as its N. Y. outlet, with most of its two half-hour programs a week being fed to WTTG, DuMont station in Washington, over the coaxial cable. DuMont in recent weeks has been adding sponsors consistently and, since delivery of its Image Orthicon cameras, has been hypoing its remote pickups. Station is now on the air at least five nights a week, and reportedly needs for itself the two half-hours taken over by ABC in the past, including the 8-8:30 p.m. slots on Tuesdays and Thursdays.

ABC contract with DuMont may be terminated by either party on three weeks' notice. DuMont has charged ABC $625 for each half-hour, as against $180 to regular sponsors, on the assumption that ABC is a future competitor.

Price has reportedly caused bad feelings toward DuMont by Paul Mowrey, ABC national tele director, which have been aggravated on DuMont's side by swipes taken at the company by Mowrey. DuMont, for instance, was especially irritated by Mowrey several months ago, when Mowrey had invited a group of trade press reporters up to the DuMont viewing rooms to watch an ABC-produced program. Electrical storm caused the receiving sets to go dead and Mowrey, not realizing, according to DuMont execs, that the station had put itself out for him, sent out telegrams to each of the reporters, in effect apologizing for the blackout and blaming it all on DuMont.

Latter, meanwhile, is reportedly dickering with several new sponsors who plan to come in, in the very near future, including possibly General Motors or General Foods. If ABC is cut off from N. Y. and Washington, it will still have three outlets in WRGB (General Electric, Schenectady), WPTZ (Philco, Philadelphia) and WBKB (Balaban & Katz, Chicago) in which to train its personnel and experiment in programming in preparation for the time it obtains its own station in Manhattan

Nationwide Tele Network Looms In 1948, ATA's Woodford Tells TBA

Nationwide television network, through which N. Y. broadcasters can feed programs across the continent to their affiliate in Los Angeles, is expected to be in operation early in 1948, it was revealed at the Television Broadcasters Assn. meet last week by L. G. Woodford, general manager of the long lines department of American Telephone & Telegraph.

With the Bell System's coaxial cable already in operation between N. Y. and Washington, Woodford predicted that the cable's southern transcontinental route through Washington, Atlanta, Dallas, El Paso and on to Los Angeles would be completed by the end of 1947, as well as an extension along the Atlantic seaboard to Miami. Woodford pointed out that a coast-to-coast tele circuit would not be made immediately available by that time, but that the basic coaxial facilities would be installed and in operation for telephone service. Opening of the lines to video transmission, he indicated, would follow soon afterwards.

Embryonic network connecting N. Y. and Washington with a two-way circuit is expected to be extended to Boston by next spring, utilizing radio relay. Woodford pointed out that the 7,000 miles of cable to be laid in a five-to-six-year program, which was first announced in 1944, had been compressed into about three years. In addition, he said, more routes have been added, so that by about 1950 there should be about 12,000 route miles of the cable in service.

Besides the present two-way link between N. Y. and Washington, the company expects to make available two additional one-way links between the two cities early next year. Cable will also be extended westward from N. Y. and Washington to Pittsburgh in 1947, and A. T. & T. hopes to be able to connect such cities as Cleveland, Buffalo, Detroit, Chicago and St. Louis by the end of 1948, with other cities in those general areas coming in soon afterwards.

Tele Rates Higher

Woodford predicted that tele network rates would be "considerably higher" than those for radio network service because of the fact that the cable employed is one that otherwise could provide many telephone circuits. "Nevertheless," he added, "we believe we can make rates for network service low enough to be attractive to the television industry and hence look forward to a rapid expansion of the industry in which we will be participants."

Woodford also pointed out that the network facilities to be made available for the next couple of years would generally be limited to one in each direction, indicating that several broadcasters might be forced to share the use of the facilities. As soon as A. T. & T. catches up with the demand for telephone circuits, or develops new equipment making it possible to transmit both telephone and television signals simultaneously over the same coaxial conductors, the sharing will be eliminated.

NEILSEN TAPE READY TO MEASURE FM, TELE

Chicago, Oct. 15.

Nielsen Radio Index is keeping mum about how its new tele-FM audimeter will differ from the AM gadgets now in use, until the video and FM media reach maturity.

"We now have combination AM-FM-television audimeters under development and test," said prexy A. C. Nielsen. He did not say, however, when these would be available for commercial use.

Nielsen said that discussing procedure in measurement of FM and television. auds seems premature until a sufficient number of sets are in use, and enough revenue is developed to warrant the expenses of sound research.

WWJ Tees Off Det. Tele Nov. 25

Detroit, Oct. 15.

Harry Bannister, general manager of WWJ (NBC) today announced that the station would inaugurate live television broadcasting in Detroit between Nov. 25 and Dec. 15 to become pioneers in videocasting in Detroit.

Bannister declared WWJ would set a new high in television interest by hitting the air more than 50% sponsored. He listed among the firms who had contracted for time at the rate of $250 per hour as the J. L. Hudson Co. (largest Detroit department store), Bulova Watch Co., and the Campbell-Ewald ad agency.

"And these contracts at $250 an hour have been signed without a single television receiver in the area," Bannister declared. But he added that WWJ had purchased 16 receivers to be set up at strategic spots about the city. He also disclosed that manufacturers had assured him of between 1,000 and 2,000 sets for retail in Detroit by Christmas and a large diversion of the 1947 production in Detroit.

Bannister said that he had set the low $250 an hour rate so that neither the station nor the sponsor would bear a major part of the pioneering cost in the television field in Detroit.

"I am particularly happy over the Campbell-Ewald contract because it sets a precedent by which an advertising agency is purchasing time for itself," Bannister said. It was understood that the ad agency purchased the time to make a study of the possibilities of television. Campbell-Ewald handles the Chevrolet contract, among others.

"Many big advertisers missed the boat on radio," Bannister said, "and they're guarding themselves against being caught in the same spot by television. They are planning to get into television from the start to build their own case histories, from a city without a receiver to the thousands which will be available within the next year or two."

When WWJ launches its television, it will be on the air four hours a day, seven days a week. Two hours will be between 8 and 10 p.m. and the other two hours in the daytime, covering special events, sports, etc.

Bannister revealed that WWJ had already spent $300,000 for its television equipment in addition to sending its men all over the United States to study. He declared that if he is able to meet current operating expenses for the first year of television, he would be satisfied.

The station plans to build a television studio on a lot adjacent to the studios of WWJ, but at present the studios will be located in a building two blocks away on Fort street, with the transmitter in Detroit's tallest building, the Penobscot building.

Current plans call for the extension of the coaxial television cable from New York westward to Chicago in 1947. As soon as the cable is extended as far west as Toledo, the Detroit station will finance the cost of a connecting cable with Detroit to provide network television.

Bannister said that because installation of video receivers plays such an important part in quality reception, WWJ plans to take the lead in instructing radio servicemen in proper installation techniques.

ITHACA SCHOOL HAS FULL TELE COURSES

A college course devoted exclusively to television programming has been instituted at Ithaca College, Ithaca, N. Y. Course was organized by Paul Mowrey, ABC national tele director, who was graduated from the college.

Students enrolling in the course will be given three hours' credit towards graduation. At the end of the first year, next spring, all lectures, examinations and exam answers will be sent to the N. Y. State Board of Regents for possible recommendation to other state colleges and universities for similar courses.

Mainly a dramatic school, Ithaca College is attended by students having a definite show business career in mind. Individual television experts, not representing their own outfits, will be guest lecturers. ABC director Dick Goggin lectured at the school several weeks ago, and Harvey Marlowe, ABC tele production chief, is slated to leave for Ithaca Friday (18) on a similar mission.

BMB HITS THE SAWDUST TRAIL

October Frost Hits July

Here is a comparison of some of Broadcast Measurement Bureau's claims as established last July and those finally decided upon as fit for presentation of the National Assn. of Broadcasters convention next week. Claims are from official BMB statements.

BMB AUDIENCE vs. ABC CIRCULATION

July—BMB permits a better comparison of radio with newspapers, magazines and other media. Each is uniform within itself for the entire county.

Oct.—No one yardstick is applicable to both media.

COST PER THOUSAND

July—BMB helps evaluate stations and networks in terms of total audience and the cost of reaching that audience. Cost per thousand by stations (a) of same power; (b) in cities of same size; (c) with same BMB audience.

Oct.—Those who propose to evaluate stations in terms of present cost-per-thousand BMB must be aware of certain false and dangerous conclusions.

PROGRAM RATING

July—Evaluating other research (through use of BMB); inclusion or exclusion of station as factor in program rating.

Oct.—BMB data and material cannot be used as a substitute for any other forms of existing radio research material.

Talent Terrorized in Argentina By Official Government Decree

Montevideo, Oct. 10.

A very big proportion of Argentine's radio talent has been living through the first phases of a regimen of oppression similar to that which existed in Germany under Hitler and Goebbels.

The musicians' strike, in which most of the other radio guilds joined, has given the Peron regime the excuse it needed to sweep all its opponents off the ether waves. As a result of the strike, the authorities decreed that all radio licenses were cancelled and that radio talent must renew applications before going back to the microphone. When applications were presented (a nice haul in pesos for the Control Broad, an application forms cost three pesos each) a great many of the country's star talent found themselves nixed from the air.

The axe is being wielded by Senora de Peron and appeals made by the banned talent to any amount of government officials, army nabobs and other "influential" parties have so far resulted in a stalemate.

As a consequence, in the last week of Argentine's top ranking actresses, actors and comics have been lobbying at Congress, trying to get the ear of the Congressional representatives to have the bans lifted.

Luisa Vehil, No. 1 legit and radio actress—who has had tear bombs thrown at her on the stage of the Comico theatre by "Nationalist" hooligans—on being presented to one deputy found him refusing to shake her hand, on the excuse that he could not be seen shaking hands with a Jewess. The Vehil family is a Spanish one—all actors—who send their bouquets to the Catholic churches after every preem. However, Luisa Vehil was prominent at last year's "March of Liberty"—an anti-Peron demonstration—and she is therefore persona non grata in official quarters.

The list of banned talent is as long as an Allied "black list" of Nazi firms during the war, but Argentina's people have not been allowed to hear the truth of this cleanup, and believe that their favorites are not on the air because the broadcasters are taking reprisals against them for the strike.

The radio musicians are still out on strike, and the broadcasters are notifying the top-notch bandleaders that their contracts are cancelled as a result. Meanwhile, Congressional deputies are trying hard to maneuver a "nationalization" scheme and blank out commercial broadcasting for good.

Radio sponsors are holding off signing contracts until they know whether their talent is on the "index" or off it.

'CAMERON' SWITCHES TO CBS

CBS will get the "Barry Cameron" show now carried by NBC, the soap opera going into the 2:45-3 p.m. slot Nov. 18 for Sweetheart Soap (Manhattan Soap Co.) on a 52-week deal.

Soaper is heard Mondays through Fridays. Duane Jones is agency involved.

But Is It Music?

WOR-Mutual's new "Scalamandre Concert Hour" rings with coincidences. Italian-sponsored program with strong operatic flavor, has an announcer surnamed Caruso and agency contact named Gigli.

In addition, scripter Keith Thompson is brother of baritone soloist Hugh Thompson, both being sons of late music critic Oscar Thompson.

BMB Station Audience Map Disavowed by WKY 'Spite Coverage Premium

Without waiting for Broadcast Measurement Bureau's full presentation, WKY, Oklahoma City, has "disavowed" BMB's station audience map although that map gives this station almost three times the coverage it has claimed.

"To safeguard WKY's reputation for accuracy," declared a letter from station manager P. A. Sugg, "we are constrained to disavow the BMB station audience map."

Sugg sent his letter to all local accounts and to most ad agencies in the country. BMB's day map indicates WKY coverage of 71 of Oklahoma's 77 counties, plus additional counties in Kansas and Texas. The night map credits the station with coverage of 67 of the state's counties plus spill-over into the two other states.

Against the BMB figures, Sugg quoted a survey of radio listening habits made for the station early this year by Dr. F. L. Whan of the University of Wichita. The Whan study claimed WKY "listened to most" in 27 Oklahoma counties mornings, and in 24 nighttime. The same report showed the station "heard regularly" by 80 to 100% of listeners in 30 Oklahoma counties mornings, and in 24 nighttime.

"With perhaps the most efficient antenna system in use today," declared Sugg, "WKY recognizes that its signal can be heard far beyond these above counties, and is happy that its programs command the listening of large groups elsewhere. But by WKY standards, this audience is neither large enough nor regular enough to constitute 'coverage' of a type to justify WKY offering it to sponsors without qualification."

Philly's Exchange Plan

Philadelphia, Oct. 15.

An agreement was reached by seven Philly stations to exchange their individual reports from the Broadcast Measurement Bureau so that each station will be able to compare its coverage with that of its competitors.

The agreement to pool this info was made at a meeting called by Roger W. Clipp, general manager of WFIL and a member of the board of BMB. Attending were execs and salesmen of the seven outlets which subscribe to the BMB service.

EFFECTS MAJOR POLICY REVERSAL

Broadcast Measurement Bureau, Inc., last week effected a major reversal in its data-interpretation policy just before the convention of the National Assn. of Broadcasters.

BMB now is definitely pledged to keep out of program rating, which means it's out of C. E. Hooper's hair. But that's only one item in its reversal. BMB is now definitely down, in the opinion of those who've watched the reversal, to a map-making service; will no longer set itself up as radio's equivalent of the newspaper's Audit Bureau of Circulation; and is sure to hedge its research and data with a long list of don'ts.

One thing BMB has done is to repudiate instructions it had itself framed last July, when its executive secretary, Philip Frank, started a series of clinics instructing advertisers and ad agencies about how to use BMB station and network reports when these are published. As a result of a meeting last Wednesday (8), BMB now declares: "The discussion of the proposed uses of the term is not to be construed as BMB endorsement of these uses."

On the surface, that looks like a repudiation of Frank, since it was he who conducted the clinics. However, those in the know believe that Frank is only the scapegoat, since they are sure that the "uses and terms" were drawn by BMB's higher command, including Hugh Feltis, prexy, and chief researcher John Churchill.

Rank-and-File Revolution

The reversal came as a result of a five-day revolution of rank-and-file BMB members, led by William T. Lane, general manager of WAGE, Syracuse. It started on Friday, Oct. 5, when Lane was one of about 40 station and net execs, and station reps, gathered at BMB headquarters in N. Y. At this session, Feltis unfolded the presentation which he had prepared for the special BMB meeting to be held at the NAB confab. Lane started to protest. Others supported him. One exec called for a show of hands, but Feltis said he preferred to have criticisms in writing. He closed the meeting by asking all to return to another meeting last Wednesday (8).

At this second meeting, unattended by BMB board chairman Harold Ryan and in the absence of at least one other board member who had supported Feltis previously, about 30 execs watched Lane unlimber the second offensive. He protested against comparing BMB figures to Audit Bureau of Circulation figures; and he took apart the nine points, each with various subclauses, which BMB had previously used in its clinics and which the organization used as the basis for its two orientation films.

It was a David vs. Goliath act which Lane pulled, but it gained recognition from a number of others at the meeting. When the session was over, Feltis agreed to clarify the claims that BMB would make and would not make. He issued a release explaining what BMB would "reiterate" at the NAB convention. Careful examination showed that it's not "reiteration" but a brand new party line, disclaiming many of the previous claims.

The Feltis "reiteration-repudiation" as it became known as soon as it was released, has put BMB back to "first principles," according to some of the men who were at the meeting and backed Lane's critiques. These insisted that BMB has a definite service to offer—but that service must be interpreted conservatively, or it would lose all value.

What About Next Survey?

Behind the scenes, inside the BMB board, another battle has been fought, in an effort to determine whether BMB is to make another survey in 1947, or spend next year interpreting present data and leave the second survey to 1948. NBC and CBS reps on the board were for 1948 as the year of the second survey; while Mutual and ABC people favored 1947. NBC and CBS

(Continued on page 41)

FCC Nix of PW's Domestic DX Gets Technical Reason, Durr Dissenting

Washington, Oct. 15.

Below-standard quality of Press Wireless' broadcast transmissions, and pressing needs of international radio services for this particular spectrum space, were reasons given by FCC last week (10) for denying the PW application to use its domestic point-to-point frequencies to shortwave program material to radio stations throughout the U. S.

The Press Wireless operation would have furnished voice newcasts from the United Nations meetings in New York and other news centers via shortwave to one or more stations in any particular U. S. area for a flat $40 for the first 10 minutes. The PW rate is well under wireline charges for similar program service.

Five FCC members held, however, that the "quality and reliability" of PW test programs transmitted to over 100 stations last May were below the normal technical standards for domestic broadcast service, and "would not justify the use for PW's proposed service of frequencies primarily assigned for international communications."

FCC Commissioner Clifford J. Durr took a different view. Although he did not spell out reasons for his dissent, it is understood Durr believed the PW service would meet needs of hundreds of existing and new stations for coverage of distant news events and would not necessarily affect the international radio picture.

The FCC majority found its first objection in Press Wireless' report that responses from stations participating in the tests showed 88% of the shortwaved transmissions were considered "suitable for rebroadcast." FCC's check on the same info, however, showed only 34.6% of 237 observations reported to Washington classified as fit for rebroadcast locally, while the 46.9% were tabbed as "unfit."

In 27 cases, FCC said, PW classified stations' reports as "suitable for broadcast purposes," where the same stations reported to the commission the programs were unsuitable. Its own monitoring of sample PW transmissions at various FCC field stations, the commission majority added, was persuasive that quality was not up to snuff.

Shortage of spectrum space already allotted to international shortwave and radio communications was also stressed. FCC said it was entirely likely that forthcoming world radio conferences would recommend that wirelines should replace domestic radio point-to-point transmissions wherever possible, and the radio frequencies turned over for more important international uses. Use by U. S. of international bands for domestic purposes, FCC said, might also detract from this country's arguments for a good share of the international spectrum at the world radio parley next spring.

Husing's 7 Sponsors

WHN, the Metro-owned New York indie, has wrapped up seven sponsors for the Ted Husing Monday-through-Saturday disk jockey show which tees off on Oct. 28.

Metro is one of the bankrollers of the wax show with two competing studios also using the Husing semester to plug their product—Paramount and Warners. Other sponsors include Robert Hall Clothes, Vicks, K. Arakelian Wine Co. and Bill Williams (used cars). They're all 52-week contracts.

Occupation Execs Want More Radio Twixt U.S.-Reich

Suggestion of an interchange of programs between the U. S. and Germany, as a means of clarifying the picture of conditions abroad as well as to enlist more active interest among Americans in the work of our occupation forces, has been made recently by U. S. civilian officials assigned to radio stations in occupied territories.

Feeling among these execs is that the U. S. occupation has received a badly misinformed and incomplete press in America; that lack of support from U. S. public opinion is causing a drop in morale among personnel, and that the overall picture is not only lamentable but dangerous. These officials frankly feel that a long and constantly re-examined occupation of Germany is necessary, and want the American public mind to be made aware of it.

They emphasize the importance of a broadcast once a week or bimonthly from Germany to the U. S., in an official report on what is being done and how it is being done, which would be a presentation of the problems and responsibilities our personnel is trying to handle. In return they want some specially constructed U. S. programs short-waved abroad, to tie the two countries closer.

Apathy and ignorance at home, they say, has paralyzed initiative abroad. They need moral support. They want an exchange to present America directly to the Germans, instead of second hand, while presenting the German picture to Americans.

Neither the big nets, from the U. S. angle, nor the Army or State dept., from the other side, have made a move in this direction. Hence the suggestion unofficially from occupation execs themselves. They feel sure that if the nets made some sort of move, the Army and State dept. would welcome it gladly. Certainly, the civilian occupation officials say, they'd lend all assistance.

WARING SET WITH NBC AS CONTRACT WINDS UP

NBC's contract with Fred Waring winds up next Jan. 3, with expiration of the contracts on his current sponsorship deals (American Meat Institute and Florida Citrus Assn.) also coinciding with that date.

As far as Niles Trammell and Clarence Menser are concerned, Waring can stay put in the 11-11:30 cross-the-board morning slot, either sustaining or commercial, although it's considered a certainty that the Meat Institute will ride along with the show into next year.

Reaction to the Waring ayemer has brought sponsorship bids for a night-time show on other webs, but Waring's NBC deal has an "exclusive" tag.

Femme Strip Back

Susan Anthony, 2nd, and Eunice Hill, gabbers blacked out a couple weeks back by WMCA against squawks from femme organizations throughout Greater New York, have copped themselves another outlet.

They go back on the air with same show, "This Woman's World," over WLIB, N. Y., Monday (21). Show will air five days a week, across the board, 10:30-10:45 a.m.

Stanley, Lyon Solo

Hollywood, Oct. 15.

Stanley-Kramer-Lyon Agency, booking and publicity outfit which has been handling among others, John Carradine and Alan ("Mr. America") Stephan, folded over the weekend. Partner Clint Stanley will continue producing NBC's "Parade of Stars," and Herb Lyon is doing freelance radio writing. Stan Kramer hasn't announced his plans.

Agency has been in operation eight months.

Video Screen Technique Makes H'wood the Logical Tele Capital

Hollywood is destined to become the television center of the country, much as it has become the nation's motion picture center, according to Klaus Landsberg, manager of Los Angeles tele station W6XYZ, owned and operated by Television Productions, a wholly-owned subsidiary of Paramount.

Landsberg, in New York for the Television Broadcasters Assn. meet last week, pointed out that television, utilizing a screen, is visual action entertainment—and so differs from radio and the legit stage. As such, it is right up the alley of Hollywood technicians, actors, directors and producers who already have the necessary know-how of presenting visual entertainment.

Moreover, Landsberg pointed out, tele stations operating on the Coast will have the best film sets available to them. His station, he pointed out, is right on the Par lot. When he needs a set for a tele show, all he has to do is look through the Par catalog, find the number of the set he needs and, within half-an-hour, it's ready for his cameras. Other Coast tele stations not affiliated with any film companies will probably be able to set up some kind of a deal to take advantage of their sets in the same way.

Top Hollywood acting talent is expensive, Landsberg conceded, but he pointed out that, for every star there are 10 or 12 actors waiting to break into the bigtime who have the talent and the know-how. These have migrated to the Coast in search of the top money but have never reached the heights because only a limited number can do so. Such actors, accustomed to working before film cameras, will be readily available for television, he predicted. In addition, even the top stars today are anxious to gain some tele experience, and these, too, will be available sometime in the future, when the studios permit them to appear in video shows.

Ah, the Weather!

As far as remote pickups are concerned, Hollywood, with its generally sunny and mild climate, is certainly better than the east, Landsberg said. It's known, he pointed out, that an iconoscope tube, presently used only under controlled lighting in studios, will produce a better picture under sufficient light than the fabulously sensitive Image Orthicon. Tele producers on the Coast, consequently, could use an ikon for most of their daytime remote programming and obtain a better picture than eastern producers get with their I.O.s.

California mountain ranges also provide far better transmitter sites than can be found in either N. Y. or Chicago, Hollywood's only competition now as the nation's radio center. Landsberg's transmitter is situated atop Mt. Wilson, 6,000 feet high, and gives coverage today of 150 miles in many directions. W6XYZ shows reach 90% of the southern California market without any relay system. Other mountains in the vicinity permit easy relaying to additional markets. Most applicants for L.A. stations are already planning to set up on Mt. Wilson, Landsberg said.

Par Enthusiastic

Denying reports that Par was striving to hold back tele because of fear that the new medium would some day cut into boxoffice receipts, Landsberg said that Paul Raibourn, Par veepee and prexy of Television Productions, had guaranteed him before he left for the Coast that Par would do all in its power to advance tele. "Raibourn is as fanatically enthusiastic about television as anyone in the industry," Landsberg said, adding that Par has spent almost as much money as the top spender in the medium to further its growth.

Landsberg revealed that W6XYZ had just signed for exclusive video rights to all ice hockey games played in the Pan-Pacific Auditorium in Hollywood. Station is slated to receive two I.O.s from RCA sometime this month, with the hockey schedule teeing off Nov. 1. Station has also signed for video rights to all home games of the Los Angeles Dons, starting with the N. Y. Yankees' game on Oct. 27. Hypoed programming schedule will put the station on the air an average of 20 hours a week, easily the equal of any N. Y. broadcaster.

CBS Cooks Special Dish To Tempt Potential Coin

WCBW (CBS, N. Y.) will make a special pitch tomorrow (Thursday) night to a television studio audience of agency execs invited to attend "Butler's Pantry," a onetime cooking showcase for food distrib containers, home appliance, and kitchen utensil manufacturers.

Ben Butler, founder and prexy of the Society of Amateur Chefs, and former food editor of Look magazines, is slated to preside over the broadcast. Gelett Burges, author of the "Purple Cow," will be his guest, with the two amateur cooks whipping up dishes especially for the male palate. WCBW staffer Frances Buss directs.

George Moskovics, WCBW commercial manager, will make his sales talk to the agency men after the show in an attempt to sign a sponsor.

Tele Fights Old Skeptic Bugaboo Sez Aylesworth

Television today shows a marked similarity to the early days of radio broadcasting, when newcomers to the field were beset by the same obstacles and fears that now confront the video industry, according to M. H. Aylesworth, co-organizer and first prexy of NBC, former prexy of RKO and one-time publisher of the N. Y. World-Telegram.

Speaking at the Television Broadcasters Assn. meet last Thursday (10), Aylesworth recalled a conversation with the late Elihu Root shortly after NBC was organized. With the U. S. already accustomed to receiving their news and entertainment via the eye in newspapers and motion pictures, Root declared, "Aylesworth, the people are eye-minded and it is now our job to make them ear-minded." Radio succeeded in doing that, Aylesworth pointed out, but today the television industry must again make the people eye-minded.

Skeptics were present in the early days of radio, just as they are today in tele, he said. He recalled having tried to induce Samuel Chotzinoff, then music critic of the old N. Y. World, to listen to a symphony show on an early radio set. Chotzinoff, according to Aylesworth, predicted "in all sympathy" that there was no future for radio in good music because radio could never get the tone necessary for clear reception. Walter Damrosch, Leopold Stokowski and Arturo Toscanini, among others, all helped prove him wrong and Chotzinoff today is manager of the NBC music division.

NBC's first advisory council, comprised of Aylesworth, Owen D. Young, General Harbord and David Sarnoff, was set up to advise the web on what to do in religion, education, music, etc., but not commercially since the "commercial factor was not important at that time when we were losing too much money." Another example, Aylesworth pointed out, of tele's similarity to early radio.

Aylesworth recollected the early history of NBC television, including the time he convinced the late Al Smith to permit the web's teletransmitter to be set up atop the Empire State building, and his predictions as far back as 1931 and 1932 on the future potentialities of the medium. Today, he said, tele is definitely here and he predicted 2,000,000 receiving sets throughout the country within two years after production gets on its feet.

THE BIG FREEZE

Washington, Oct. 16.

Plans of DuMont to televise a performance of "Ice-Capades of 1947" for transmission to Philadelphia and New York via coaxial cable will probably be spiked as the result of an AFM reminder that its performers don't play for video.

Tele Followup

Television got itself another good sports announcer last Friday (11) night as Connie Desmond bowed into the video picture with a play-by-play of the Brooklyn Dodgers-Chicago Rockets pro football game over WCBW (CBS, N. Y.).

Desmond had already won his radio sports laurels as Red Barber's sidekick on the WHN broadcasts of the Dodgers baseball games for the last several seasons. Judging from his fine commentary Friday night, he's made the switch from radio to video with no trouble at all. As a good tele announcer should do, Desmond limited his commentary to a description of the finer points of the game, eliminating entirely the over-descriptiveness necessary for radio. In addition, through little side remarks, anecdotes, etc., he built up a good sense of intimacy with his viewing audience.

WCBW's coverage of the game was excellent. Players were wallowing around on a wet field, with the rain making it plenty uncomfortable for the hardy souls in the Ebbets Field grandstand, but home viewers were presented a clear, sharp picture. Innovation of putting Desmond before the cameras at half-time intermission for a resume of the first half was good and did much to liven up the usual between-halves "dead" time.

Ford commercials were also better than have been seen heretofore in football telecasts. Instead of the usual slides, the J. Walter Thompson agency this time provided films demonstrating all the finer points of the car, both inside and out, with enough of an intimate touch included through the use of actors to drive home the sales pitch.

Creighton Univ., WOW Team in Tele Training Studio, First in Omaha

Omaha, Oct. 15.

President William McCabe of Creighton Univ. and President John J. Gillin of WOW have announced a new step in television training and experiment. This is the first definite local step in the direction of preparation for video.

Under the plan, WOW and its engineering and production staffs will install experimental television equipment on the stage of Creighton Univ. auditorium located on the school campus. There will be two Image Orthicon cameras, control equipment, complete sound pickup machinery, and six or more latest type receivers, including two with large screens. A complete micro-wave television relay system will also be installed.

So far, the program will be limited to the WOW staff and Creighton students studying radio or dramatics. There will be special showings to visitors now and then. Fundamental purpose of the whole setup is to train television workers.

The micro-wave equipment is for experimental field pickup of special events. This equipment will be used to relay by micro-wave radio, the television images from various points in Omaha not connected by coaxial cable to Creighton auditorium.

The experimental program will be under direction of Joseph Herold, technical supervisor of WOW; Russ Baker, WOW production manager for television; the Rev. Henry Linn, dean of Creighton school of journalism; and the Rev. Roswell W. Williams, head of the department of radio education at Creighton.

Creighton, a Jesuit school, has more than 2,500 students.

KSD Does First Remote, Ready for March Preem

St. Louis, Oct. 15.

The first successful television test of a news event in this area was made Tuesday (9) by KSD, owned and operated by the St. Louis Post-Dispatch (Pulitzer). The occasion was the annual parade of the Veiled Prophet. As there are but two tele receiving sets in St. Louis, and both owned by KSD, there was no tele broadcast of the 25 mins. program. Two cameras were mounted on a balcony over a doorway on the parade route in the downtown sector, and the images and sound were carried to the 10-inch receivers over special coaxial cable.

One of the two tele cameras picked up the parade half a block from the station and the other showed clear details. KSD expects to begin regular tele broadcasts next March, and a transmitter tower, 540 feet above the street level, will be constructed atop the Post-Dispatch building.

Educational Program by Operators Needed to Sell Sets, Dealers Say

After months of being kicked around by both telecasters and receiver manufacturers, the question of sets and when the public is going to get them was given a going over by dealers and distributors at the TBA Conference last week, and the outcome was somewhat of a reversal from the expected.

While manufacturers have been assuring the nets and other station people, and they in turn have been buttering up potential sponsors, that there is a ready market for better than 15 million tele sets, dealers' confab turned up the fact that it won't be easy peddling those receivers. Survey results have reported as many as 25 million people ready to buy, but a lot of them were evidently keeping up with the Jones's as far as the questionnaires are concerned because dealers and store owners reported pretty general skepticism about tele's performance once the potential buyer came into the store. And this is important, since right now the squeezer on the entire television industry is circulation of the receiving sets and getting 'em into the homes.

Situation is easily curable, according to the dealers, but the nets and station ops are going to have to help. Customers come in with a fairly open-minded attitude, they say, but also with an appalling lack of knowledge where video is concerned. Result is that some kind of educational program is needed, if not for the public, then for salesmen and store owners who have to answer the public's questions. Biggest complaint has been about the test patterns run during daylight hours, only time when most stores are open.

'Is That All?'

One Philadelphia dealer said that women have looked at the video screen, watched the test pattern, and asked, "Is that all I can get on television?" Consensus was that stations, and especially those owned by manufacturers of receiving sets, should put on some kind of sample demonstration program during store hours, preferably films, so that people could see what tele would bring them.

Second complaint was that there has been no effort made to educate salesmen. People disturbed by publicity given CBS' color demonstrations have asked every kind of technical question, any one of which could be easily answered if the sales people had been given just a few simple facts. Most prevalent query is whether or not owners of black-and-white receivers will have to junk their sets if color is ever adopted generally by the broadcasters, and sales guys can't even answer that.

Finally, dealers who want to carry tele receivers are going to have to be given a complete education in the installation of the sets or else be able to hire people who know what it's about. First to encounter difficulty in this direction was Viewtone, N. Y. outfit which found that unless sets were installed by people with the knowhow there was poor to no reception at all, and they were deluged with complaints and returns. Company now won't allow dealers to handle their product unless they know installation method for video.

According to store owners and distributors, it's up to station people to provide the impetus and means for providing these things, since they are the only ones now who have the knowhow.

Don Lee Video Goes In for Bally Junkets

Hollywood, Oct. 15.

Taking a pointer from the motion picture business, the Don Lee Broadcasting System will shortly launch an airplane junket to publicizes its television activities on experimental station W6XAO, Hollywood. The station has had reports of a constant and clear signal being received at San Diego, 120 miles distant, and will take interested persons on a cuffo trip to witness the phenomenon.

Stunt will probably be pulled on a Monday night when the station regularly broadcasts. Trade press, interested dailies and others will be invited to attend viewing which will be arranged at home of San Diego citizen and Don Lee fan who first reported the event to Harry Lubcke, director.

FCC Wants Full Teletint Detail By Dec. Hearing

Washington, Oct. 15.

FCC gave notice here last week that it wasn't chasing rainbows any longer but would air full details on the where and when of color television at a special hearing in Washington, Dec. 9. CBS, which is seeking commercialization of its rainbow video process, was asked to produce full information on technical aspects of color operation; costs to public of color receivers in various stages of mass production; and finally, the time necessary to get color transmitting and receiving equipment on the market in reasonable volume.

Meanwhile, FCC officials indicated the Dec. 9 hearing will continue only long enough for FCC to hand down an opinion on the feasibility of commercializing the CBS-type color immediately. If commission decides after hearing other testimony that it is too early in the game to give color the green light, it will issue an interim order to that effect and recess the hearing until a later date. The December session, it was indicated, is probably only the first of a long series of hearings covering months and perhaps years on the question of color standards.

Persons wishing to testify at the Dec. 9 hearing were told to file for an appearance on or before Nov. 25. David Smith, chairman of the Radio Technical Planning Board Committee on television and chairman of a similar committee in the Radio Manufacturers Ass'n, was virtually subpoenaed to appear. His testimony and recommendations of his committees are expected to be key to final FCC decision on the CBS petition.

Full Description

The FCC hearing order called on CBS and the radio industry to produce:

A full description of present transmitting and receiving methods using CBS-type color, along with details on color operation in outdoor pickups and during night time hours.

Actual cost of transmitting and receiving equipment used by CBS, and estimates on costs in various stages of mass production.

Practicability from both technical and dollars-and-cents standpoint of turning out tele receivers capable of receiving both low-band black-and-white and high-band color pictures. (This is a favorite project of FCC Commissioner E. K. Jett. To date has been coolly received by RCA and other set manufacturers.)

Time necessary to get transmitters and receivers on the market in reasonable quantity.

Whether the CBS system represents best that can be expected in color development in the near future.

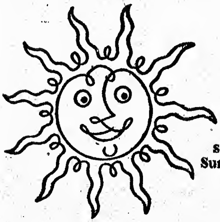
Similar technical information on behavior of black-and-white tele in present spectrum location and upstairs in the 480-920 mc band.

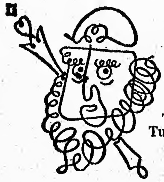
Any other color systems (such as the "all-electronic" color system claimed to have been tested by Harry Lubcke, chief engineer for Don Lee) which are under experimentation.

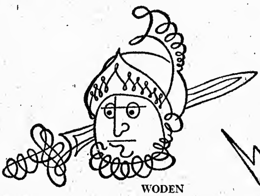
STEET ANKLES PLATTER ORG WORK FOR VIDEO

Hollywood, Oct. 15.

Society of Television, Electronics and Electrical Technicians, indie union, is bowing out of the disk field, following decisive defeat in recent National Labor Relations Board elections at 20th Century Records, leaving field to the now organizationally-galloping CIO's Electrical, Radio and Machine Workers. Indie STEET will now concentrate on video, according to George Davis, business agent, after unsuccessful stab into platter field. International Brotherhood of Electrical Workers (AFL), in spite of statements that organizing of disk workers would be attempted, is still inactive here, having made only a few feeble nibbles in the West Coast territory.


SUN
Sunday


TYR
Tuesday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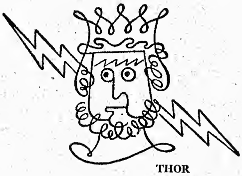
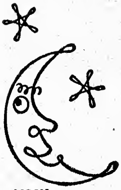
Wednesday

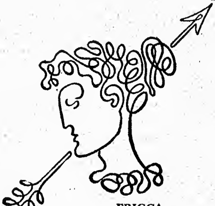

THOR
Thursday


MOON
Monday

How Wednesday

came to be called

"BINGSDAY"...


FRIGGA
Friday

ALL SORTS of things have been named after great people—cigars, candy bars, public parks and skyscrapers. Cities, too. And states. Even countries.

But the days of the week were named in honor of the Sun, the Moon and several ancient gods. Tuesday is Tyr's Day. Thursday is Thor's Day. And Wednesday, up until now, was Woden's Day.

But not any more.

Wednesday is Bingsday now.

* * *

"I guess you've had your day, Woden, old man," cracked Thor when the gods heard the news.

"But they can't DO this to me!" Woden roared.

"They can't, eh?" beamed the Moon. "You just don't know this man Crosby! I used to think I had tremendous drawing power—but for the last three years Bing has been acclaimed the *biggest* box office money draw in the entertainment world."

"But—"

"And besides," added Tyr, "last year his phonograph records sold to the tune of eight million platters—which makes *your* mythical records look pretty weak, indeed!"

"But—"

"Not only that," said Saturn, "but his movies have played to millions of paying customers. And he's piling up more awards in movies and radio than *you* could in a *month* of Wednesdays—I mean Bingsdays."

"But why did he have to pick on *my* day," persisted Woden. "Why not Sun Day, or Thor's Day, or Tyr's Day?"

"Because everybody knows that Wednesday *is* the night. It's *his* night. On the air, you know."

"What air?"

"The American Broadcasting Company's air, of course! Sponsored by Philco, the world's largest radio manufacturer, Bing sings as only Bing can sing every Bingsday night from ten to ten-thirty in the East and from nine to nine-thirty everywhere else across the country."

"You know," Woden decided, "I'm beginning to *like* this. Now, instead of working so hard at being Wednesday, I can stay home Bingsday night and hear Crosby sing!"

"Which," added Thor, "is what just about everybody else in creation will be doing!"

SATURN
Saturday

Don't miss the new **BING CROSBY SHOW**

Wednesday Nights 10:00-10:30 EST—9:00-9:30 in all other time zones

American Broadcasting Company

A NETWORK OF 216 RADIO STATIONS SERVING AMERICA

From the Production Centres

IN NEW YORK CITY . . .

Fulton Dent, former exec veepee, and Dorothy Green, ex-editor of National Radio Records, heading Spot Radio Service....Jack Lloyd due back in N. Y. today (16) after Coast acting chores in Lux Radio theatre....Radio Execs Club luncheon at Roosevelt hotel tomorrow (Thurs.) to be a get-together of leading song-writers....General Foods' "House of Mystery" premiere on Mutual has been knocked off the air the past two Sundays due to the World Series games, but will start this Sunday (20)....Revised edition of the Larry Hammond-Millard Faught "Care and Feeding of Executives" due off the presses in next few weeks....Cecil & Presby ad agency readying a dramatic half-hour seg for Sunday p.m. airing....Les Tremayne and Peter Capell added to cast of NBC's "When A Girl Marries" ....Fredric Fradkin, orch leader on "Thin Man" airer, developing his own instrumental combo....."The Empty Noose," documentary based on the Nuernberg trials and the hanging of some Nazi leaders, will be given a half hour of CBS airtime tonight (Wednesday) at 7:30, canceling out a commercial show. Program being bumped is "Ellery Queen." Show was written by Arnold Perl and will be directed by John Becker....Two more new execs at Sullivan, Stauffer, Colwell and Bayles agency are James D. Thompson and Rudolph A. Ruel....Ruth Brummer taking over the flack directorship at WLIB....Paula Stone gave birth to a boy this week (14), putting her sister Carol into WNEW's "Hollywood Digest" as a sub and sending Glenda Farrell and Dorothy Kilgallen into Mutual's "Leave It To The Girls"....Adventure Records' "H'Ya Kids" album is practically an all-WNEW job, staffers Henry Walden, Roy Ross and Milton B. Kaye being signed for it....Mort Lewis in from Coast for two weeks to huddle with the Shuberts about a new musical revue....Ted Cott's weekly column started this week on the New Republic as a regular feature....Tommy Riggs with his dummy, "Betty Lou," take over the ABC 4-4:30 p.m. slot, Monday-through-Friday, Nov. 11. Walter Kiernan's "Meet Me in Manhattan" will cancel out after Nov. 8.

Bert Briller, WOR flack, has article on "Opportunities In Central America" in October International Digest....Sheldon Stark has written second show of Jim Ameche's "Love Story Theatre," to be presented on Mutual Nov. 1, titled "Bride In Waiting"....George Bolling has set up Bolling Co., Inc., in New York, as national reps of radio stations....Desire for top-budget staff and talent of "Campbell Rooms" program, on part of both Campbell Soup sponsors and the agency, brought about addition of Will Glickman to writing staff on the new Hildegarde show already headed by Joe Stein (on the show two years), and Norman Barasch....WOV's Arnold Hartley to speak on panel of foreign language stations at 10th annual school broadcast conference in Chicago Oct. 21....Henny Youngman to preview an aud-participation idea, "So You Want To Be a Comedian," concocted by George Lewis and Jay Burton, for his Capitol theatre stint ....Thelma Ritter returns to "Just Plain Bill" in a running part....Ruby Jester succeeds Paul Pett as radio columnist for International News Service.

Sidney Walton checking out of WHN as news analyst to go freelance....Danny O'Neil wants a release from his MCA contract.... D. J. Thompson added to "The Strange Romance of Evelyn Winters" while Al Hodge joins "The Romance of Helen Trent" cast....Horace Braham, Ethel Intropodi, Lamont Johnson and Neil Fitzgerald new to "Front Page Farrell"....Next Sunday's (20) "Eternal Light" script, an allegorical piece about the prophet Isaiah appearing before the United Nations General Assembly, was written by Stanley Silverman, former special events chief at OWI. In that job, Silverman covered the birth of UN at San Francisco....Herta E. Nisselson has become an associate of Raymond Service, Inc....Elwood Smith, who's been playing the lead on the American Negro Theatre's air show over WNEW, given the lead for ANT's legit production of "The Peacemaker"....Jack Lescoulis and Gene Raybourn will do a six-week vaudeville tour of the Century Theatres in the New York area.

IN HOLLYWOOD . . .

Don Bernard, producer of "Life of Riley" and "Blondie," collapsed at NBC, but his ailment was diagnosed as a kidney spasm and the ol' ticker is as strong as ever. He was back on the job after few days' rest.... Hilliard Marks, brother of Mary Livingstone, is now production aide to Bob Ballin on the Jack Benny show....Lewis Allen Weiss and Willet Brown, top execs of the Don Lee chain, hauled east for Mutual board meeting....Phil Carlin in town to see what gives in new program ideas at the Coast terminal of the Mutual framework...."Bud" Berend, western division sales manager for NBC, now has an assistant in Frisco—Walter Tollseon....Last year Denny Shane, local gossiper, had a program on KECA called "This Is Hollywood." That's the tag on the new Camay dramatic show and Miss Shane had her attorney serve notice on Procter & Gamble that it's hers to have and hold and legal action will be taken to protect her priority....Jimmy Saphier east with a bagful of tricks that he'd like to trump some client's hand with....Paul Franklin followed Vick Knight on production of last two Hollywood originations of the Borge-Goodman show. If he "cuts it" he'll go east with the show for seven weeks and carry through rest of the season. "Cutting it" means just more than producing it on this bundle of temperament....Story goes here that American Tobacco will make no radical changes in format of "Hit Parade" for one year out of respect to the late G. W. Hill.

A tradesman who caught Meredith Willson's first Coast repeat for Canada Dry says he has the stopwatch to prove that the 25-minute session carried four minutes, 17 second of commercials. How come CBS let them get away with it?....Chet Huntley of CBS was named prexy of Radio Newsmen of Southern California, with Clete Roberts, ex-ABC, as veepee, and Bill Burns of ABC secretary-treasurer. Forty members attended first charter session....Peggy Wood, for the past year assistant publicity director on the Coast for J. Walter Thompson, pulled out to set up her own sales promotion outfit....Distaff side of two radio families, Linda Johnson (Mrs. Joe Leighton) and Joan Drew (Mrs. Dick Haymes), got picture breaks in "Red River"....Elaine Carrington resting up for a few days in Bel Air, but framing in her mind a play for Broadway....It's Danny Thomas, Donald O'Connor or Billy DeWolfe in the regular spot with Ginny Simms....The stars must have been shooting or falling the night of Oct. 9 for it proved embarrassing to both Frank Sinatra and Kay Kyser. Ooooh, what they said....Frank Pittman has been elevated to a vice-presidency by Needham, Louis & Brorby. He is in charge of Hollywood radio for the agency and produces "The McGees."

IN CHICAGO . . .

Ruthrauff & Ryan's Ros Metzger testing three shows for Lucky Tiger Hair Tonic....Group of radio actors and announcers, headed by Franklin McCormack and several others, purchased a plane on joint partnership basis....Several more shakeups due to take place in ABC's central division....Walter Schwimmer of Schwimmer and Scott off to New York on biz....Ed Allen, NBC-WMAQ announcer, has completed three albums of records on how to do the rhumba....Lee Wiley, blues and torch songstress, guested on John McCormick's WBBM platter spinning show last week....Phil Wrigley, prexy of the Wrigley gum co., expected to emanate another web show from Chi in near future....One of Chi's top production staffs is due for a major shakeup soon....Ted Arnold, program director of WHBF, Rock Island, was general chairman for Rock Island Community Chest Drive which broke record in making 111% of its goal in a two-week campaign....Forty-four Indiana women invaded WBBM's studios last week to hear "Hint Hunt." One gal in group won the grand prize—a girl's bicycle....John P. Meagher resigned from WGN Public Relations Dept. to take job at Philadelphia's KYW....Thomas H. Compere, Chi attorney, has been appointed legal rep of NBC in Cleveland and Chi ....C. T. Hagman, ABC's Central Div. general manager, commutes 800 miles weekly, because of housing shortage here. He lives in St. Paul.... John W. Davis, ex army air forces, named account exec in John Blair Co., Chi offices.

Goddard's $78,270 NBC Suit Switched to Fed. Ct.

Don Goddard, gabber who was fired off NBC last February when the net execs ruled he had gone too far in attacking Congressman Rankin, is pressing his suit against the web in Federal Court, N. Y., now, seeking a total of $78,270 in back salary, damages, etc.

Goddard brought the suit in N. Y. state supreme court, but upon the net attorneys' motion it was transferred last week (11) to the U. S. Court.

In his bill of particulars, consisting of four counts, each concerned with a different contract, Goddard claims $18,600 for being fired off a Young's hat show; $18,330 for a Mueller's macaroni broadcast; $23,010 in connection with Fleetwood ciggies; and $18,330 for losing the job as NBC newscaster sponsored by Sweetheart soap. Latter became his first sponsor when, shortly after leaving NBC, Goddard started a Mon.-Fri. newscast on the N. Y. indie WMCA.

Kate Smith's D.C. Citation

Kate Smith and Ted Collins have a date to meet President Truman in Washington next Tuesday (22). Miss Smith will kick off the Community Chest drive from the steps of the U. S. Treasury and will receive a citation from the Washington Advertising Club for her wartime public service contribution.

Charles Mortimer, General Foods veepee (GF sponsors the Kate Smith show) will be on hand to address the admen, with David Levy of Young & Rubicam also making the D. C. trek.

N. Y. Showman Records "Star Stories"... Hyde Park Brewery Grabs 18 Markets...

Radio's newest transcribed ¼-hour package, "Star Stories," now available for local sponsorship, features Jack Starr, Broadway's favorite story-teller. "Beauty that Did Not Die" . . . "Woman's Strangest Burden" . . . "Lightning Strikes the Major Leagues" . . . are a few of the fascinating true stories this world traveler has collected for his radio audience.

Hyde Park Brewery has signed for 18 markets, tying up all Missouri and Illinois outside Chicago and Kansas City.

"Star Stories" . . . . . Because Jack Starr Tells 'Em

His credits: Featured on stage with Pat O'Brien, Edward G. Robinson, Melvyn Douglas, Victor Jory. On the air in top CBS shows, NBC television. Starr had 52% of the listening audience with narration on a 50,000 watt Eastern station. His narrative style is punchy, dramatic.

"Star Stories" . . . . . Because of Star Writing by Judy Tom

Her credits: Scripter for the late John Neblett and for current ABC network "Fact or Fiction." Judy Tom's radio adaptations of Starr's true life tales are "tune-out-proof"—filled with suspense to final seconds of the telling.

"Star Stories" . . . . . Because of Star Music by Dave Bacal

His credits: Vic and Sade, NBC Serenade, Ma Perkins, Grand Hotel, Lone Journey, Songs with Dale Evans, and others. Music intensifies drama. Composer-organist Bacal is a master of his art.

Recorded by Columbia on noiseless vinylite!

What "Star Stories" Can Do for You and Your Product:

1. **Give you a network quality "prestige show" at low cost.**
2. **Convert a "listener" into a "customer" by switching smoothly from a "Star Story" to your "Star Product." The commercial tie-ins are obvious.**

Now Available . . . On Transcriptions 15 Minutes

1, 3, or 5 Times Weekly

Write, Phone or Wire for Audition Shows. Advise Markets You Desire Protected for 10-Day Period.

STARR RADIO PRODUCTIONS

360 North Michigan Ave., Chicago 1, Ill.

Phone Dearborn 0351

U.S. Weather Bureau, CAA to Test New Type Flying Info Programs

Washington, Oct. 15.

The Civil Aeronautics Administration and the Weather Bureau have cooked up a scheme to step up weather broadcasts on commercial radio stations, using first test shows on outlets and networks in the Middle West and Rocky Mountain Areas.

Anticipating that increases in private flying will bring natural demand for more weather info, the Weather Bureau said it is stressing aviators' needs in the new weather-casts.

The CAA-Weather Bureau shows will be tested first from radio stations in Madison, Chicago, Wichita, Ft. Worth and Salt Lake City. Identity of the selected stations will be announced later. New programs will supplement the weather information now broadcast over the range stations of CAA federal airways.

At present, more than 100 AM watters are carrying regularly scheduled programs broadcast from mikes installed in Weather Bureau offices.

Miami Beach—New indie station WFVL threw cocktail party Thursday (10) for press and biggies to preem their studios in the Cadillac hotel Miami Beach 1000 watter operation will run from sunrise to sunset.

HEART ATTACK FATAL TO 'DINTY' DOYLE AT 52

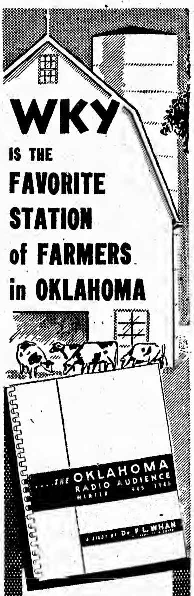
Joseph Edward ("Dinty") Doyle, 52, vet newspaperman and radio columnist, died in Boston, Oct. 13, following a heart attack. Most recently he was publicity director for WABC, N. Y.

Born in Danvers, Mass., Doyle graduated from Univ. of Maine in 1915, and taught school before taking a newspaper job in Salem, Mass. Later he went to the Philippines where he worked for the Manila Cable News American and taught school. He then worked for the China Press in Shanghai, eventually becoming city editor. He scored a world scoop soon after World War I when he reported first imperialistic move of the Japs occupying Tshing Tao, in China.

After eight years in the Orient, he returned to the U. S. and soon afterward starting writing his radio column, "Dialing With Doyle," which was later widely syndicated by the Hearst papers. Column, started in Oakland, Cal., gave Horace Heidt his first press notice. He also found Tony Martin his first singing job. Doyle gave up the column to do publicity for Billy Rose's Aquacade at San Francisco's World's Fair and later handled publicity for St. Mary's football team.

He was also at one time exec secretary of the Radio Editors of America. He served as radio editor of the N. Y. Journal-American several years.

Surviving are his widow, three daughters and a sister.



Here's just one of the salient facts revealed by the statewide study of radio listening conducted by Dr. F. L. Whan, University of Wichita: In the opinion of farmers themselves, WKY carries more of the best farm programs than any other station heard in Oklahoma.

WKY

Oklahoma City

Owned and Operated by The Oklahoma Publishing Company

Representative The Katz Agency, Inc.

HOLLYWOOD, CALIFORNIA

HELLO FOLKS:

I'll be glad to be back on

YOUR HIT PARADE

Starting October 19th

Love,

Joan Edwards

P.S. Visiting PERCY FAITH on THE CARNATION PROGRAM Oct. 26th

N.Y. Indie Situation

Continued from page 31

must dispose of in conformance to multiple-ownership rule, and WHOM, which the Cowles organization would like to dump.

WINS has just recently come into the Crosley Broadcasting Corp. hands. This station is in the process of programming now, and no one as yet knows what its "program character" will be.

WHN Ups Rates

But WINS has also instituted a new rate card system, putting daytime rates into Class A, on the theory that nighttime radio cops more networ listeners and leaves fewer for the indies. As against that switch, WHN has now taken an opposite tack. Sticking to former class A and B categories—A for nighttime, B for daytime—Bertram Lebhar, Jr., WHN sales director, has put out a new rate card increasing daytime costs by 33 1/3%. A 15-minute daytime stanza, Mon.-Sat., which used to cost $720 on WHN will now cost $960. In addition, WHN has upped spot costs from the old basic price of $37.50 for a one-shot, one-minute spot to $50.

Further, WHN has set up new, special rates for the Ted Husing platter show which preems Oct. 28.

All this, Lebhar said, is due to the facts that WHN rates have been too low, what with the increase in radio homes in the area by 300,000 since 1941. WHN is also stressing, in justification of its rates, the fact that it is planning a construction and expansion program. A site for new studios has been sewed up for a long time on 57th street, near Broadway, Manhattan. While WHN is not saying anything specific about its building plans, it's known that at least $3,000,000 will be spent for new studios and offices, giving this station the "front" it feels it deserves as a prime, 50kw indie in the biggest market in the country.

WLIB and WMCA

WLIB, owned by the N. Y. Post, is judged to be still in a stage of trying to find itself, programwise as well as far as personnel is concerned.

WMCA, owned by Nathan Straus, has an enviable reputation as a public service originator. But the trade is not so sure what the recent sales personnel changes have meant to this station. The infusion of Herman Bess as sales head, after he had quit his WNEW job, and Straus' insistence that the station must establish its own format by plugging "middlebrow" music, indicate that at WMCA there may be still other changes, at least as far as policy is concerned, before the year is out. Bess is understood to be trying to cash in, sponsorwise, on the station's rep for public service, and the trade is watching to see how this station will stack up in the next year in its effort to integrate sock public-servicers with payola programming.

Even as far as the only non-commercial indie in town is concerned—the city's O&O WNYC—there is still uncertainty. Mayor William O'Dwyer has not yet been able to put through his plan of making Cliff Evans the real head of that station, the belief being that there is opposition from Bronx Borough President Lyons who would like the city either to sell the station or to name a political person as director. Between Lyons' and O'Dwyer's thinking on the subject, it's a stalemate now. And the effect of WNYC's stalemate on commercial radio is that the latter has been left without the hypo it used to get first from Morris Novik's directorship and then under WNYC's program director, Seymour N. Siegel.

So, any way one looks at it, the New York indie picture is an uncertain one. At best, it can be said it's in flux; at worst, it may be in a muddle.

"A mighty colorful emcee" —Radio Daily.

John Tillman

Master of Ceremonies
CBS Color Television
Demonstrations

WOR Auditions 'Movie Matinee'

"Movie Matinee," five-a-week daytime half-hour film quiz with audience participation, created and written by Kathleen J. Norris, was auditioned for WOR, N. Y., last weekend, with station now considering the package. Show, produced by ALS Co., has Bill Slater as emcee.

Film quiz is set up in seven parts, or "reels," with dramatizations, questions on film topics, etc.

HIGHER KMPC RATES SHOW COAST TREND

Hollywood, Oct. 15.

Station KMPC, recently granted a power hike from 10,000 to 50,000 watts and ballying itself as the West's leading indie, has upped its rates 50% on program time and hiked spots 25%. New rates are applicable to all but former customers after Oct. 1. Oldsters are protected for a year.

Hypoed outlet hopes to have its new power in effect by the first of the year, and is currently installing new equipment and testing. Charles Calvert, one time band leader, has been named musical director, filling the spot left vacant on the exit of Ted Steele. The station's orchestra of nine men may be increased and activated, though now generally idle.

Other switches in live programming are also contemplated. A group of 12 new national and local sponsors got in under the Oct. 1 gun, managing to sign under old rate.

Lazarsfeld

Continued from page 31

tudes to radio advertising, 23% were "in favor" of radio ads as is; 41% "don't particularly" mind it; 26% said they "don't like it, but will put up with it," and only 7% thought all radio advertising should be taken off the air (3% had no opinion).

According to Dr. Lazarsfeld, therefore, "a third of the people (26% and 7%) have a realty negative feeling toward commercials." Headlines were therefore truthful when thye informed the populace (and the FCC) that two-thirds of the people had a "positive" feeling toward commercials.

You Pay Your Money . . .

But suppose the analyst had phrased his question differently? Suppose, instead of looking for "positive" and "negative," he wanted to know how many people are either lukewarm to or opposed to the commercial? Certainly, from the viewpointed of the advertiser who wants warm endorsement, genuine sympathy with his potential customers, the "lukewarm" people deserve seperation from out-and-out friends, the analyst's question, therefore, would show this result: Only 23% of radio listeners are satisfied with radio plugs as they are; 74% are either lukewarm or opposed to them.

That's one example of what can be done with the figures built up by the NORC survey. Perhaps it depends on how critical one wants to be. Certainly, Dr. Lazarsfeld tried to be fair. But whether he served the industry best by his analyses and deductions is open to question.

One other table of figures should be mentioned. In an overall appraisal of five institutions, the survey found that radio came off better than any of the others in answer to this question: "In every community, the schools, the newspapers, the local government, each has a different job to do. Around here, would you say that the schools are doing an excellent, good, fair or poor job? How about the newspapers? The radio stations? The local government? The churches?"

"Even the churches," exults Dr. Lazarsfeld, "do not rank as high as radio." The figures back him up. Radio got 28% of the "excellent" vote (against 25% for the churches)) and 54% of the "good" vote (against 51% for the churches). But as we go along, we find some bitter with the sweet. We find that 14% of those who gave radio the "excellent" rating did not listen to the radio in the evening or night hours. We find also, on the basis of other tables, that "the more critical people are of social institutions in general, the more critical will they be of radio." And much further along, Dr. Lazarsfeld assures us: "The lower a person stands in the social pyramid, the less likely he is to express criticism and the more inclined he is to approve of radio as it is now."

What, in the face of this evidence, becomes of radio's "excellent" rating? And what, for that matter, of the entire study?

Lebanon, Pa.—WLBR, new 1,000 watt outlet here, which expects to get on the air Nov. 1 for first time, has added two more staffers. Dora-Mary Staver, formerly with WHAZ, Troy, N.Y.; and WBCA (FMer), Schenectady takes over as women's commentator.

Radio's Parade

Continued from page 28

which John Wildberg plans to produce next spring. (Wildberg is also reported presented a drama based on the radio program, "Mr. District Attorney"). Lynn Murray is doing the vocal arrangements and directing the choral group for the soon-due E. Y. Harburg musical satire, "Finian's Rainbow." And John Golden has in mind doing a legiter based on Gertrude Berg's "The Goldbergs."

Francis C. McCall, NBC news chief, and Lars Skattebol, of ABC news dept., have scripted a comedy about radio called "Pitchman's Paradise." And Stan Silverman, writing NBC's "Eternal Light," has collabed on a musical satire for Broadway.

On the acting end, Sam Wanamaker is to play the male lead opposite Ingrid Bergman in the Playwright Co.'s "Joan of Lorraine." Madge Evans, after a year on "Leave It To The Girls," has gone into the Theatre Guild's "The Fatal Weakness." Warde Donovan, NBC baritone, has the juve lead in "Toplitzky of Notre Dame." Berry Kroeger, who will be in "Joan of Lorraine," has also written a play, "August Reckoning." Jerry Bayar, of CBS' "Crime Photographer," will be in the musical, "Sweet Bye and Bye." Irving Kaufman will have a featured role in "Street Scene." Louis Neistat will have a major part in "The Fourth Little Show."

Michael Dreyfuss, of CBS' "School of the Air," has a strong role in the current "The Bees and the Flowers," while Howard Smith, Tom Coley and Dorothy Gilchrist, all from radio, had important parts in the recent short-lived "Mr. Peebles and Mr. Hooker." F. Chase Taylor ("Col. Stoopnagle") signed for John Golden's "It's A Man's World" and later bowed out. Happy Felton, "Pot o' Gold" emcee, took a fling at legit last season and is planning a producing-acting stint sometime this season.

STEEL CORP. PLUGS LABOR LOVE ON WAX

Transcriptions have entered the labor relations field with a series of programs by Republic Steel Corp. fostering employer-employee relations. Republic has signed for a series of 52 goodwill programs costing $5,000 each to be played in towns where Republic maintains plants.

Shows, being lined up by Herb Gordon of World Broadcasting, will have a Lynn Murray chorus and orchestra with Larry Brooks in the lead singing role. Platters are in 15-minute packages for presentation twice weekly.

Gordon is currently dickering with other industrial firms for similar programs.

WBZ-WBZA WALK ENDS WITH $7-WEEK RAISE

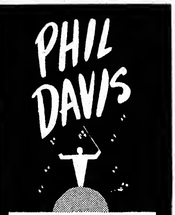
Boston, Oct. 15.

Seventeen-day strike by radio technicians against WBZ and WBZA, Boston and Springfield, ended here at midnight Friday (11) when 31 engineers and technicians returned to their jobs on the basis of a $7-a-week increase retroactive to April 14.

Workers sought an increase from scale of $42.20-$81.70 to a $127.50 top for a 40-hour week. They accepted instead a top at $90, figure offered by stations before negotiations broke off more than two weeks ago. Same settlement was made for technicians of other Westinghouse outfits like KYW, Phila., and KDKA, Pittsburg, and matches settlements for parent company workers.

From time of walkout until return, no negotiations were under way. Strikers, without sufficient backing from other units, had to capitulate. The retroactive pay runs from April 14 to Sept. 24, day of walkout. At that time WBZ and WBZA were off the air 34 minutes. Station was kept on air during strike by supervisory personnel in key spots.

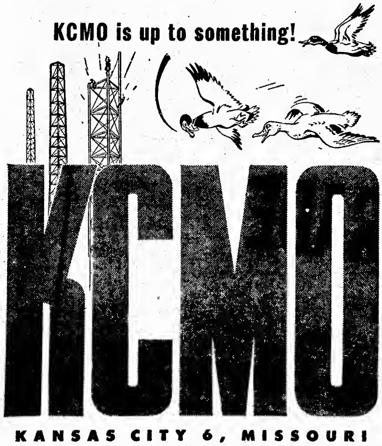
Lufkin, Tex.—Darrell E. Yates, manager of KRBA here has been granted a construction permit by the FCC to operate a FM station here.



"HIRES TO YA'"
FOR SECOND YEAR
HIRES SUNDAY PARTY
ABC, COAST-TO-COAST

Memo On!
GERALDINE KAY
ONE OF AMERICA'S MOST DISTINCTIVE ACTRESSES
CHICAGO STATE 1100
Press Representatives
DUTTON-LIPPOLD

KCMO is up to something!



KANSAS CITY 6, MISSOURI
Basic ABC for MID-AMERICA
NATIONAL REPRESENTATIVE...JOHN E. PEARSON CO.

WAAT
Newark, New Jersey
Cordially invites you to attend
by radio
the review of World-important Conferences
marking
Princeton University's Bicentennial
Each evening
eight-forty-five to nine o'clock
Eastern Standard Time
at
970 on your dial

CIRCLING THE KILOCYCLES

Nashville—Willis S. (Bill) Graham has been named by WSM's general manager, Harry L. Stone, as publicity director of this NBC affiliate here. Just out of the Army, Graham was in the promotion dept. of the Memphis Commercial Appeal prior to entering the service.

Berlin, N. H.—Premier operation of WMOU, Radio Voice of the White Mountains, located at Berlin, N. H., began Friday evening (11) on 1230 kilocycles with 250 watts full time. Station is independent and will serve the area of approximately 50 to 75 miles surrounding New Hampshire's fourth city.

El Paso—Plans for the formation of a new five-station New Mexico-West Texas network with headquarters at KOAT, Albuquerque, to be known as the ZIA Network have been announced. Other stations in the web include KFUN, Las Vegas, New Mexico; KGAK, Gallup, New Mexico and proposed stations at Sante Fe, New Mexico and one here.

Schenectady—Long rumored realignment of positions at WGY and WGFM, General Electric's Schenectady radio outlets, brought about the appointment of Al Zink as acting director of the WGY program department and the transfer of A. O. Coggeshall to the directorship of the music division at WGY and WGFM.

Raleigh—Beginning October 19, the CIO will inaugurate a series of 13 weekly 15-minute programs to be broadcast over WBT, Charlotte. CIO is launching a vigorous drive in Carolinas textile plants.

Buffalo—When Fred Waring, on his recent tour of one-nighters, staged his NBC morning broadcast from Bennett High School here this week, he paid an unusual tribute to radio editor Jim Tranter of the Buffalo Evening News. Swinging into a Latin rhythm, "The Barrendero," Waring dedicated the number to Tranter who composed it for a recent Lambs' Gambol. "This," said Waring, "is our hats off salute to Jim Tranter, a good fellow and a clever writer, even if he is a radio editor.

Chicago—Reconstruction work was completed this week on Studio C, making it the fifth of the NBC central division's Merchandise Mart studio setup to be dressed up under the company's $100,000 modernization program.

Kokomo, Ind.—Indiana Assn. of Broadcasters will offer scholarships totaling $300 to Indiana college and university students majoring in radio, "as a stimulus to deserving students."

Denver—KLZ manager Hugh Terry had been named chairman of both the executive committee and the board of trustees of the Colorado Division of the American Cancer Society for their 1947 drive for funds. As Colorado state chairman for the 1946 drive, Terry saw his state go 40% over the quota.

Des Moines—Joe G. Hudgens has joined the promotion staff of KRNT as assistant to Leon M. (Tex) Taylor, promotion manager, with whom he was associated in Army PRO work.

New York—There's been a shake-up in the publicity and script departments of WNEW. Hal Halpern, who's been assisting Will Yolen, head of the flackery, has resigned. Rhea Diamond, who had been acting head of WNEW publicity for a few months before Yolen came in, is returning to Yolen's staff. Miss Diamond has been, for the last few months, publicity director of WLIB. In the script dept., Jeff Selden becomes head, succeeding Bill Shea who has left for WHDH, Boston. Staff writer Max Berton has resigned. Robert Cone, an ex-GI whose show "An Ape Named Alexander," was the opener on the American Theatre Wing's show on WNEW, is added to the script staff.

Dallas—Texas' second FM station and the nation's 66, took to the air here as a radio service of the Dallas Morning News. Call letters are KERA. Station will operate with a power of 250 watts, later this being increased to 12,000 and finally to 36,000 watts. Broadcast hours of the station are from 3 to 9 p.m. daily.

Alpine, Tex.—Call letters of the new standard broadcast station to be built here will be KVAM. It will be known as the "Voice of Alpine and Marfa," and the transmitter will have the highest elevation of any in Texas. Station will operate in cooperation with Sul Ross College here.

Topeka—WIBW, the Arthur Capper outlet, expects to begin FM broadcasting late this month. Permit to begin construction was recently granted by the FCC and the equipment had been on order for immediate delivery. WIBW is a CBC affiliate.

KDKA Men Back

Pittsburgh, Oct. 15.

Nineteen technicians at KDKA, on strike for nearly three weeks, returned to work Saturday (12). The wage settlement, the basic issue in the 18-day walkout, was at a top rate of $90 for a 40-hour week. This is the same figure which the station offered before the strike was called.

Included in the settlement is a straight across-the-board increase of $7 a week, retroactive from April 14 to the date of the walkout. This matches a similar pay boost granted other station employes and Westinghouse parent company workers six months ago.

Cincinnati—Charlton Wallace, a vet press agent locally and for some time bridge columnist of the Times-Star, bows in radio this week as head of the WKRC publicity department. Joel W. Stovall continues as director of promotions and merchandising.

"VIC DAMONE SINGS"

"One of the hottest finds in radio."

—BEN GROSS, Radio Editor, Daily News

"The WHN singer all the kids are crazy about is Vic Damone."

—EARL WILSON, New York Post

"New crooning star."

—DOROTHY KILGALLEN, New York Journal American

"Hats off... Vic Damone's Barituneful songs over WHN."

—SID WEISS, Radio Daily

"Precedent breaker George Washington Hill signed Vic Damone as Andy Russell standby for Lucky Strike Hit Parade."

—Broadcasting Magazine

"Vic Damone cops first prize on Arthur Godfrey Talent Scout airer."

—Variety

"18-year-old Vic Damone is new crooning hit."

—ED ZELTNER, New York Mirror

RCA-Victor Records (watch for the new Rodgers and Hart Album)

Associated Program Service Library Series

Station WHN

Press Representative SIDNEY ASCHER — **Personal Management** LOU CAPONE LOngacre 5-6396 — **WILLIAM MORRIS AGENCY**

Whitridge, Hooper Exec, Drowned Off L.I. Shore

John C. Whitridge, Jr., 41, a founding stockholder and director of C. E. Hooper, Inc., since the rating firm was established, died by drowning off Northport, L. I., Saturday night (12) when a dinghy in which he and three other radio industry execs were riding on a week-end cruise, was overturned by a stiff wind when only 60 yards from shore.

Whitridge, native of Columbus, O., was graduated from Cornell in 1927. For a number of years he worked for Johns-Manville Corp. and later for International Business Machines. He took leave from latter when war came to serve as a dollar-a-year man on the War Production Board, which he served as chairman of an industrial advisory committee. Since 1944 he was active veepee at Hooper's.

Surviving are his mother, widow, two daughters and twin sons.

Scripters

Continued from page 29

demand effective grievance machinery for settlement of all disputes between writers and producers."

Moore made his statement in a letter to Guild membership all over the country. In Manhattan, where the Guild had skedded a meeting for last night (Tuesday), the Moore letter brought many comments from scripters who felt they were on the eve of big doings.

"This is going to be a trade union yet," said one prominent Guildsman before the meeting. "We played around with the Four-A's before, conceding all kinds of things to them. That's all off now. Now we'll fight them like a union."

The Guild's strategy committee is still keeping mum on its specific plans—but the word "strike" is heard more often outside of caucus rooms. Stuart Hawkins, incidentally, has not been able to accept the strategy committee chairmanship, but there has been no halt in the plans. At the eastern region offices in N. Y., Michael Davison, new regional exec sec, and veepee Peter Lyon have been getting on without the usual presence of Dorothy Bryant, but the two are understood nevertheless to be sparkplugging an organizational drive as a preliminary to "stern actions" ahead.

French Radio Forming U. S. Board To Advise on America-Aimed Shows

Embarking on an extensive exchange of programs with American radio stations, Radiodiffusion Francaise is contemplating the creation of an advisory board in the U. S. which is expected to materially aid it in its work there.

It is planned to have the proposed board to meet for discussion on a twice yearly basis. Not only would U. S. broadcasting problems be pondered, but the board will also be asked to assist in improving the calibre of programs originating on the French nets.

Robert Lange, director of the French radio's North American Service, is organizing the Yank committee.

Local Chi Show at 3G Aimed at Net Airing

Chicago, Oct. 15.

Biggest dough in history for local show goes into new Wayne King Saturday night CBS-WBBM musical spot which will cost sponsor, Illinois Watch Case Co., $3,000 weekly for half-hour shot.

Program, which will be launched Oct. 26, will be heard locally only, with hopes by backers that it will land a network spot in short order.

Produced by Weiss & Geller agency, show will feature, with King, singer Bill Leach and femme vocalist Nancy Evans. John McCormack, WBBM staffer, will announce.

Detroit—WWJ (ABC) has signed former Radio Paris songstress Liliane D'Aubigny for a three-times-a-week spot.

IF YOU WERE THE ONLY GIRL

By Clifford Grey and Nat D. Ayer
Published by Mutual (ASCAP)

Records available: Joan Brooks, Musicraft 15023; Bob Chester Ork, Sonora 3011; Perry Como, Victor 20-1857; Dick Haymes, Decca 18590; Claude Thornhill, Columbia 37092.

Electrical transcriptions: Joan Brooks, Lang-Worth; Norman Cloutier, NBC Thesaurus; The Coronettes, Standard; Frankie Froeba, World; Dick Jurgens, Standard; Claude Thornhill, Lang-Worth.

Radio Reviews

Continued from page 30

the 1,000 or so who paid 61c (inc. tax) to see it.

The hour broadcast originated with the advent of Jim McConnel to the helm of the Artists' Bureau, and he's still a guiding hand behind the show, although actual presentation is in the hands of Rod Cupp, station program director, and Fran Heyser, of Arthur Church's production staff. With the formula tried and tested, it was to be expected that this one would get off to the creditable start it did.

Denny Slofoot moves up from spot as comic of last year's show to replace Lou Kemper; he's a happy choice to carry out the ad-libbed style of the show. Of the cast, Texas Rangers and Colorado Pete performed on the first Follies, and most of the others are vets of several seasons.

The Rangers, quartet of vocalists backed by an instrumental four of guitar, fiddle, accordion and string bass, are back for their first regular assignment since war service broke them up. They're the backbone of the show, and could almost carry it alone. The Rhythm Riders ensemble makes it a close race, however, and the rest of the rosted adds plenty of variety, yodeling and fun to the show.

This opening night show possibly showed a bit of tightness from the strain of trying to push across the first edition. Roster is also short of femme talent, which has always been a problem with the Bureau. On the whole, the hour airing went over with a bang and plenty of salutes from the patrons, as it has right down the decade.

Sponsor's have been an in-and-out matter for the Follies, and this one begins with 4-Way Cold Tablets which also had the opening quarter hour of last year's show. A sponsor is being angled for the rest of the show, but sponsor or no the BC Follies roll on. *Quin.*

NORTHERN ELECTRIC HOUR
With Charles Jordan, John Drainie, Paul Scherman's orch; Alan McFee, announcer
Writer: H. Ernest Foster
Producer: Gordon Forsyth
30 Mins.; Mon., 8 p.m.
NORTHERN ELECTRIC CO.
CJBC-CBC
(*Harry E. Foster*)

Going over the 53 stations of the Dominion and French language networks of the Canadian Broadcasting Corp., the Northern Electric program has the largest coverage of any commercially-sponsored show in Canada. On tee-off of second season, thunderous applause of the CBC visual audience (concert studio capacity 650) undoubtedly reflected the general approval of radio listeners to a topflight light classics program.

There's no change to last season's format, but what makes the program stand out above Canadian competitors is the terrific speed, without sacrifice of artistic requirements, that identifies the stanza. Without any commercial opening, Paul Scherman's 40-piece orchestra banged right into a few familiar bars of the pulse-beating "Warsaw Concerto" and then into a rousing medley of "Annie Get Your Gun" hits. Charles Jordan, Canadian baritone of the ABC network, followed with "Hills of Home"; then a stirring plea to save Canada's forests, this dramatically presenting the story of the Campbell River bush blaze on the Coast when over 2,000 men, including police detachments, bulldozer operators, and the crews of two British destroyers off-shore fought the blaze for days and nights and finally conquered, but not till over 100 square miles lay desolate. This had every element of drama, thanks to the writing and presentation.

Second half had orch back for Kreisler's "Chinese Tambourine," and the first commercial was a short and pithy institutional. Then Jordan and the orchestra came back for "If You Were the Only Girl," climaxing with "Artist's Life." Sign-off product plug was short and concise.

That's the simple formula but its execution, particularly in pacing and shrewd choice of the entire program personnel, makes the offering an overall success. *McStay.*

Mgt. LOU CLAYTON
UNITED REXALL DRUG CO.
Friday—CBS—9:30 p.m., EST
M-G-M—"This Time for Keeps"
"It Happened in Brooklyn"

GORDON M. DAY
ADVERTISING SERVICE
Musical Commercials, Radio Productions
145 E. 53 St., New York City, PL 3-3460
120 Boylston St., Boston, HAN-9343

Followup Comment

Radio's still embryonic season got its top bit of buffoonery last Sunday (13) when Fred Allen, compensating for a so-so-premiere on the previous Sabbath, kicked around a topically-slanted version of "The Mikado" which had all the overtones of a Gilbert & Sullivan-Fred Wakeman collaboration. The G & S tunes provided the springboard for something akin to a musicomedy version of Wakeman's "Hucksters" in which Tony Martin, guesting on the show, bemoaned his inability to land a fall sponsor; Allen himself knocking off a "Petrillo" switcheroo on "Titwillow," etc.

It was boff comedy in the best Allen tradition, a worthy companion piece to last season's "Brooklyn Pinafore."

Nice running gag with "an all-Irving Berlin song program" by Hildegarde, resulting in David Apollon and Tito Guizar doing Russe and Latin numbers, not by Berlin although the latter, doing a guester on the same program, got plenty of plugging. Basil Rathbone also guested this past Sunday. Show coming along in fine style ... Jinx Falkenburg's OK interview of columnist Earl Wilson on her breakfast frolic. That wire recorder is a great break for the stay-up kiddies.

CBS pulled not only a sock job in radio, but made a contribution to American literature through its Workshop adaptation last Saturday (12) of Gertrude Stein's GI conversation piece, "Brewsie and Willie." For once, Miss Stein's prose was handled with respect, and not with smart-alecky, tongue-in-cheek humor. Result was proof of what the more discerning literary critics have said about Miss Stein's prose right along that it's written for the ear. And when heard, as done intelligently by Irene Hubbard as the airer's "Miss Stein," it's not only beautiful poetry but meaningful.

Radiowise, the show resulted in bows all the way around, from adapter Jean Cuff to director Richard Sanville. John Beal, Jerry Laws, Johnny Sylvester, Jan Minor, Lamont Johnson, Paul Dubov, Meg Wiley, Dick Hamilton and Sam Liff did top work in the cast, and Robert W. Stringer's music was in harmony with the whole production.

New Code

Continued from page 29

Code completely and start anew, it is understood. This can be explained by fact that the present standards of practice are just a reworking of the former NAB Code. And the old Code is in bad odor with some broadcasters and the public as result of FCC's decision in the United Automobile Workers-WHKC case in June, 1945, which resulted in knocking out NAB Code provisions against sale of time to membership groups and sale of time for controversial discussions.

Desire for a united industry front on the Code is also rumored behind efforts of Miller to get all broadcast groups under the NAB tent. To date, however, the ABC network has frustrated this goal, though several of the web's top execs are expected to attend the NAB meet in behalf of ABC-owned-and-operated stations.

'Down With FCC'

FCC's Blue Book will come in for a heavy lambasting, with all signs pointing to further NAB resolutions damning the report as illegal and unconstitutional. Majority of NAB district meetings have already gone on record to this effect.

If Miller's past two speeches before the New York Rotary Club and more recently at the American Legion in San Francisco are any indication of what's ahead for Chicago, FCC staffers in attendance at the convention had better take cover. Miller is expected to deliver another body blow to the Blue Book in his (23) keynote address: "Broadcasting—An Opportunity—A Challenge."

The same FCC report will undoubtedly come in for another going-over at a panel discussion, later on the same day. The often raised subject, "Do We Have Freedom of Speech in the U. S." will be hashed over again with Ed Kobak, Mutual pres., as moderator. Speakers will be NAB vice-president A. D. (Jess) Willard on behalf of radio; Byron Price, vice-president of the Motion Picture Assn., speaking for the film industry and John S. Knight, president, American Society of Newspaper Editors, for the press.

FM-NAB

Continued from page 29

ponding AM stations—most of them for "daytime" operation only—looking toward the simultaneous operation of both AM-FM outlets for the time being. Number of exclusively FM operators is diminishing rather than increasing, as FCC continues to process FM applications, with more and more bidders applying for standard broadcast transmitters to tide them over until FM becomes profitable.

5. Although FCC prodding and lack of spectrum space in the top markets has stepped up the number of applications for community-type FM operation in recent months, they still account for less than 10% of the 728 FM stations authorized up to this time. As of Oct. 1, approximately 70 community-type FM stations had been approved at FCC.

A similar wrap-up on the equipment, engineering and station management and promotion phases of FM will be presented at the convention's Monday panel discussion.

Other speakers will include: T. A. M. Craven, veepee of Cowles organization on "FM Station Engineering;" Dr. W. R. G. Baker, prexy, General Electric, on "FM Transmitter and Receiver Status;" Lester H. Nafzger, manager, FM station WELD, Columbus, O., on "FM Station Promotion and Program Sources;" Damm, on "General Management;" and Robert T. Bartley, director, NAB-FM Dept. on "NAB-FM Dept. Activities."

The FM session will be followed at 3 p.m. by an FMBI annual membership meeting, which will vote on whether to continue FMBI's present merger with NAB. If the vote is affirmative, as is expected here, FMBI will pass out of existence. Similar panel on status of facsimile broadcasting will open at 4 p.m., Monday.

Inside Stuff—Radio

Exhaustive audience analysis is currently being finished by Pulse, research group, for N. Y. indie WOV. Information is being compiled from the results of an eight-month mail pull on the station's 1280 Club, Fred Robbins disk jock spot, and has been cross-analyzed from 25,000 individual cards for every possible bit of information which could be required by a sponsor. Use of mail pull to determine a program's audience is not new, but such dope as percentage of audience in each age group and in each income bracket, its sex distribution and number of telephones, and all of it actual rather than estimated information, is a new twist in an industry crowded with gimmicks.

In information compiled by Pulse, station people received a couple of surprises. For instance, they found that the disk show's audience is not composed mainly of bobbysoxers as they originally thought, but that of each 1,000 listeners 510 are in the 21-34 age group, while only 350 are in the swoon section between 16 and 20. At prevailing time rates sponsors pay $2 per 1,000 homes for each 15 minute segment in the six-a-week broadcasts, which breaks down to an actual 56 cents per 1,000 listeners. Among other sundry items, average age of listeners comes out to 23 years, eight months. Survey also showed that 57.8% of the listeners had telephones, while greater New York only figures out to about 32%. Strength of this particular survey, according to Weil, lies in its exactness.

Forty-six top network shows devoted spots and interviews to publicize President Truman's campaign to aid the handicapped in getting employment, in course of "National Employ the Physically Handicapped Week," which wound up Sunday (13).

Jimmy Savo, fresh out of the hospital with a leg amputation, gave the campaign a big send off on Chesterfield Supper Club. Vox Pop devoted its entire last week's show to handicapped vets, while Fred Waring, Breakfast Club, Professor Quiz, and We, the People used specially prepared stories and interview announcements.

At the same time, the 750 stations carrying the "Here's to Veterans" VA-sponsored transcription series broadcast special tie-in spots. U. S. Army also provided spots in its present series, "This Day," heard on 60 stations. Bulova Watch included the slogan, "Hire the handicapped, it's good business," on all its time check announcements throughout the country.

First production of the recently formed documentary unit in CBS' public affairs division is skedded to be a study of the German question with airing tentatively set for early November. Running as a one-time program over a 60-minute period, the German documentary will precede a series of two on juvenile delinquency which are slated for broadcast Nov. 19 and 26.

Project is being mapped under close supervision of Ed Murrow, CBS veepee, who is of the opinion that Germany is the key to the European and world situations with all other questions discussed at the Paris Peace Conference relatively unimportant. Format for the programs is currently being hammered out by Robert Heller, director of the documentary unit.

WQXR, N. Y. has scheduled three concerts of its enlarged symphony orchestra at Hunter College, Oct. 20, Nov. 17 and Dec. 15, to bring together members of the WQXR Advisory Committee, which was formed early this year of 4,500 listeners who advise the station on programs.

Committee, first of its kind to be formed by a radio station, came about as response to a questionnaire sent out last September to 12,000 subscribers to WQXR's monthly booklet, picked at random. Leon Barzin will conduct the concerts, to be broadcast from 9.05 to 10 p.m.

Sam Goldwyn is offering $500 in prizes on a script-writing contest for vets connected with the American Theatre Wing Workshop radio-writing classes. Prizes of $300, $150 and $50 will be awarded best three 15-minute scripts turned in by Dec. 4 on subject "The Best Years of Our Lives," with best one to be done on air over WNEW, N. Y., Dec. 18. Judges will be Robert Sherwood, Mackinlay Kantor and a third to be appointed by the Workshop.

Webs-Politics

Continued from page 28

also be entitled to three periods for every segment given the Democrats, ALP and Liberals.

While waiting for the FCC to decide the question, here is how WNEW has solved the problem. Station's attorneys interpret the FCC regulations about fairness in political broadcasting to refer to "candidates" rather than parties. WNEW, therefore, gives each candidate equal time—regardless of how many parties support that candidate. That means the candidate who has support from three parties (as in the case of former Gov. Herbert Lehman, who is on the ballot for the Democrats, ALP and Liberals) gets one broadcast, against one for the Republican candidate, one for the Socialist candidate, etc.

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HUDNUT BUYS SABLON FOR CBS, SAT. NIGHT

Jean Sablon has been bought by Richard Hudnut for DuBarry face powder starting Nov. 9, Sablon goes on CBS Saturday evening at 7:15 for 15 minutes.

Sablon has been sustaining on CBS for five weeks. Original purchase price to the web was $1,000 weekly. Band to accompany Sablon hasn't been set yet. This deal was made through Kenyon & Eckhardt with agent Martin Goodman. George Frazier is scripter.

Sylvan Levin's Triple Play Set on WOR-MBS

Triple-play stint has been set for Sylvan Levin, WOR-Mutual's music director, this month. Conductor has been skedded for the new Hunt Stromberg, Jr. "Scout About Town" show Thursday nights at 10:15, heard in N.Y. In addition, he takes over as writer as well as conductor for the Jim Ameche "Love Story Theatre" airer due Oct. 25. He also will serve as conductor and commentator on "Symphonic Notes," which replaces "Let's Go to the Opera" Oct. 27.

"Symphonic Notes," which will have soloists from time to time, will have the angle of featuring one composer each week, first playing a familiar work, then following with a rarely heard selection by the composer. First program, for instance, will perform the well-known "Romeo and Juliet" overture of Tchaikovsky, followed by his seldom-played "Hamlet."

Cloistered Scripters

The Univ. of Colorado is looking for a professional radio writer who will take up residence at the university to turn out scripts.

As college jobs go, this is unusual. Usually they're on the prowl, not for writers, but for instructors. The U. of Col. has been on the air for some years through stations in Denver, etc., and through its affiliation with the Rocky Mountain Radio Council.

DOUSE 'GUIDING LIGHT'

Chicago, Oct. 15.

Carl Wester-General Mills agency this week announced cancellation of "Guiding Light" quarter-hour soap opera, the lead-off portion of its General Mills hour over NBC from 1 and 2 p. m. five times weekly.

Cancellation is effective Nov. 29 with "Light of the World," a Biblical sequence out of New York to be replacement.

● It looks complex but if you know the ropes it's simple. Weed and Company men know the ropes and know the people.

WEED AND COMPANY
RADIO STATION REPRESENTATIVES
New York ● Boston ● Chicago ● Atlanta
Detroit ● San Francisco ● Hollywood

WFVL Takes to Air In Bid to Lure Vacationists

Hollywood, Fla., Oct. 15.

Hollywood's brand new one and only station WFVL went on the air today (Tues.) with avowed aim of plugging the city's vacation possibilities in competition with nearby Miami Beach. Station is headed by Jonas Weiland, president, with Mayor and city attorney among the stockholders. WFVL will operate additional studios in Miami. Station is authorized to operate on 940 kc band, with 1 kw power and is already battling with WFTL, Ft. Lauderdale, which has protested to FCC against the similarity of call letters of the Hollywood station, less than 20 miles distant from its own studios.

P&G Ups McElroy

Cincinnati, Oct. 15.

Procter & Gamble directors at their annual meeting here last week elevated Neil H. McElroy to veepee and general manager of the company, which is radio's biggest time buyer.

McElroy, a Harvard grad, joined the soap firm in '25 at the age of 21 and became manager of the promotion department in '29.

No Hits

Continued from page 31

Florida. His gem occurred in Boston when he advanced to first base on a clean single the Boston right fielder, Culberson, who at the time was sitting on the bench. His reference to Dominick DiMaggio as the "eldest" of the three ball-playing brothers jerked more eyebrows than the DuBarry beauty schools.

When you could hear and understand McDonald he was talking about such fantastic things as Musial flying out to Slaughter, his own team mate, or describing, twice in one game, batters being thrown out on close plays after hitting foul balls.

Chief beef about Chandler's boy, however, was his apparent lack of interest in the proceedings and his being impossible to understand on mumblings and asides—at least they sounded like asides. A Broadway wag accused McDonald of trying to muscle in on Ralph Slater's racket—you know, the hypnotist who defies you to stay awake.

Radio, it's conceded, should never have allowed itself to look so bad handling this greatest of sports attractions. The broadcasts should also be of the World Series calibre. Radio, now by radio is meant the sponsor and network, should have insisted on the right to name the announcers. Judge for yourself how receptive the audience must have been to the commercials when apparently most listeners were gnashing their choppers over the foul balls and errors the boys kicked in on the play-by-play.

Question being asked everywhere is, "What was the matter with Red Barber, Connie Desmond, Mel Allen, Russ Hodges, Bill Slater (New York); Byrum Saam (Philadelphia); Harry Heilman (Detroit); Waite Hoyt (Cincinnati); Jack Graney (Cleveland); Dean, France Laux, Johnny O'Hara and others from St. Louis?"

Corum Okay

Third member of the Series mike crew, Bill Corum, did okay, most listeners agreed. Tough break on his contribs, though, is fact that he came on for roundup right after the games, by which time most sets had been clicked off as fans rushed out to buy sports extras.

That's what made it doubly tough from the industry viewpoint. Newspapers all over the land enjoyed radio's discomfiture, wrote gleefully about the numerous protests and invariably followed up with advice that "to find out what's going on in sports or anything else read your newspapers." They didn't have to infer that radio didn't know what it was talking about—that was only too plain to too many listeners.

Ask Gillette and Mutual, the National and American Leagues. And Happy Chandler?

IT'S NOW WSM, INC.

Nashville, Oct. 15.

The National Life and Accident Insurance Co., owner of WSM here, has reorganized its corporate setup, with FCC permission, and the station is now owned by a new firm, WSM, Inc. Edwin W. Craig, prexy of the insurance outfit, is also president of the new corp.

BMB

Continued from page 33

got together on the same goal, but from different motives, and won out.

ABC and Mutual insistence on a fresh survey in 1947 was based on the fact that both these nets are in process of expanding the number of their affiliates more than the two other webs are. Since their new affiliates don't show up as such in this year's survey, they are of course eager to have the second census taken as soon as possible, and 1947 suits them better than 1948.

NBC wants the survey taken in 1948 because it wants the basis of the survey changed. It feels that if the survey is taken in 1947, there won't be enough time to win out on that change. The present basis is on "what station or stations have you listened to in the last week?" NBC would like the question to read: "What station or stations do you listen to most?" NBC feels the latter question would favor it, since more people listen to its top comedy shows more often. On the other hand, NBC feels, the "one a week" formula favors CBS. It's precisely for that same reason, however, that CBS favors the present form of questioning.

This fight may yet come up at the convention, but very likely the board decision on the formula will remain in force. However, BMB enters the convention with top execs definitely on the defensive, and further upsets may take place in Chicago. It is even possible that some of the present leadership may be changed or at least forbidden to make scapegoats out of subordinates and ordered to take responsibility for clear-cut policy.

Feltis Statement

The Feltis statement in full, as issued after the meeting of last Wednesday (8), read:

"BMB will reiterate at the NAB convention:

"1. That the discussion of proposed uses of the terms is not to be construed as BMB endorsement of these uses.

"2. That BMB audience and ABC's circulation are not comparable in space media and latest technical research in the same terms and no one yardstick is applicable to both media.

"3. That those who propose to evaluate stations in terms of present cost-per-thousand BMB must be aware of certain false and dangerous conclusions.

"4. That BMB audience information calls for continued experimentation and testing by advertisers, agencies and broadcasters to determine valid uses.

"5. That BMB data and material cannot be used as a substitute for any other forms of existing radio research material."

FCC Multiple Licensing Line Due for NAB Gripe

Washington, Oct. 15.

FCC's multiple licensing of stations in small markets is sure to come up in behind-the-scenes discussions at the NAB convention next week, according to feeling here. Some broadcasters are expected to push proposals to limit the number of stations in any one area without giving FCC authority over their accounts or rate of return.

NAB has already taken the official stand that it is none of the FCC's business how many stations a town has, and that a little more private competition is better than more Government in radio. However, Jess Willard, NAB veepee, has invited the industry to unload gripes on this subject during the business meetings.

Poorer But Wiser

Pittsburgh, Oct. 15.

Johnny Kirby, local radio singing star, has returned to Pittsburgh again, having left WBBM in Chicago when flock of commercials he had been promised there didn't materialize.

Kirby gave up several bankrolled shows here to go on staff of CBS outlet in Chi. So far he has only snagged one of his former shows.

FCC COASTER EXITS

Hollywood, Oct. 15.

After serving as regional attorney for the FCC Commission for four years, John P. Hearne resigned this week. He will open his own law practice in San Francisco, where he had been headquartering while serving the Coast area.

CBC Cutting Programming Funds In Economy Move Comes As Surprise

Montreal, Oct. 15.

Canadian Broadcasting Corp. has decided to grab the bull by the horns in a move to cut down operating expenses, and from now on, CBC will decrease funds earmarked for program and will scrutinize all expenditures, large and small, A. D. Dunton, CBC chairman, told VARIETY Friday (11).

Dunton said that cutting down on spending wherever possible was essential to try and maintain some closer balance between expenditures and receipts. It's estimated that CBC was currently overspending its allocated funds by about $78,000 with receipts being $6,132,263 and expenditure $6,210,689.

Dunton's announcement comes as a surprise, since it was proposed to Parliament recently that CBC embark on a $2,000,000 expansion program. Dunton explained this, claiming that the expansion program would not be affected by the economy wave, since the costs involved are classed as capital expenditure.

"We must start to lay out our plans for the year ahead," Dunton said, "and it is apparent that we must take some steps to cut down our expense of operation."

What actual savings will be involved in the immediate retrenchment on spending Dunton could not estimate, but he did say that the money to be spent on programs during the next 12 months would be, "a little less" than spent for the same purpose last year. "Maybe a 5% cut," he said.

"It will mean that we will not be able to engage some of the artists whom we would like to have," Dunton said. Economy drive will not be restricted to programming, Dunton said, but will reach into every branch of CBC, including engineering and administrative.

He was also ...xious to stress, however, that in no way would CBC policy be changed, and the type of programs would stay the same.

"The reason we must try to save is obvious," Dunton said. "Our total revenue from licenses — our chief source of income — has been a little bit less during the past three years. Meanwhile, our operating costs have risen. Costs of producing individual programs, particularly, have risen very sharply in recent years. Costs of materials have also gone up."

Dunton urged the Parliamentary Radio Committee sitting recently that all revenue from license fees go to CBC. Up until now the Department of Transport which issues receiver licenses retained 50c. of the $2.50 fee for administrative purposes. Dunton's proposal if implemented would net CBC an additional $300,000 yearly. The committee recommended Dunton's plan to the House though no action has as yet been taken.

Experience... is the raw material from which "know-how" is refined. Twenty-six years of experience in the entertainment and public service field has earned for WWJ—*first radio station in the nation*—acknowledged leadership in Detroit. Highlighting the brilliant career of WWJ is an impressive record of "firsts" . . . most recently demonstrated in the transmission of the first radio-telephone news-story coverage in cooperation with The Detroit News. Scheduled for November 15th is Detroit's first television broadcast via WWDT, associate station. It is no wonder, then, that advertisers' first thoughts are for Detroit's first station . . . WWJ.

NBC Basic Network
Associate FM Station WENA

WWJ
950 KILOCYCLES
5000 WATTS

AMERICA'S PIONEER BROADCASTING STATION—*First in Detroit*
National Representatives: THE GEORGE P. HOLLINGBERY COMPANY
OWNED AND OPERATED BY THE DETROIT NEWS

Said the writer to the publisher (I LOVE YOU) FOR SENTIMENTAL REASONS
Said the publisher to the professional manager (I LOVE YOU) FOR SENTIMENTAL REASONS
Said the professional manager to the plugger (I LOVE YOU) FOR SENTIMENTAL REASONS
Said the plugger to the band leader (I LOVE YOU) FOR SENTIMENTAL REASONS
Said the plugger to the record exec (I LOVE YOU) FOR SENTIMENTAL REASONS
Said the plugger to the transcription exec (I LOVE YOU) FOR SENTIMENTAL REASONS
Said the plugger to the movie exec (I LOVE YOU) FOR SENTIMENTAL REASONS

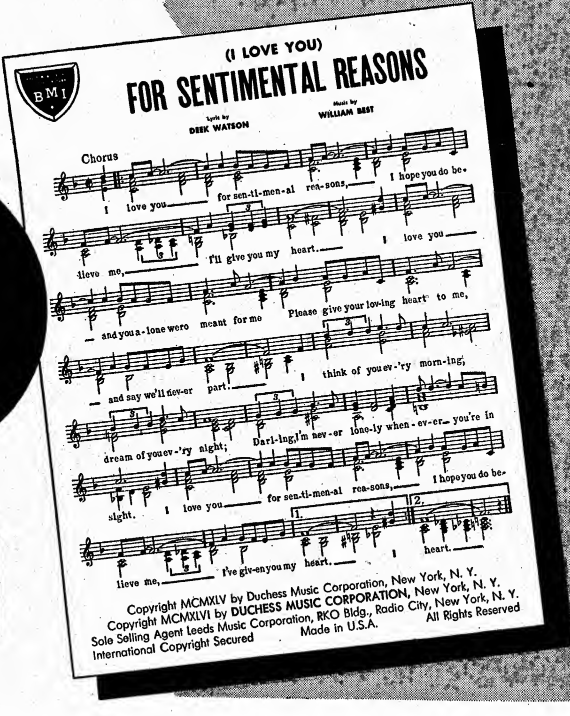
AND WHEN IT'S A GREAT, GREAT SONG LIKE

(I LOVE YOU) FOR SENTIMENTAL REASONS

Lyric by
DEEK WATSON

Music by
WILLIAM BEST

To the publisher, say the writer, the band leader, the record exec, the transcription exec, the movie exec, the juke box op, the music dealer (I LOVE YOU) FOR SENTIMENTAL REASONS



7 RECORDINGS

EDDY HOWARD (MAJESTIC)
DINAH SHORE (COLUMBIA)
CHARLIE SPIVAK (VICTOR)
FRAN WARREN (COSMO)
ELLA FITZGERALD (DECCA)
DEEK WATSON (MANOR)
KING COLE TRIO (CAPITOL)

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NEW AFM SCALE SOCKS DISKERS

State Fair, Dallas, May Return T.D. Record 100G for 16 Days Work

Dallas, Oct. 15.

Tommy Dorsey, whose orch is playing here at the State Fair, stands to enrich himself by as much as $100,000 for slightly more than two weeks' work.

Dorsey's deal at the Fair calls for a $60,000 guarantee against 60% of the gross for the stretch beginning Oct. 5 and ending next Sunday (20). As it stands now, it's claimed, he's already assured of $75,000 on the percentage deal and can go as high as $100,000 by the end of the run.

After finishing here, Dorsey leaves on six weeks of concert work and thereafter hies himself to N. Y. to board a plane for Rio de Janeiro. He intends to stay in South America two to three months, and possibly longer. Reports are that he's breaking up his band because of squabble with Music Corp. of America.

MCA's Vagary

Though Tommy Dorsey is said to be disbanding his orchestra following his six-week run of concert dates, MCA's New York office claims to have had no official notification. Only date it has been busy lining up for Dorsey is a Xmas booking at the Capitol theatre, N. Y. It's now said to be only a matter of setting the film that the band will be coupled with during that period. Whether Dorsey intends fulfilling the booking isn't disclosed.

Robbins Buys 2d Firm, B. F. Wood

Jack Robbins is in Boston, closing details for the $75,000 buy of the old B. F. Wood music publishing house. It marks the second J. J. Robbins & Sons acquisition in as many weeks. A fortnight ago he took over Hamilton S. Gordon, Inc., a New York standard and sacred music house. Wood is likewise a standard publisher, the fourth largest in that category.

Since selling out his 26% interest in Robbins Music Corp. to Metro for $500,000, Jack Robbins has been interested in the standard publishing end of the business, in contrast to th many popular hits with which he was identified for more than 30 years in the business. As in the Gordon deal, the Wood heirs want to get out of the business and through Lewis Dreyer (son of Irving Berlin's Dave Dreyer), a member of Zissu & Marcus law firm, the deal was consummated. Wood Co. has a low ASCAP rating, because of its many PD (public domain) reprints, but Robbins plans accenting the piano and choral music phase with an eye to schoolroom use.

VICTOR'S $100 LOOKED SURER THAN STOCK

Philadelphia, Oct. 15.

Prospects of the recording biz weren't so hot when Eldridge Johnson and his associates founded the Victor Talking Machine Co. in the '90's, according to Frank M. Folsom, executive vice-prexy of RCA-Victor.

Speaking at a dinner at Walt Whitman hotel, Camden, commemorating the pressing of the billionth disk by the plant last night (Monday), Folsom told a story related to him by Mme. Giannini, operatic star who attended the ceremonies.

Giannini said that her father, Signor Ferruccio, a tenor, was approached by Victor officials following an operatic performance in Atlantic City and was asked to make a platter with the new company. Eldridge offered Ferruccio a block of stock in the company or $100 in cash. Ferruccio told them that he would let the Victor crowd know the following day.

Next day he took the 100 bucks.

Fabian Storey combo renewed at the Bath club, Miami Beach, Fla., for winter season then shifts to the Mayflower hotel, Akron, O., opening April 7, '47.

Straeter Still Delayed

Ted Straeter, who was supposed to take his orchestra into the Bowman Room of the Biltmore-hotel, N. Y., Sept. 12, still has not opened there and is not likely to do so for a while. It seems the Biltmore started to redecorate the room during the summer and in the middle of the deal got hung up on a lack of materials and has not been able to finish the job.

Meanwhile, Straeter waits. For a few weeks he took a spot at the Knickerbocker Yacht Club, Port Washington, L. I.

O'Connor Plans Suit Vs. Waring

Johnny O'Connor, longtime personal manager of Fred Waring, has retained attorney Julian T. Abeles to handle a legal claim against Waring. O'Connor claims considerable monies due from his arrangement with the leader, specifically from the Decca Record contract he arranged and the NBC deal, which started out as a sustainer and is now commercial.

Waring and O'Connor have not been together for approximately a year. During this time, the two sought to arrive at a conclusion as to what is or is not due O'Connor for his efforts in Waring's behalf. This was done through a mutual friend. Neither has spoken to the other since their split, at least in a business way. It's said that at one time Waring made O'Connor an offer in settlement, which later was withdrawn.

Costs About $16,000 To Import U.S. Bands For Honolulu Dancery

Hollywood, Oct. 15.

It's costing Hope McKenzie, promoter of dances at Honolulu's Auditorium, about $16,000 apiece for each U. S. name band she will transport to Hawaii for three-day dance dates. In spite of the enormous operational costs for such a short run, the promoter figures, on the basis of the size of the Auditorium and a $2.50 per admission price, to clear a profit of anywhere from $5,000 to $7,500 on each investment.

To transport each combination from the U. S. to Honolulu and back is costing Mrs. McKenzie approximately $8,000. On top of that is added the cost of the band, figured to be about $6,000, although it may be less for Charlie Barnet, who starts the string later this month. In addition there are other costs for rental of the auditorium, exploitation, etc.

MRS. MARIA KRAMER IN N.Y. ESTATE SUIT

Estate of Max J. Kramer continues to be a cause for much legal wrangling. Last week Mrs. Maria Kramer, widow of the hotel builder and operator who amassed a $10,000,000 fortune, filed in N.Y. Surrogate's court, an eight-page unwitnessed and unattested document which she sought the court to probate as the last will and testament of her husband. Three other wills have been filed with the court. Terms of the latest will provide Mrs. Kramer with a larger slice of the estate.

Her New York hotels, the Lincoln and Edison, have long been noted for their name band policies since she assumed control of the hostelries. In addition to Mrs. Kramer, a son and a bank are also involved in the estate's legal proceedings.

POPULAR, RADIO AND CLASSICAL

Chicago, Oct. 15.

Top executives of the recording and transcription industries were belted right in the teeth, as they expected, yesterday (14) when they met with the executive board of the American Federation of Musicians to learn the latter's demands for a new recording wage scale. Meeting didn't start, at the Palmer House, until 4 p. m. due to the fact that trains carrying AFM heads got in Chi far behind schedule.

AFM coin demands, effective Sunday (20) and retroactive to that date in the event of a dispute over them carrying beyond that date, call for pop record musicians to get $20 per man per hour increase. Whereas the old scale called for $30 per man for a three-hour session, during which men could produce 14 actual minutes of recorded music, AFM now wants $50 per each hour —or $150 for three hours—with the music turned out limited to five recorded minutes. That flipped the recording men right on their backs, even though they expected prexy J. C. Petrillo's demands to be rather

(Continued on page 50)

AKM Wins Right To Rep Austrian Composers, Pubs

Vienna, Oct. 1.

Authorization to collect royalties for its members has been finally established for the AKM (Austrian Society of Authors, Composers and Music Publishers), according to a ruling of the Ministry of Education. Test case against "Simpl," Vienna cabaret, has been also settled. Simpl ops must either immediately abstain from using music belonging to AKM (which in practice is all music, as there are hardly any local composers who are non-members of AKM) or face a $200 daily fine plus four weeks in jail.

This settles once for all the difficulties AKM encountered since its refoundation in July, 1945. Simpl and several other cabarets had refused to pay royalties and AKM sued management. First ruling was in favor of AKM, second ruling was reversed, judge stating that lower court should first determine if laws of pre-war days were still in force. (Pre-war, AKM was stately acknowledged with right to collect royalties.) Lower court, however, then denied this right.

New ruling of MofE also concerns American authors, publishers and composers, as AKM collects here for ASCAP. In latest report of AKM considerable amount was put aside for shipment to ASCAP.

ASCAP Asks AKM Suit Dismissal

American Society of Composers, Authors and Publishers asked dismissal last week in New York federal court of a suit against it by three foreign performance rights societies. Action is by the U.S. Alien Property Custodian and involves $392,958 claimed due from ASCAP via reciprocal rights arrangements with the three outfits, the French SACEM, Austrian AKM and STAGMA, German.

ASCAP, although admitting that under a 1933 contract with the three foreign societies it had agreed to collect license fees in this country for them, and had done so, asserted that monies due ASCAP from the three for performances in their areas of U. S. songs outweighs the amounts due from ASCAP. ASCAP claims that neither the French, Austrian nor German groups had remitted monies due.

Alien Property Custodian, on the other hand, claims the royalty due the foreign groups from ASCAP on the grounds that it is the rightful owner regardless of what monies are due ASCAP from the use of U.S. songs abroad.

4 Aspirants for N. Y. AFM Prexyship; Elections Loom As Hot Scramble

Coming elections at New York Local 802 of the American Federation of Musicians promises to live up to expectations as the hottest scramble ever staged by candidates for the top positions. Already there are four aspirants for the president's post, now held by Richard McCann, Blue ticket member, and there is likely to be two or three more.

With the death last summer of Jack Rosenberg, bellwether of the Blue bunch, and the subsequent move away from union activity to General Artists agency by William Feinberg, former Blue secretary, the latter party is adjudged to be in poor shape by the rank and file. And to add to the incumbent party's woes there is claimed to be considerable internal dissension regarding who will run.

Harry Suber, secretary of 802 on the Blue ticket, has already deserted and intends to run for the presidency as an independent. He will square off against McCann, representing the Blue; Carmen Fleisig, who's being put up again by the Unity group, and Henry Cohen Topper, another independent. Topper was a former board member of 802, but has not been involved in union executive activity since the Blues took office 12 years ago.

McCann's running mate, for v.p., has not been settled, it's claimed, although it may be Jack Stein, now on the board. Charles Iucci, who took over from Feinberg as secre-

(Continued on page 48)

Lavalle Signs Musicraft

Paul Lavalle, radio conductor, has been inked to a contract by Musicraft Records, with the proviso that he'll do 10 albums during the coming year.

Lavalle's first, to go into the cutting room immediately, will be a combo swing and classic effort, one of the first times the two types have been mixed in the same album.

AFM, Agcies. Meet On Orch Survey

Meeting last week in New York between representatives of the major band agencies and executives of the American Federation of Musicians was for the purpose of extending a survey the AFM has been making of the entire band picture. Conducted by Rex Riccardi, who had invited the agency men to sit down with him via letters over the signature of president James C. Petrillo, the huddle sought to work out with the bandsmen the answers to a group of problems with which the union has been wrestling for some time. At the moment, they remain undisclosed.

Meet was attended by Larry Barnet, of Music Corp. of America, Joe Glaser, head of Associated Booking Corp., who left for the Coast the next day; Milt Krasny, of General Artists, who came all the way in from the latter's Coast office for the confab; Nat Kalcheim, of the William Morris agency, et al.

Syracuse Conflict Hangs Over Kenton's Head As He Opens at N. Y. Par

Stan Kenton's orchestra opened at the Paramount theatre, N. Y., today (Wednesday) though a dispute over a contract for his appearance at the Syracuse Armory tonight has not been settled.

Disagreement is over the refusal of Syracuse promoter Dave Salmon to refuse Kenton a release from his contract in order to play the Paramount unless he is reimbursed to the tune of $2,500. General Artists, which assertedly advised Salmon of the cancellation three and a half weeks ago, refuses to pay the amount Salmon wants and has been endeavoring, along with Carlos Gastel, Kenton's manager, to iron out the situation ever since.

Kenton originally was to have opened at the Par Oct. 23, but was called in a week early. He was forced to cancel six other one-nighters in addition to the Syracuse agreement, and got out of all others without incident.

MELCHIOR 1ST TO DISK FOR NEW METRO CO.

Hollywood, Oct. 15.

New M-G-M record label, subsidiary of Metro films, became an actuality Saturday (12) with the waxing of the first four sides for the new label. Lauritz Melchior cut the first batch on a sound stage at Metro's Culver City studios under the supervision of M-G-M recording director Harry Meyerson, recently hired by the new company from Decca.

Melchior cut "Without a Song," "Yours Is My Heart's Desire," "For You Alone" and "Lenz." Melchior was until recently an RCA-Victor artist.

Painting in Morgan Manner

Hollywood, Oct. 15.

Russ Morgan, painter and decorator.

Maestro, currently at the Biltmore Bowl, just started a new extra-curricular business venture—General Contracting and Paint Co., here.

See SPA Move In MPPA Contract

All is quiet on the Songwriters Protective Assn.-Music Publishers Protective Assn. front. Since publisher members of the MPPA and others who do not belong to that org last week unanimously rejected the proposals of the SPA for a new contract replacing the current agreement, no move has been made by either side. It's probable that the next maneuver will have to come from the SPA, since it was the latter's ideas, embodied in a sample contract, which the publishers agreed to reject without further negotiation, so severe did they think its terms.

There will be a meeting of the board of the MPPA late this month on the subject, but whatever occurs at this confab will result in no change in last week's rejection of the proposed contract at the Astor hotel, N. Y.

FOUR STAR RECORDS BOUGHT BY McCALL

Hollywood, Oct. 15.

New retrenched operation has been blueprinted for Four Star Records, following meeting of creditors last week. Richard A. Nelson bowed out as major stockholder. Nelson, founder of the outfit, and Jerry Ralston were bought out by William R. McCall, who had been operating Four Star Pressing plant on lease. Attempt will now be made to forestall any unfavorable action of minor creditors in hope that the plattery can get out of the hole within four months.

Hamp Mauvvais, of Sunset Radio Center, headed committee that met with McCall to set up the plan, details of which were furnished all creditors. With McCall in agreement with major creditors, minor guys were asked to approve plan whereby creditor committee will supervise all finances of Four Star, with Donald Pierce as treasurer and Clifford McDonald as prexy.

Company's indebtedness is $125,000. Assets amount to $300,000. Government is owed $25,000 in taxes, artists are owed $21,000 in royalties, and Jack Guttschall, distributor, is the other remaining major creditor with tab of $7,000. Firm's former office building is being sold to satisfy government claims.

AFM Order on Musician Payoff Stymies Sale of ARA's Unreleased Masters

American Federation of Musicians has placed what's tantamount to a ban on the buyup by major or minor disk manufacturers of unreleased masters held by the late ARA disk company, which recently folded on the Coast. Among ARA's assets, all of which will probably be put up for sale to satisfy the defunct company's creditors, are a hefty number of masters which had not been marketed. Apparently, the salaries of musicians who helped make them have not been paid.

At any rate, the AFM recently warned all other disk companies that might have been interested in picking up some of ARA's unreleased material that any company which acquired any of the masters would have to pay the salaries of the musicians involved in their cutting. Most diskers so warned by the AFM cannot understand how the latter could presume to issue such an order, since the salaries of musicians in such a case would seem to be clearly an ARA obligation coming under the head of its long list of creditors. But it's also an order with which few, if any, of the manufacturers who might have been interested are going to argue. They'll not touch one under the circumstances.

Berlin's 4 Out of 9

A first on the Hit Parade is Irving Berlin's four tunes last Saturday, out of the nine featured. It marks a double first, being not only four from the same house but by one writer, meaning himself in both instances.

Three of the tunes were excerpts from Berlin's "Annie Get Your Gun" score—"They Say It's Wonderful," "Doing What Comes Naturally" and "Got the Sun in the Morning," in itself unusual—and the fourth was from his Paramount filmusical, "Blue Skies," titled "You Keep Coming Back Like a Song."

Pitt Hotel-AFM Strike Tosses Tooters for Loss

Pittsburgh, Oct. 15.

Hotel strike here has ballooned unemployment roll at Local 60 of AFM. In most cases, they're reluctant to take other jobs since the ones they have here are long-termers, and, in a few instances, even careers.

Homer Ochsenhirt band, just getting started at William Penn's Terrace Room, is out; Dom Trimarkie foursome at Hotel Roosevelt is on first lay-off in nearly a year and Hotel Henry has Herman Middleman outfit as well as Dorothy Nesbitt, pianist at Gay Nineties Lounge, idling away. Fort Pitt has Billy Yates' unit waiting for a settlement, and Frank Natale's unit at Pittsburgher is also out of work.

In addition, Local 60 members are losing plenty from cancellation of dances, banquets and private parties which had been booked in abundance for all of the eight local inns hit by the walkout.

Barnet in Disk Stunt, Will Baton Hampton Orch as Own Outfit

Charlie Barnet and Lionel Hampton's orchestra will pull an unusual stunt for recordings. Barnet, currently unattached insofar as a disk connection is concerned, will take over the helm of Hampton's orchestra for the cutting of four sides to be released by Hamp-Tone Records, a subsidiary of Musicraft, in which Hampton holds a major piece of stock.

Sides will be released with no notation concerning Hampton's band, it's said. They will simply cite "Charlie Barnet and His Orchestra."

SPIVAK BACKS PALMER IN FORMING NEW BAND

Charlie Spivak, who started his career as a maestro with financial assistance from the late Glenn Miller, is in turn providing coin to launch another band. Spivak's money is behind the new band now being rehearsed by vocalist Jimmy Palmer. This combo is a rebuilt job, having been switched from a swing band to a sweet-swing combo made up of five sax, four brass and three rhythm.

Palmer is currently rehearsing the new group at the Paramount theatre, New York, where Spivak's orchestra is working in conjunction with Bob Hope's "Monsieur Beaucaire."

British Best Sheet Sellers

(Week Ending Oct. 3)

London, Oct. 4.

Bless You	Gay
Primrose Hill	Wright
So Would I	Morris
'Ampstead Way	Morris
Harvest Moon	Strauss-M.
Laughing on Inside	Connelly
To Each His Own	Victoria
Johnny Fedora	Leeds
Down in the Valley	Leeds
Land Beginning Again	Feldman
Aren't You Glad	Chappell
Can't Begin Tell You	Chappell

Baker Returns To Robbins Co.

Murray Baker, who two years ago skipped from professional manager at Robbins Music to Burke-Van Heusen, moved back to Robbins this week, the shift coinciding with the launching of the new Harry Warren Music Co. by the Metro-Robbins combine. Baker's hop back to Robbins as general professional manager moved Bernie Scherer out of Robbins to the N. Y. helm of Warren Music while Charles Warren, brother of the firm's co-owner with Metro, handles the Hollywood end.

Setting up of Warren Music and Baker's move back to Robbins entailed securing releases from two contracts. Baker had a deal with B-VH which still had about six months to run and which called for a guarantee and a per-copy deal. B-VH gave him his release. On the Warren phase, he had a prior publishing arrangement with Edwin H. Morris which Metro is now in the throes of getting him out of; release calls for the payment to Morris by Metro of $25,000. Papers are expected to be signed this week.

Abe Olman continues as general manager of the Robbins setup. He's now on the Coast, being expected back next week. Incidentally, the first song by the Warren firm may not be one of the writer's own. There is indecision over whether the initial tune will be "Meet the Blues," by Warren and Ted Koehler, or "Connecticut," by Hugh Martin and Ralph Blane.

Mpls. Musicians Move Up Financial Ladder; 50c Hike

Minneapolis, Oct. 15.

Minneapolis local of American Federation of Musicians has jacked up hour scale for night and supper clubs 50c an hour, starting this week. For three local supper clubs classified "A," in the Hotel Nicollet, Curtis hotel and the Hotel Radisson, scale goes from $2.50 to $3 an hour. Scale at other spots rises to $2.50.

Current contracts are being honored in all instances, George Murk, union business agent, said. In justifying demand for boost, Murk points out that living costs have advanced substantially and that many musicians work only 25 hours a week.

Murk gave local concert impresarios a headache by decreeing that talent utilizing music and playing the municipal auditorium must hire house minimum of 15 musicians. This means, for example, if a singer with an accompanist is booked, 14 stand-bys must be used.

Performance of Bill Robinson's troupe was held up 40 minutes at the Auditorium until C. C. Milkes, Minneapolis promoter, agreed to hire 12 stand-by musicians at a cost of $163.60 to augment the show's three. Milkes made the union deliver the musicians. Stage hands' union nad refused to move Robinson's equipment onto the stage until Milkes capitulated.

If concerts are booked into the smaller Lyceum, legit roadshow house, promoters will have to hire eight stand-bys. The union has set 19 and 11 stand-bys for Radio City and Orpheum theatres, respectively.

Margaret Griffin Due

London, Oct. 9.

Margaret Griffin, secretary and director of Noel Gay Music Co., leaves for New York next week for a vacash with her husband, a London physician. She'll also attend to a few business deals for the firm.

Noel Gay publishes the current No. 1 hit in Britain, "Bless You". American rights were recently acquired by Shapiro-Bernstein from the original copyright holder, Words & Music.

10 Best Sellers on Coin-Machines

1. To Each His Own (12) (Paramount)	Eddy Howard	Majestic
	Ink Spots	Decca
2. Rumors Are Flying (3) (Oxford)	Frankie Carle	Columbia
	Andrews Sisters	Victor
3. South America Take It Away (9) (Wit'k)	Crosby-Andrews Sis.	Decca
	Cugat-Clarke	Columbia
4. Five Minutes More (9) (Melrose)	Frank Sinatra	Columbia
	Tex Beneke	Victor
5. I Guess I'll Get Papers (3) (C-P)	Mills Bros	Decca
6. If You Were the Only Girl (6) (Mutual)	Perry Como	Victor
	Dick Haymes	Decca
7. Blue Skies (2) (Berlin)	Bing Crosby	Decca
	Benny Goodman	Columbia
8. Surrender (13) (Santly-Joy)	Perry Como	Victor
	Woody Herman	Columbia
9. I Don't Know Why (3) (Feist)	Tommy Dorsey	Victor
10. Old Buttermilk (1) (Burke-VH)	Kay Kyser	Columbia
	Connee Boswell	Victor

Coming Up

Choo Choo Ch' Boogie (Rytvoc)	Louis Jordan	Decca
I Know (Morris)	Tex Beneke	Victor
	Andy Kirk	Decca
Temptation (Robbins)	Perry Como	Victor
My Sugar Is So Refined (Criterion)	Johnny Mercer	Capitol
Shanty in Old Shanty Town (Witmark)	Johnny Long	Decca
Who Told You That Lie (Stevens)	Connee Boswell	Decca
	Vaughn Monroe	Victor
Garden In Rain (Melrose)	Perry Como	Victor
Coffee Song (Valiant)	Frank Sinatra	Columbia
Linger In My Arms (Bourne)	Peggy Lee	Capitol
	Louis Armstrong	Victor
My Heart Belongs To Daddy (Chappell)	Shaw-Kallen	Musicraft
Things We Did Last Summer (Morris)	Frank Sinatra	Columbia
	Vaughn Monroe	Victor
Woodchuck Song (Jewell)	Tex Beneke	Victor
Girl That I Marry (Berlin)	Frank Sinatra	Columbia
More Than You Know (Miller)	Perry Como	Victor
Begin the Beguine (Harms)	Frank Sinatra	Columbia
For Sentimental Reasons (Leeds)	King Cole Trio	Capitol
	Ella Fitzgerald	Decca

Jocks, Jukes and Disks

By George Frazier

Any week in which a Governor of Louisiana comes out with a "party" record is certain to provide a bit of excitement. Jimmie Davis' "Bang Bang" (Decca) sounds like a smash. It is one of those cornfed items that will acquire enormous popularity because of double entendre. There seems no reason to suspect that the Gov. of La. was aiming for a shocker like "Around the Clock Blues" (Willie Bryant on Apollo) when he made this one, but that's the way it turns out. The jukes should love it. The coupling is "I'm Gonna Write Myself a Letter," and, comparatively speaking, it's very dull.

The "Blue Skies" album (Decca) is a cinch for almost all tastes. Crosby, backed by John Scott Trotter, sings "Blue Skies," "Cuba," "You Keep Coming Back Like a Song," "Getting Nowhere," "A Serenade to an Old-Fashioned Girl," "Everybody Step," "All By Myself" and 'I've Got My Captain Working for Me Now." He sings them all with uniform mediocrity, but the charm of his personality is still there and, one presumes, sufficient to make the records hit stuff. The Crosby claque, which refuses to admit that the master should shower and change into street clothes, might enlighten itself by comparing Bing's "All by Myself" with the Buddy Clark etching on Columbia. Latter shades the part-owner of the Pittsburgh Pirates on this one. As for the tunes, they're fine. "Getting Nowhere" is a pretty little thing that may develop into a tremendous item on the jukes. The remaining two sides in the album are "A Couple of Song and Dance Men," by Bing and Fred Astaire, and "Puttin' On the Ritz," by Astaire. "Song and Dance Men" has its obvious appeal and should be a click with jukes, jocks, and by-the-fireside spinners. "Ritz" is good Astaire, which adds up to the fact that it packs his own kind of inarticulate charm. With all its flaws, the "Blue Skies" album is going to be a big seller.

Spike Jones and his Other Orchestra (dig that "Other") couples "Lassus Trombone" and "Minka" on a new Victor. "Lassus" is a concerto-sort-of-thing featuring Eddie Kusby on the plumbing, and "Minka" highlights George Rock's trumpet in a Paramount-Publix production. There doesn't seem to be much reason why Victor put out these faces. Not that they're bad, but simply that any number of other bands do this sort of thing a good deal better than Jones does. As a novelty band, he is immensely funny (and a lot more satirical than generally suspected), but he's just ordinary when it comes to straight music. Kusby and Rock perform acceptably, but they're facing stiff competish. Rock, to wit, has to stand comparison with a man like Billy Butterfield ("Stardust" on Capitol) and he just can't keep the pace.

Connee Boswell's "Love Doesn't Grow on Trees" and "Ole Buttermilk Sky" (Decca) are fine and should sell. "Buttermilk" is a juke natural, of course, because of its plugging via "Canyon Passage," a flicker, by the way, in which the only really nice people are the Indians and they have to go and get killed. The Boswellworld sings both tunes with wonderful authority and no muttering. She is still one of the few really exciting distaffers and Decca should use her more. She gets every bit of value out of a lyric and when it happens to be as literate as the one to "Love Doesn't Grow," she is downright wonderful. Both faces have superb background work by a combination assembled by Bob Haggart.

Jimmy Dorsey's "Apache Serenade" (Decca) is his best juke possibility in a long while. The tune is based on the number that goes with the lease at the Latin Quarter in which Lou Walters throws Irving Zussman to Ted Lewis for a double play. It's a pleasant, danceable job and Dee Parker sings it just right. Reverse is "The Whole World is Singing My Song." Tune's popularity is enough in itself to make this face catch on. Bob Carroll handles the chirpsichore.

Vaughn Monroe's "The Things We Did Last Summer" and "More Now Than Ever" just arrived from Victor and, personally, we wish they hadn't. But this department is a public service and, as such, concedes the commersh wow of Monroe and his men of melody. There's no question about the fact that "Things" will click on the jukes, but it just doesn't compare with Sinatra's version on Columbia. At the same time, there's no gainsaying Monroe's popularity. "More Now Than Ever" will do all right too. Also from Victor comes two crack sides for coin machines in Sammy Kaye's "Zip-a-Dee-Doo-Dah" and "Sooner Or Later," from the new Disney cartoon, "Song of the South."

Louis Jordan's "Ain't That Just Like a Woman?" and "If It's Love You Want, Baby, That's Me" (Decca) will do a brisk business on the jukes. They are typical Jordan jobs—smooth, bouncy in tempo, and catchy in wordage. There doesn't seem to be much to choose between them, but "If It's Love" should have a little edge on the boxes. It goes without saying that they'll kill 'em in race locations.

Wax Facts

Gene Kelly does a marvelous job with "The Little Red Hen" and "Peter Rabbit" (Columbia). He reads with great charm and without the affectation that spoils so many children's albums...Columbia ought to release the Goodman Sextet's "Stardust," which has some fine guitar by the late Charlie Christian ...Ella Logan's "It's a Long, Long Way to Tipperary" (Majestic) is catching on in the 3d Avenue bar-and-grills.

Future Bets

"(I Love You) for Sentimental Reasons" (Leeds), recorded by King Cole Trio for Capitol; Ella Fitzgerald, Decca; Dinah Shore, Columbia; Charlie Spivak, RCA-Victor; Eddy Howard, Majestic; Fran Warren, Cosmo.

"Zip-a-Dee-Do-Dah" (Santly-Joy), recorded by Sammy Kaye, RCA-Victor; Guy Lombardo-Connee Boswell, Decca; Modernaires, Columbia; George Olsen, Majestic; Billy May, Capitol; Tony Pastor, Cosmo; Orrin Tucker, Musicraft. From Walt Disney "Song of South" score.

"Sooner Or Later" (Santly-Joy) Sammy Kaye, Victor; Dinah Shore, Columbia; Les Brown, Columbia; Merry Macs, Majestic; Billy Butterfield, Capitol; Tony Pastor, Cosmo; Phil Brito, Musicraft. From Disney's "Song of the South."

Suggested Program

(For Disk Jocks)

"Down the Old Ox Road"—Bing Crosby (Brunswick).

"Song of India"—Tommy Dorsey (Victor).

"I Remember You from Somewhere"—Marion Harris (Brunswick).

"Stein Song"—Rudy Vallee (Victor).

"I'm Learning to Speak English"—Carlos Molina (Capitol).

"Blue Again"—Louis Armstrong (Okeh).

"Ten Cents a Dance"—Ruth Etting (Columbia).

Best Bets of the Week

Rhythm—"Apache Serenade" (Jimmy Dorsey).

Ballad—"Love Doesn't Grow on Trees" (Connee Boswell).

Hot—"If It's Love You Want, Baby, That's Me" (Louis Jordan), (This will horrify le jazz hottentots, but this week there just aren't any fine hot biscuits).

Hillbilly—"Bang Bang" (Jimmy Davis).

Dance—"The Whole World Is Singing My Song" (Jimmy Dorsey) and "More Now Than Ever" (Vaughn Monroe).

Vogue's Maestro Beefs

Chicago, Oct. 15.

Frankie Masters and Clyde McCoy are among orchestra leaders that want out from Vogue Records contracts because of lack of production of their platters.

Detroit company, with the gimmick of the pretty pictures on the face of the record, is far behind production and waxing schedules.

ANNOUNCING—

The Score of the new Warner Bros. Picture

THE TIME, THE PLACE AND THE GIRL

Music by ARTHUR SCHWARTZ • Lyrics by LEO ROBIN

A Gal In Calico

Oh, But I Do

Through A Thousand Dreams

A Rainy Night In Rio

REMICK MUSIC CORP.
JOHNNY WHITE, Prof. Mgr.

M. WITMARK & SONS
NORMAN FOLEY, Prof. Mgr.

RECORDED BY

ANDREWS SISTERS
DESI ARNAZ
TEX BENEKE
LES BROWN
LOUISE CARLYLE
CARMEN CAVALLARO
NORMAN CLOUTIER
BING CROSBY
SAM DONAHUE
LARRY DOUGLAS

MORTON DOWNEY
HAL DURWIN and FRANK DU VOL
BENNY GOODMAN
HARRY JAMES
WAYNE KING
MONICA LEWIS and RAY BLOCK
TONY MARTIN
GORDON McCRAE

HAL McINTYRE
JOHNNY MERCER and THE PIED PIPERS
GEORGE OLSEN
LOUIS PRIMA
DINAH SHORE
CHARLIE SPIVAK
GEORGE TOWNE
MARGARET WHITING
BARRY WOOD

Hot Jazz a Surprisingly Potent B.O. Bonanza in Longhair Concert Halls

Hot jazz will be ringing dem bells with a decided upbeat this fall despite reports that it's on the way out. Unprecedented number of jazz concerts already booked around the country for the coming season indicates that the popularity curve is still stretching upwards, with the decline nowhere in sight.

What's true in the rumors of jazz's imminent death is that it's being eased out of theatres and ballrooms, where the sweeter stuff is in demand; but this trend is being more than offset by the powerful play that jazz is getting in the country's longhair auditoriums and concert halls. Situation has gone so far that legitimate longhair artists are bleating at the paucity of concert dates left open for them.

Drum-majoring the jazz parade into the longhair parlors this season will be Eddie Condon's long-established troupe and Norman Granz' newer "Jazz at the Philharmonic" series. Following close on their heels is a long file of w.k. orchestras and solo performers, including Duke Ellington, Woody Herman, Count Basie, Benny Goodman, Bill Robinson, King Cole Trio, Billie Holiday, Teddy Wilson, Art Tatum and Ethel Waters, all of whom are being set for cross-country jazz junkets.

It's the phenomenal payoff at the b.o. that's acting as the magnetic draw into the jazz concert field. Playing at the Chicago Civic Opera House last year, Duke Ellington broke the ceiling with an $18,000 gross for a two-nighter date. But not long after, Granz's "Jazz at the Philharmonic" toppled this record with a single night's receipts of $10,005. Admission scales with a $5.50 top are nothing unusual, and $3 top is standard.

Chi Typical

For this year, what's happening in Chicago by way of jazz concerts is a typical sample of the trend in more than a dozen of the nation's largest cities. On Oct. 24, "Jazz at the Philharmonic" is booked into the Civic Opera House; Oct. 25, Eddie Condon goes into Orchestra Hall; Nov. 3, Tommy Dorsey plays at the Civic Opera, with Duke Ellington and Woody Herman following on Nov. 10 and Nov. 24. Both Condon and Granz have been booked for about 60 concerts apiece in longhair auditoriums from coast to coast. Ernie Anderson, booking through Jerry Cargill at A&S Lyons, handles the Condon tour.

In New York, where the fans can get a staple dict of hot jazz in Greenwich Village and 52d St. joints, concerts in the more sedate halls aren't so numerous. But nevertheless, both Carnegie Hall and Town Hall will be getting a fair quota of appearances from the jazzique specialists. Ellington is due for a two-nighter date at Carnegie Hall Nov. 23 and 24, following his smash appearance last year when the customers were spilled over into an adjoining chamber serviced by a loudspeaker system. Woody Herman and Count Basie are also going into C.H., although dates have not been set. At Town Hall, where other jazz groups were put under a ban last year, Eddie Condon resumes his monthly series.

Costly Sideman Hit Road

Important sidelight is that the highest paid sidemen in the music business today are working in these traveling jazz concert units and a number of bandleaders have actually folded their orchs in order to get on this gravy train. Few swing bands pay sidemen as much as $250 a week for one-nighters, yet in Condon's 14-man group the lowest paid man receives this salary, with some receiving as much as $500 weekly.

Maestros Roy Eldridge, Rex Stewart and Coleman Hawkins have disbanded combinations of various sizes in order to join Granz' outfit. Jess Stacy and Lee Wiley have disbanded their MCA big band for the duration of the Condon tour so that they can be featured in his troupe.

Cliff Jackson, solo piano act at Barney Josephson's Cafe Society Downtown, N. Y., for the past five years, has wangled a leave of absence to go out with Condon, while the American Broadcasting Co. has permitted trumpeter Bobby Hackett time off to make the same tour. The net feels that Hackett's personal appearances on the concert stages of the big Hooper cities on the Condon itinerary may be reflected in increased ratings for Hackett's programs next season. Also going along with this troupe are clarinetist Buster Bailey of the John Kirby Orchestra, drummer Johnny Blowers of the CBS house band, and baritone Ernie Caceres of the NBC staff. All are turning over their chairs to substitutes to pick up additional scratch in the concert halls.

MALE TONSILS STILL HOTTEST ON DISKS

Hollywood, Oct. 15.

Expected postwar dip in sales of top male vocalists' disks hasn't occurred yet and won't for quite a while, according to disk toppers here. That's because the main pop platter purchasers remain femmes between the ages of 15 and 20, who are notorious for their devotion to Frank Sinatra, Perry Como, Bing Crosby, Dick Haymes, Andy Russell, etc. Surveys show they buy between 75% and 85% of the pop output, both vocal and instrumental.

Trade dopesters had it all figured out that when the boys came home from the wars the gal singers would take the edge off the males. That's not happening yet.

10 Best Sheet Sellers

(Week Ending, Oct. 12)

To Each His Own	Paramount
Rumors Are Flying	Oxford
Five Minutes More	Melrose
Old Buttermilk Sky	Burke-VH
So. Am. Take It Away	Witmark
If You Were Only Girl	Mutual
Guess I'll Get Papers	C-P
This Is Always	BVC
Be Lost Without You	Advanced
Surrender	Santly-Joy
Coming Up	
You Keep Coming Back	Berlin
September Song	Chappell
Linger In My Arms	Bourne
And Then It's Heaven	Remick
Pretending	Capitol
My Sugar So Refined	Criterion
Girl That I Marry	Berlin
Who Told You That Lie	Stevens
I Don't Know Why	Feist
Pity To Say Goodnight	Leeds

D.C. Hotel Help Strike Tosses Tooters For Loss; 15 Bands Out

Washington, Oct. 15.

Substantial number of bands have been forced out of work by Washington's hotel strike which began last Friday (11), pulling out several thousand service employees of 18 D. C. hostelries. As the picket lines marshaled and the kitchen and service crews marched out, a minimum of 15 permanent ensembles found their work ended.

In addition, number of travelling dance bands were also stranded. Nat Brandwynne, playing the Statler; Andy Padova, at the Carlton; and Ken Harris, at the Wardman Park, were shut out. Other bands, coming in for single engagements, had their jobs cancelled. Barnee, Shoreham hotel regular, was set to play in the hotel lobby for entertainment of wandering guests, but management nixed idea, feeling it would cause ill feeling and unnecessary confusion.

For example, a Washington AFRA ball, scheduled for the Statler Friday night with Bob Chester's band, was called off at the last minute. A Knights of Columbus affair at the same hotel, which also had a band engaged, was dropped.

Visitors coming into Washington found themselves barred from entering hotels at which they had reservations. Two hours after the strike started, radio station WWDC went on the air with a public appeal for information about available rooms. Incoming visitors were notified to call the station for information or possible accommodations.

Not included in the strike was the Hotel Cairo in which is located the Club Cairo, town's top nitery, which has been doing a turnaway business, catching crowds which normally would go to several different spots. Show stars staying at various hotels climbed stairs and made their own beds.

Songs With Largest Radio Audiences

The top 31 songs of the week, based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast on Radio Networks. Published by the Office of Research, Inc.

Survey Week of Oct. 4-10, 1946

And Then It's Heaven	Remick
Blue Skies—†"Blue Skies"	Berlin
Coffee Song—"Copacabana Revue"	Valiant
Doin' What Comes Natur'lly—*"Annie Get Your Gun"	Berlin
Either It's Love Or It Isn't—†"Dead Reckoning"	Mood
Five Minutes More	Melrose
For You For Me Forever More	Chappell
Girl That I Marry, The—*"Annie Get Your Gun"	Berlin
I Don't Know Why—†"Faithful In My Fashion"	Feist
I've Got Sun In the Morning—*"Annie Get Your Gun"	Berlin
I Guess I'll Get the Papers and Go Home	C-P
I'd Be Lost Without You	Advanced
If You Were the Only Girl	Mutual
It's a Pity To Say Goodnight	Leeds
It's My Lazy Day	Stevens
Linger In My Arms a Little Longer Baby	Bourne
Old Lamp-Lighter	Shapiro
Ole Buttermilk Sky	Burke-VH
Rumors Are Flying	Oxford
Save Me a Dream	Starlight
South America Take It Away—*"Call Me Mister"	Witmark
Surrender	Santly-Joy
Things We Did Last Summer	Morris
That Little Dream Got Nowhere—†"Cross My Heart"	Famous
They Say It's Wonderful—*"Annie Get Your Gun"	Berlin
This Is Always—†"Three Little Girls in Blue"	BVC
To Each His Own—†"To Each His Own"	Paramount
Under the Willow Tree	Peter Maurice
Whatta Ya Gonna Do	BMI
Whole World Is Singing My Song	Robbins
You Keep Coming Back Like a Song—†"Blue Skies"	Berlin

Following songs are those that did not have enough performance credits on the week to be included in the top group. They mostly are tunes rising in popularity.

All Through the Day—†"Centennial Summer"	Williamson
Best Man, The	Vanguard
Everybody Kiss Your Sweetheart	Feist
I Don't Know Enough About You	C-P
If I'm Lucky—†"If I'm Lucky"	Triangle
Moon Over Brooklyn	London
My Sugar Is So Refined	Capitol
Nosey Body	Feist
On the Boardwalk—†"Three Little Girls In Blue"	BVC
Passe	Feist
Route 66	Burke-VH
September Song	Crawford
Somewhere In the Night—†"Three Little Girls In Blue"	Triangle
Too Many Irons in the Fire	E. B. Marks
Who Told You That Lie?	Stevens
Why Does It Get So Late So Early	Harms
Without You (Tres Palabras)—†"Make Mine Music"	Southern
You Make Me Feel So Young	BVC

† *Filmusical.* * *Legit Musical.*

Jimmy Dorsey May Go Back to N. Y. Penn

There's a possibility Jimmy Dorsey's orchestra might go back into the Pennsylvania hotel, N. Y., this season, which, coupled with his return to Frank Dailey's Meadowbrook in Cedar Grove, N. J., has bandsmen talking. Dorsey has played neither the Penn nor Dailey's for a couple years, having gone to the 400 Club, his last location date in N. Y., and to the now defunct Terrace Room, Newark, in place of the nearby Meadowbrook.

If the Penn deal is set up, it's likely it won't call for his use until February or March of '47. Hostelry is booked up until then. Dailey's date is Nov. 19 for four weeks.

OLSEN, KAYE ORCHS SET FOR HOTEL NEW YORKER

Deals to bring George Olsen's and Sammy Kaye's orchestras into the New Yorker hotel, N. Y., have been completed. Olsen opens Oct. 24, replacing the current Les Elgart, and Kaye follows Nov. 21. It's Kaye's first booking at the hostelry, which recently installed a straight band policy in place of the ice show and name band combination it has used for years.

Both Olsen and Kaye are Music Corp. of America properties, and the bookings mark the third and fourth items MCA has sold into the New Yorker in the past several years. Kaye is now at Frank Dailey's Meadowbrook, Cedar Grove, N. J., and Olsen recently finished a run in Chicago.

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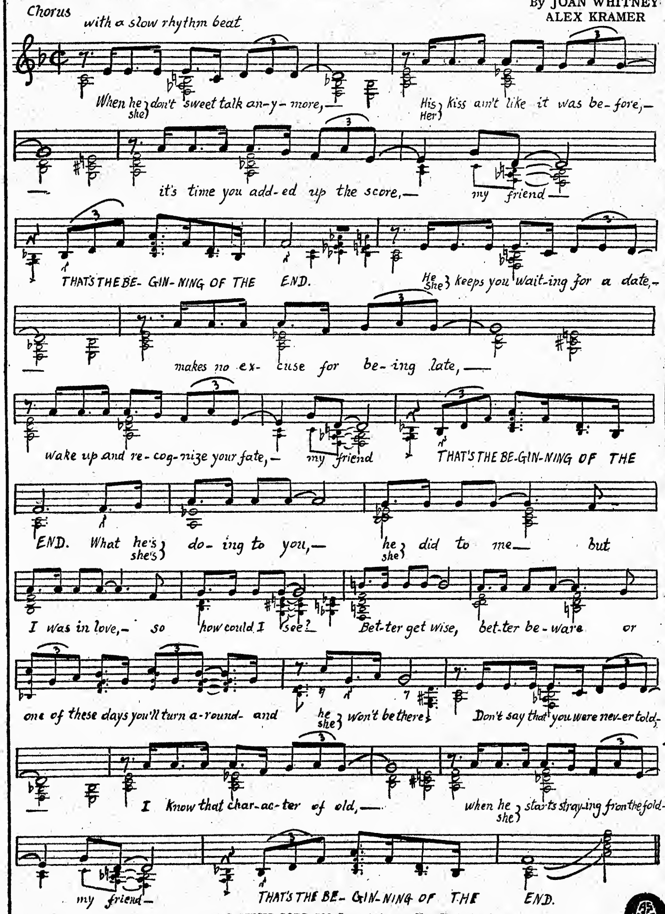
ALEX KRAMER



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PERRY COMO
INTRODUCE IT

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HEAR
BENNY GOODMAN'S
COLUMBIA RECORD

★

HEAR
CASS DALY'S
DECCA RECORD

★

HEAR
KING COLE'S
CAPITOL RECORD

★

HEAR THIS SONG
RECORDED BY
ALL TOP
RECORDING ARTISTS
OF EVERY RECORD
AND TRANSCRIPTION
COMPANY

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JERRY JOHNSON, Gen. Prof. Mgr.

Theatres, Agencies Run Into AFM Scale Boost a 'Secret' Since Sept. 15

Bandleaders, talent agencies and theatres that use travelling orchs finally realized last week that the American Federation of Musicians had boosted the "national" theatre scale as of Sept. 15. It seems that the AFM sent out no letters to either agents or theatre talent buyers on the subject, and hardly anyone was aware of the boost.

Increase, set by the national office of the AFM, applies only to travelling bands. It has nothing to do with scales set by individual locals covering their own members.

Hike amounts to $20 per man weekly, increasing salaries from $110 to $130 for the basic 28 shows with additional $1.65 per man for each show over. Paramount theatre, New York, for example, which averages 35 shows weekly, will go up from $138 to $162.

Increases are retroactive to Sept. 15. It's probable that not too many musicians in name bands will be due much coin since a good portion of the bands playing theatres under "travelling" category are top name crews, most of which pay their men enough to cover or closely approximate the increase.

"Bless You," U. S. song being published in England by Noel Gay, is in 17th week as top best seller. Shapiro will publish in U. S. in December.

Moral—Be Nice to Disk Jocks and a Job May Show

Barberton, O., Oct. 15.

Ray McKinley's band will play a concert and dance at Barberton High School tomorrow (Thursday) because of a guest shot on an Akron disk jockey show.

McKinley recently worked the Palace, Akron, and did a shot on the Allan Freed "Request Review" program over WAKR, Akron. He introduced his new recording, "Hoodle Addle," on the show, and the response from Akron teen-agers resulted in his being bought for the school dance, to be called the "Hoodle Addle Hop." Terps will be preceded by an hour's concert of swing compositions by arranger Eddie Sauter.

GAC MAY SET MONT'L BRANCH IN MOTION

General Artists Corp. may follow the lead of Music Corp. of America and open a branch office in Montreal. Agency is currently talking with Frank Lewis, who strangely enough is head of a talent agency called Music Corp. of Canada, to Canada, quit six weeks ago.

MCA's own office in Montreal was decided upon after Mac Johnson, booker of most of MCA's talent in set up such a deal.

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Continued from page 43

tary, will again go for that post. Fleisig will have as his running mates the same men as last year, while neither Suber's no Topper's slate is set as yet.

While there are claimed to be some 35,000 musicians holding cards in 802, a vote of more than 8,500 has never been known. A good portion of the total cards are held by traveling musicians not available on voting day.

802's Community Project

Drive to get the membership of New York Local 802 of American Federation of Musicians behind a movement for community sponsored year-round free symphonies, dance band, and concert orchestra performances, received a temporary setback Monday (14) when a membership meeting at the Palm Gardens, N. Y., to discuss it, among other things, was adjourned to Oct. 28 due to lack of a quorum.

Plans for musical events to be held from time to time throughout N. Y.'s five boroughs have been endorsed by more than 1,000 members of the local including such w.k. figures as Walter Damrosch, W. C. Handy, Erich Leinsdorf and Edwin Franko Goldman. Monday's meeting was expected to assure official support of the community movement by the entire membership.

Shep Fields Deal Off on Glen Isle

Negotiations whereby maestro Shep Fields was to have taken over operation of Glen Island Casino, New Rochelle, N. Y., from M. L. Dezutter, current leaseholder, fell through last week. Fields assertedly had the deal arranged to the point of signing, but the whole thing was gummed up by Dezutter's desire to retain control, of concessions at the spot.

Dezutter, who has operated Glen Isle for years, has a lease on the building which runs another four years. He assertedly had asked somewhere in the neighborhood of $70,000 to turn it over.

Building itself is owned by Westchester County Park Commission, and leasing of it is more or less a political proposition. Fields was to have had a five-year hold on the property. He would have used top name bands, not necessarily his own.

Oxford's Quick Hit With Benjamin and Weiss

New Oxford Music, affiliated with Santly-Joy, has the entire music business pointing by pulling the unexpected trick of coming up with a top sheet seller within only a few months of its inception. Firm started in business with "Rumors Are Flying," by Benny Benjamin and George Weiss, and the tune is currently running the fading "To Each His Own" a neck-and-neck race as the No. 1 seller.

Oxford is operated by Artie Valando and Eddie Joy, brother and son, respectively, of Tommy Valando general professional manager of S-J, and George Joy, co-owner with Lester Santly of S-J.

Bennie Benjamin and George Weiss, two ex-GI's who met after they got out of the Army, have parlayed three of their recent songs into sheet sales which have hit around 1,750,000 copies up to this time. "Oh, What It Seemed to Be," written in collaboration with bandleader Frankie Carle, was their first hit. Then followed "Surrender" and "Rumors Are Flying." First pair of tunes is published by Santly-Joy while latter is under the imprint of Oxford Music, a Santly subsid.

No tyro is Benjamin, who was one of the collaborators on Cherio Music's pre-war hit, "I Don't Want to Set the World on Fire." He's also identified with another song, "When the Lights Go On Again." Before donning khaki, partner Weiss was a student at the Juilliard School of Music.

Besides their "Surrender" and "Rumors," which are on the Hit Parade, they've several new numbers under the Oxford banner including "See What a Kiss Can Do," "Sonata" and "That Christmas Feeling." Figured unusual in the trade for a relatively new team, such as Benjamin and Weiss, to meet with such consistent success.

On The Upbeat

New York

Patti Clayton replaces Sally Stuart in femme vocal spot on Danny O'Neil's CBSustainer... Metopera readying a glamour buildup for 23-year-old lyric coloratura soprano, Mimi Benzell. Gal has been with 'em three years and will get a going-over a la Patrice Munsel... Perry Como flew entire Lloyd Shaffer band into Cleveland for an Italian War Relief Benefit at the Cleveland Auditorium Saturday (12).

Sammy Kaye installed 10 strings for "Sunday Serenade" show on ABC net, but will drop them again ... Larry Green orchestra due for RCA-Victor buildup ala Frankie Carle; leader is pianist... Roy Ross substituting for Hank Sylvern on "Merry Go-Sound" disks as musical director... Paul Whiteman will announce and commentate initial Joe Mooney quartet 15-minute shows on ABC net weekly Mondays at 10 p.m. ... Cavalcade Music Corp., publishing firm set up by maestro Carmen Cavallaro... Elliott Lawrence orchestra set into Paramount theatre, N. Y., Jan. 15 or 22... Dean Hudson orchestra into Roseland Ballroom, N. Y., Oct. 28... Les Elgart debuts at Arcadia Ballroom, N. Y., Oct. 24... Frankie Laine, new GAC vocal gem, being brought from Coast for Nov. 14 shot on Chesterfield show... Lionel Hampton orchestra drew 13,000 into Wrigley Field, Chicago, Saturday (12) on five days' notice and with no advertising because of a large benefit also on the same night. He got a $5,000 guarantee.

Chicago

Jimmy McPartland, and his British wife, a w.k. pianist, opened at the Rose Bowl on the south side... Lucky Millinder and Slam Stewart Trio at the Regal Theatre Nov. 1, Jimmy Lunceford Nov. 22... Ray Herbeck opens Lowry Hotel, St. Paul... Don McGraw's new band featuring 7 fiddles now at the Schroeder, Milwaukee... Bob Strong orchestra at Claridge hotel, Memphis ... Starting Oct. 15, Bob Chester's orchestra plays the Club Madrid, Louisville... Glen Gray into Sherman hotel Dec. 6 .. Bob Crosby playing one-nighters throughout middle west... Russ Carlyle's band set McConkey agency at Blackhawk restaurant Oct. 23... Sherman Hayes, Bismarck hotel maestro, cut his first 4 sides for Cosmo records .. Griff Williams playing one-nighters in middle west until Nov. 2 when he goes to Lowrey hotel, St. Paul... Ted Weems in for one week Oct. 22 at Tune Town, St. Louis.

Hollywood

Tommy Tucker follows Jerry Wald at the Palladium Nov. 19, Charlie Spivak to follow Dec. 25... Hoosier Hot Shots open six-week vaude run at St. Charles Theatre, New Orleans, Oct. 23... Lionel Hampton left Monday (14) for East ...Tex Beneke-Glenn Miller orchestra on one-nighters throughout California before opening week's stand at Million Dollar Theatre, Los Angeles, Oct. 23... Jimmy Hilliard, Mercury prez, in for platter seshes with Frances Langford, Tony Martin, Jack Fina... Manie Sacks, Columbia diskchief, also here...

Pat Dorsey to N. Y., where T. D. will join her at end of concert tour ... William Wood, former orchestra leader, set for role in Metro's "Unfinished Dance." He'll play a photographer... Mickey Goldsen, Capitol Songs prez, and Carlos Gastel, manager of Stan Kenton and King Cole Trio, back to N. Y...

Phil Harris being romanced by RCA-Victor, pending outcome of ARA bankruptcy proceedings... Artie Shaw version of "My Heart Belongs to Daddy," with Kitty Kallen vocal, getting extra pressings by Musicraft for jukes exclusively. It's from diskery's Cole Porter album... Bill Raymond is new vocalist for Jerry Wald, who opened at the Palladium last week.

Woody Herman chiseling "Rhapsody in Wood" for Columbia.... Walter Gross Musicraft's Eastern director, to Chi to cover four new slicings by Orrin Tucker.... Tex Beneke, Tommy Dorsey and Duke Ellington wound up recording seshes with RCA-Victor, with Spike Jones up next.

Kansas City

Duke Ellington and Woody Herman orchestras will play concert dates on successive nights in the Municipal Auditorium here... Herman comes in Oct. 16 and Ellington Oct. 17... They'll play under the A & N Presentations banner at a $2.50 top, the first time such a nodanee deal has been tried here... A & N also will play Herman in Wichita, Oct. 15, Des Moines at the KRNT Auditorium, Oct. 17 and St. Louis, at the Kiel Auditorium, Oct. 19... Ellington played the KRNT spot Oct. 14, and will hit the Auditorium, Omaha, Oct. 18.

Tommy Dorsey and 35-piece outfit skedded for a concert in the Municipal Auditorium Oct. 27 under Pla-Mor sponsorship... Jimmy Tucker band moving out of the Hotel President after a two month's stand ... Leo Pieper, Omahan, and his new band played the Pla-Mor Ballroom, Oct. 10, his first K. C. date since being released from military service

Pittsburgh

Johnny Long's band into Vogue Terrace for two weeks Nov. 1... Gus Dolfi's band option picked up for another three months, at the Oasis... Vocalist with Jimmy Spitalny's new dance band is Edith Aymes... Three locals Ted Kenyon, Jim McAttee and Art Petrocelli, with the Tommy Reynolds band, which just closed at the Club Belvedere.

BIZ SLUMP HITS 400, N. Y., JORDAN LAMS

Poor business being done by virtually all New York hotels and niteries using name bands is exemplified by the withdrawal last week of Louis Jordan from the 400 Club. Jordan had been in on a straight eight-week ticket and was the headliner of a three-band marquee lure with Randy Brooks orchestra and Monchito's Latin crew.

Jordan held at the 400 for approximately five weeks and when biz fell off pulled out, via mutual agreement with the club's operator, Nat Moss. Spot has not been doing well.

Song Shark in Soup

Toledo, Oct. 15.

Decision will be made Saturday (19) by Lucas County Common Pleas Judge Thomas J. O'Connor on whether Don B. Owen, Jr., Toledo song publisher, violated terms of his five-year probation, set last June when he was found guilty of violating the State Securities act, in connection with activities of his La Casa del Rio Music Publishing Co. here.

Owen was charged with disregarding probation conditions in failure to retain money and song manuscripts to hopeful composers. Edward P. Buckenmyer, assistant county prosecutor, said he had received complaints from 28 songwriters that they requested return of about 150 songs and $856, but never received them.

STEPHAN HERO
VIOLINIST
Signed to Play in Metro-Goldwyn-Mayer's Forthcoming
"THE BIRDS AND BEES"
Starring JEANETTE MacDONALD and JOSE ITURBI
Personal Management
MARTIN M. WAGNER
Hollywood, Calif.

Your Program Will Score with This Great Football Song
"She's the Darling of the Team"
All Material Available
TOBIAS & LEWIS Music Co.
1674 B'way, New York

LYRICIST With Ideas
Would Like to Team With Composer — No Amateurs
MYRON GLAZER
618 Chester St., Brooklyn 12, N. Y.

LEGAL NOTICE

ARA, Inc., a California corporation, Alleged Bankrupt.
By order of the United States District Court, the assets of the above-named bankrupt manufacturer and distributor of phonograph records will be offered for sale on Tuesday, the 22nd day of October, 1946, at the hour of 10:00 o'clock A.M. in the courtroom of the Honorable Hugh L. Dickson, Referee in Bankruptcy, 339 Federal Building, Temple and Spring Streets, Los Angeles, California.

The office of the company is located at 5655 Wilshire Blvd., Los Angeles, California. The plant of the company is located at 686 North Robertson Blvd., Los Angeles, California. The warehouse of the company is located at 2457 Enterprise Street, Los Angeles, California.

All of the property will be open for inspection on Thursday, October 17th, 1946; Friday, October 18th, 1946, and Monday, October 21st, 1946, from 9:00 o'clock A.M. until 5:00 o'clock P.M. Inspection may be had by qualified buyers by special appointment before that time.

Said bankrupt has been one of the prominent leaders in sales throughout the United States, and has had under contract, some of the most prominent artists in the field.

The inventory to be sold in bulk consists generally of the following:
Materials:

Shellac @ .70 per lb.	$186,664.80	
Raw Materials	17,303.37	
TOTAL MATERIALS:		$203,968.17
Supplies		22,180.71
Record Labels	15,329.60	
Albums (Empty)	12,857.43	
TOTAL LABELS & ALBUMS:		28,187.03
Office Supplies (Estimated)		750.00
Records (Single)		80,851.24
Albums of Records		14 325.27
Office Furniture & Equipment		15,200.00
Boiler Room & Maintenance Equipment	32,602.00	
Mill Equipment	22,205.50	
Press Room Equipment	57,001.25	
Plating Equipment	36,021.40	
TOTAL EQUIPMENT:		147,830.15
Master Library (Intrinsic Value)		50,000.00
Protection Copies of Records (Intrinsic Value)		105,000.00
Trucks		1,733.52
TOTAL INVENTORY:		$670,026.09

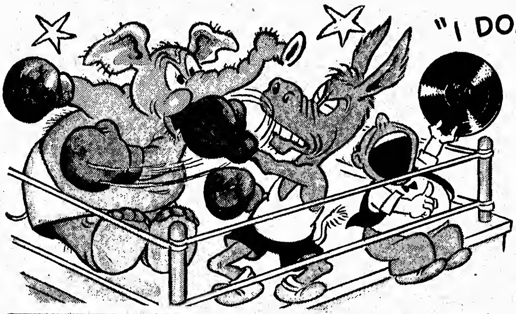
In addition to the above, there is an uninventoried quantity of records owned by the bankrupt at various locations throughout the United States, which will be included in the sale and their quantity announced at the time of sale. All of the above figures are subject to further audit and the final figures will be announced at the time of sale.

In addition to the above, there will also be offered, together with said inventory, the good will, the right, title and interest of the Trustee in and to any location leased by the bankrupt, an assignment of the right, title and interest of the Trustee in and to all contracts with recording artists and musicians (without any assumption on the part of the Trustee in bankruptcy to pay anything due thereunder, except through the payment of dividends upon proofs of claim allowed by the court), the right, title and interest of the Trustee in and to any distributors' agreements, (without any assumption on the part of the Trustee in bankruptcy to pay anything due thereunder, except through the payment of dividends through proofs of claim allowed by the court), copyrights, patents, processes, licenses, trade marks and trade names.

All of the assets will be offered free and clear of any lien of the United States Government for taxes past due, and any lien of the Union Bank and Trust Co. upon the shellac, as well as anything due on any conditional sales contract on either the trucks or the office furniture and equipment.

There is excluded from the sale, cash on hand or in the bank, and any and all accounts receivable.

For further information apply to: Francis F. Quittner, Receiver of ARA, Inc., 215 West Fifth Street—Phone: MA-2111, Los Angeles 13, Calif.; or Fink, Rolston, Levinthal & Kent, Attorneys for Receiver, Equitable Bldg., Hollywood Blvd. at Vine Street, Los Angeles, Calif.—Phone: HI-3151.



"I DON'T CARE WHO WINS—JUST GIVE ME THOSE NEW DECCA HITS!"

... they're knockouts!

BING CROSBY and JIMMY DORSEY

and His Orchestra
THE THINGS WE DID LAST SUMMER
SWEET LORRAINE
Both Vocal with Orchestra
DECCA RECORD NO. 23655 . . . 75¢

ANDREWS SISTERS

RUMORS ARE FLYING
with Les Paul and Vic Schoen and His Orchestra
THEM THAT HAS—GETS
with Eddie Heywood and His Orchestra
Both Vocal with Orchestra
DECCA RECORD NO. 23656 . . . 75¢

ELLA FITZGERALD and DELTA RHYTHM BOYS

(I Love You)
FOR SENTIMENTAL REASONS
IT'S A PITY TO SAY GOODNIGHT
Both Vocal with Instrumental Accompaniment
DECCA RECORD NO. 23670 . . . 75¢

CONNEE BOSWELL

OLE BUTTERMILK SKY
From Universal Picture "Canyon Passage"
LOVE DOESN'T GROW ON TREES
Both Vocal with Orchestra Directed by Bob Haggart
DECCA RECORD NO. 18913 . . . 50¢

JIMMY DORSEY

And His Orchestra
THE WHOLE WORLD IS SINGING MY SONG
Fox Trot Vocal Chorus by Bob Carroll
APACHE SERENADE
Fox Trot Vocal Chorus by Dee Parker
DECCA RECORD NO. 18917 . . . 50¢

JIMMIE DAVIS

BANG BANG
I'M GONNA WRITE MYSELF A LETTER
Both Singing with Instrumental Accompaniment
DECCA RECORD NO. 46016 . . . 75¢

BING CROSBY with LES PAUL And His Trio

PRETENDING
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PASSÉ
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GIVE A BROKEN HEART A BREAK
Fox Trot Vocal Chorus by Bob Crosby and The Bob-o-Links
IT'S BETTER TO BE BY YOURSELF
From Golden Production "Breakfast In Hollywood"
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DECCA DISTRIBUTING CORPORATION
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Floyd Odlum's Atlas Corp. Buys Into Musicraft in New Stock Deal

Musicraft Records took in another partner in its operation early this week when an undisclosed amount of stock in the corporation was acquired by the Atlas Corp., huge holding company which is the biggest shareholder in RKO Pictures. Exactly how much of the Musicraft stock Atlas acquired and how much was paid for it is undisclosed, but it was not enough to give Atlas (Floyd Odlum's investment trust) control of Musicraft.

Operation of the diskery is still in the hands of the Jefferson-Travis outfit, which bought in more than a year ago and which lately has been proceeding to divest itself of all other interests as a means of devoting full time to records. As a matter of fact, the Jefferson-Travis name may be dissolved and the entire operation known as Musicraft Recording Corp. Jefferson, maker of a number of war items for the government during the big fight, recently took its largest step in that direction by disposing of its radio items, notably a tape recorder, to Emerson Radio.

Cap Waxes Look-Hear Circus Platter Book

Hollywood, Oct. 15.

Capitol Records is going a step further than the book publishers' "pop-up" gimmick for kiddies, innovation being a sight-with-sound deal in merchandising moppet albums. Teeoff is "Bozo at the Circus," to be released for Yule trade, which is a virtual tour of a circus, employing voice of vet clown, Pinto Colvig, with pix and descriptive literature making up a third of the two-record album.

Platters are pocketed in covers of album, and picture book takes up center. Disks feature Colvig conducting a "tour" through menagerie, for which animal sounds are dubbed in and beasts "speak." Bill May, trumpeter, fronts 40-piece band on background music, all specially composed. Allan Livingston wrote story.

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An All-Time Favorite
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SPECIAL SONGS!
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OPA-Show Biz

Continued from page 1

that bigger profits meant costlier programs.

Its Effect on Pix

The film industry remained the big question mark in the economic things to come. If rising costs outspeed boosts in wages there were some fear that the wage earning public, backbone of day-to-day theatre attendance, might be squeezed to the point of dwindling film patronage. If the hand dealt out by decontrol meant more goods, no great rise in prices, and wider and more lucrative employment, the film industry would be in for a boom which would outstrip current lush times.

Television, niteries, and stadia, not as dependent as films on mass patronage, those in the know thought, could gain by the nixing of OPA regardless of the alternatives. Big profits for business, it was said, meant more coin to be spent on the more select form of amusements.

Strikes?

Lurking in the future as possible trouble for business and amusements is the prospect of a new wave of strikes as labor swings into action to hoist wages along with prices. Should the promised flood of goods anchor costs, strikes will not prove the bugaboo that it now threatens to be.

Indicating the sharp divergence in show biz sentiment are the opinions of two entertainment toppers. One said: "The stuff is there to move, awaiting only processing and transportation. If strikes and other transport trouble don't snag the works, there should follow now a tremendous release of goods of all kinds. More money than ever will circulate, and the entertainment industry, in all its phases, stands to gain."

The other's darker picture was: "I don't see how this is going to help the overall economy. It's nothing but a political move by Mr. Truman. He acted as head of the Democratic Party, not as President. I don't care how Wall Street reacts. I see nothing good arising from what's happened."

2 Billion $ Year

Continued from page 3

here right now—it represents a boxoffice gross, exclusive of taxes, amount to $2,075,000,000.

No figure like this has ever been rung up, even in such bountiful periods as 1929 and the recent war years. For picture houses, it is on the colossal side. It would mean that they would be crowding the $2,000,000,000 admissions mark, without help from any other branch of show business.

The only thing likely to dent what looks like a sure record would be a sudden slump of terrific proportions—something no economist predicts this year.

While there are strong indications that the crest in amusement grosses has about been reached, the general predictions are that they will remain at or very close to present levels for at least the next few months.

Hence, 1946 is probably going to be the $2,000,000,000 year.

SANTLY-JOY Standards
WHEN A WOMAN LOVES A MAN
MERCER, HANIGHEN, JENKINS
SANTLY-JOY, Inc.
1619 Broadway, New York 19
Tommy Valando, Gen. Prof. Mgr.

Off-the-Air Disk Dates For Davis, Moorehead

Hollywood, Oct. 15.

Hopped up over past sales performances of its "personality albums," Decca is continuing recording top air shows, with Bette Davis starting a three-day session for the plattery here tomorrow (16) on Arch Oboler's "This Lonely Heart," a clean-up version of Peter Ilyitch Tschaikowsky's life. Album, a 12-inch, eight-side job under Nat Wolff's supervision, will have a cast of 10 AFRA-ites and Victor Young's orchestra backing Miss Davis, and Oboler will direct.

Also skedded at Decca is "Sorry, Wrong Number," with Agnes Moorehead repeating on wax the solo stint she has done several times on CBS' "Suspense." Bill Spier will direct. Already disked and soon to be distributed is "Tales of the Olympian Gods," with Ronald Colman, which was adapted from Thomas Bulfinch's "Age of Fable," by Louis Untermeyer and Wolfe.

ASCAP Spends 50G to Host CISAC in D. C.

American Society of Composers, Authors and Publishers is spending at least $50,000, and possibly more, of its own money to host the 150 delegates from 27 countries who are members of the Confederate Internationale des Societies d'Auteurs et Compositeurs (CISAC), which will convene in Washington next Monday (21). Meet will be held in the Library of Congress and runs through Friday (27).

Meanwhile, ASCAP executives in New York have been on the hop rounding up reservations for more than 200 hotel rooms and suites, an unenviable job during these times, and one made doubly difficult by the current strike of employees at D. C. hostelries.

Extensive agenda of the 15th meet, the first since 1938 and the first held in the U. S. is expected to deal mainly with problems and conditions affecting authors which have arisen during the war years. International copyright matters will also be discussed and the question of renewal rights will also be taken up. Anticipated that reciprocal copyright agreements may be established among some member countries.

It is further expected that proposals to amend the U. S. copyright laws to conform with those of other nations, especially South American countries, will be dealt with. Music industry has long desired to incorporate certain good points of the South American copyright laws into U. S. copyright legislation.

For example, songwriters in South America are protected on jukebox plays but ours aren't. The Latin writer is reimbursed on disk performances and has complete protection in other fields—even television. Authors draw 75% of performance revenue while the pubs get the remainder. Reason for the latter's relatively small portion is that most South American firms do not exploit tunes or maintain professional staffs to the extent that U. S. pubs do, according to Wallace Downey, ASCAP's Latin-American rep.

Established in 1926 with headquarters in Paris, CISAC was created to prevent pirating and exploitation of musical and literary works and originally was composed only of societies of dramatic authors and publishers. Since then three other federations have been added. Second federation is composed of nondramatic societies, third federation includes societies for the rights of mechanical reproduction and the fourth consists of a novelist and writers group known as "Federation des Societies des Gens de Lettres."

In the Confederation's long history only two Americans have held major offices. Saul Bornstein was veepee of the second federation in 1938 and this year John G. Paine, gen. mgr. of ASCAP, is prexy of the same federation. Reorganization of the participating societies at a Paris conference last March named a Confederation Organizing Committee consisting of Leslie Boosey, president of the Confederation; Rene Jouglet, general secretary, and Madeleine Baugniet, general delegate, among others.

Brazilian, Argentine and Cuban delegations arrived in New York Sunday (13). They'll spend their time sightseeing prior to the opening of the convention and plan to remain in the U. S. around three or four weeks. Heading the Argentine group are Sr. Francisco J. Lomuto, Sr. Francisco Canaro and Dr. Mario Benard, representing SADAIC, the Argentine ASCAP, while Dr. Carlos S. Damel represents Argentores (dramatists guild).

Brazilian delegation includes Sr. Geysa Boscoli, prexy of SBAT (dramatists guild) and Alberto Riberio and Oswaldo Santiago, reps of UBC, the Brazilian ASCAP. Cuban delegates are Gonzalo Roig and Roberto Netto who represent C. N. A.

Other delegates will comprise Eric Coates and Dr. William Turner Walton of the British Performing Rights Society, Dr. Eduardo Marquina and Dr. Jose Forns from Spain, Albert Willemetz and Mme. Camille Marbo from France and Deems Taylor, Gene Buck and Wallace Downey of ASCAP.

Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Griff Williams	Waldorf (550; $2)	3	2,250	9,150
Henry King	Roosevelt (400; $1-$1.50)	8	2,450	7,750
Les Elgart	New Yorker (400; $1-$1.50)	3	1,200	4,900
Claude Thornhill	Pennsylvania (500; $1-$1.50)	3	2,000	6,550

Chicago

Mel Cooper (Mayfair Room, Blackstone hotel; 350; $1.50-$2.50 min.). Phil Regan kept nice 2,900, but off last week's hefty 3,300.

Sherman Hayes (Walnut Room, Bismarck hotel; 465; $1.50-$2.50 min.). Hayes doing fine $3,300.

Stephen Kilsey (Marine Room, Edgewater Beach hotel; 700; $3-$3.50 min.). Kilsey replaced Henry Brandon; good football crowds soar grosses to fat 5,000.

Gene Krupa (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). Krupa replaced Prima Oct. 11. Krupa, local fave, hits swell 6,500.

Clyde McCoy (Boulevard Room, Stevens hotel; 700; $3-$3.50 min.). Clyde doing good job with 4,500.

Freddy Nagel (Empire Room, Palmer House; 650; $3-$3.50 min.). Business picking up a bit; 4,300.

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50; 1st wk). Martin bowed in for his sixth consecutive year at this spot with 4,300.

Russ Morgan (Biltmore; 900; $1-$1.50; indef.). Slight lift over last stanza 3,800. Morgan stays till Jan. 5, 1947.

Location Jobs, Not in Hotels

(Los Angeles)

Carmen Cavallaro (Ciro's, N, Hollywood, 4th wk). Fancy glissandos drew okay 2,500.

Jan Garber (Aragon, B, Ocean Park, 5th wk). Xavier Cugat shared podium, with Garber over weekend, clicking off fine 12,000.

Woody Herman (Avodon, B, Los Angeles, 2nd wk). Slump to 7,500 (that's for six nights) for the Herman Herd in final week.

Eddy Howard (Casino Gardens, B, Ocean Park, 2nd wk). Biz off here, too, with only 7,500.

Harry James (Meadowbrook, B, Culver City, 1st wk). Fair 6,000 for The Horn at this four-night-only spot.

Jimmy James (Trianon, B, South Gate, 1st wk). Opened Tuesday (8), with pretty good 4,500, better than Pinky Tomlin, who closed.

Jerry Wald (Palladium, B, Hollywood, 1st wk). Wald following Tex Beneke, helped by special party of 2,000, but week's total was rough—only 17,000.

(Chicago)

Gay Claridge (Chez Paree; 650; $3-$3.50 min.). Sophie Tucker rocking the town with big 6,500.

Saxie Dowell (Blackhawk; 500; $2-$2.50 min.). Northwestern-Minnesota fans pushed gross to 4,900.

Dick Jurgens (Aragon; $0.90-$1.15). New Jurgens band drawing to tune of 20,000.

Art Kassel (Trianon; $0.90-$1.15). Just a thousand off; still fine 16,000.

Buddy Shaw (Latin Quarter; 700; $3-$3.50 min.). Not so good 3,600.

AFM-Diskers

Continued from page 43

tough. Incidentally, there is no overtime provision mentioned.

For symphonic work, AFM boosted the price to the same $50 per man per hour, from $28. Overtime in this category draws a boost from $7 per man to $12.50 for each half hour.

ETs Hit Hardest

Electrical transcription firms are hardest hit. They got a call for a boost from $18 to $50 per man for each 15 minutes of music inscribed on a record. All sessions fall into the 15-minute rate.

As for the making of jingles and spot announcements requiring music, the pay will be $50 per man for every one-minute disk turned out.

Immediately after the huddle with the executive board, recording toppers here from N. Y. retired into a huddle from which they had not yet broken at VARIETY's press-time (Tuesday). They obviously did not like the new scales and what they will decide to do is anybody's guess.

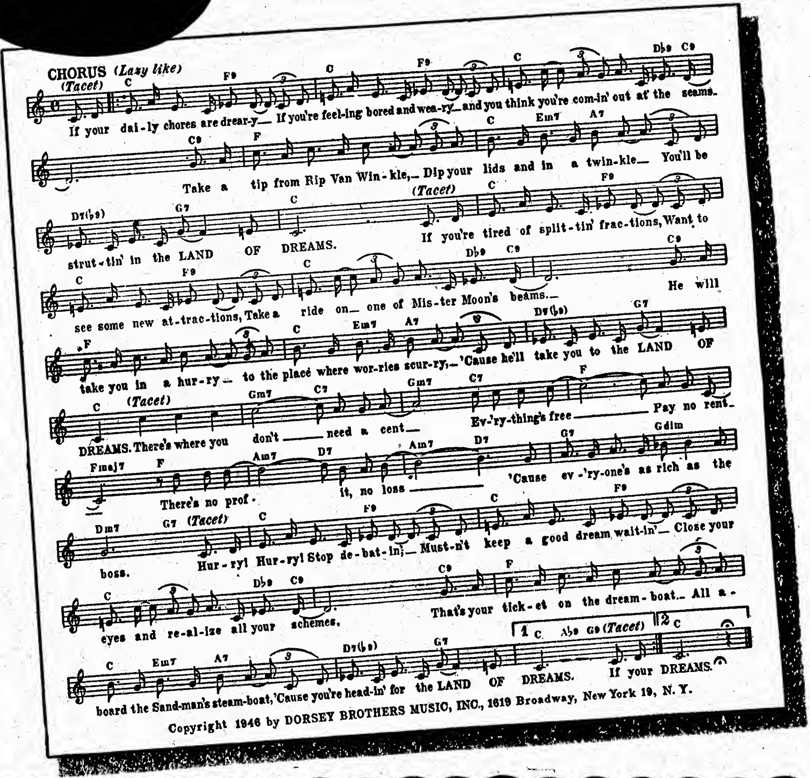
TOP HITS OF YESTERDAY
GREAT POPULAR STANDARDS TODAY
Featured in the Columbia Picture "THE JOLSON STORY"
I'M SITTING ON TOP OF THE WORLD
Lyric by LEWIS and YOUNG
Music by RAY HENDERSON
I'M IN THE MOOD FOR LOVE
Lyric and melody by Jimmy McHugh and Dorothy Fields
For new artist copies and arrangements, write or phone PHIL KORNHEISER, Manager, Standard Exploitation Dept., The Big 3, 1619 Broadway, New York 19, Circle 6-2939

"While you're in a mellow mood, listen to EVELYN KNIGHT'S rendition of 'LAND OF DREAMS' one of the most intelligent and most mature songs I've heard in ages. Miss Knight does nobly with the TOP-NOTCH material singing it with both emotional and musical conviction. (DECCA 18906)." —George Simon, NEW YORK SUN

Incidentally, this is the big request number for PERRY COMO on the Chesterfield Supper Club Program.

LAND OF DREAMS

By DON REID



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Top Agencies Report Strong Demand For U. S. Talent in Latin America

An increasingly strong demand from Latin America for U. S. acts is being felt by talent agencies according to reports, and while comparatively few vauders have expressed eagerness to take advantage of the market, those who did, have returned with plenty good to report from their junkets. Right now, according to William Morris and Frederick Bros. execs almost 80% of the acts playing class spots in Buenos Aires and Rio de Janeiro are from the U. S., leaving native talent in a definite minority in the overall booking picture.

Spots like the Copa, Urca, and Atlantico in Rio are naturals for U. S. vauders, who don't even have to know a Spanish routine to get by, since the majority of heavy spenders among the Latin nitery crowd can speak English as well as anyone north of the border. Pay in the Latin niteries is on a par with rates in northern boites, and living expenses are much lower than in the U. S. Hotels, and good ones too, are American plan, charging less than $4 a day in some cases. Downbeat in costs is carried right through to taxes and w.k. (in U. S.) cost-of-living items, making Latin countries even more lucrative than indicated by first glance at scales offered.

And while ordinary U. S. acts are drawing well, local entertainers seem to have no pull at all and are confined to the small bistros. Only drawback to working in Latin America, according to agency people, is that there's no continuity of bookings. While demand from the class spots is strong, there aren't enough of these places to insure a fully booked tour. Once all the boites in a city like Rio are played, the next stop is in Buenos Aires a couple of thousand miles away, and after that the east coast of South America has been milked.

Harry Foster in L. A. from London, conferring with Abe Lastfogel and Johnny Hyde of William Morris office on staging ice shows in Britain.

Vet Sues Ohio Booze Bd. On Nitery License Nix

Columbus, O., Oct. 15.

Nat Stein, Cincinnati war veteran, has filed a mandamus action with the Ohio Supreme Court seeking to compel Robert M. Sohngen, state liquor director, to issue him a nightclub license.

Stein, in his petition, pointed out that he was a holder of beer permits for the last five years and that when he filed an application for a liquor license, he was told that the quota was filled but that he could secure a nightclub permit. He subsequently was refused the nitery license upon the grounds that the liquor board regulations prohibited the issuance of such permits, although the quota was filled.

Stein alleges the director abused his discretions in refusing the permit.

Comerford Houses Resume Vaude

Deal was signed last week to resume stageshows in five Comerford houses in Pennsylvania and western New York. Vaude has been held up for some time because of failure to come to an agreement with the International Alliance of Theatrical Stage Employees and the American Federation of Musicians.

Five houses are set to bow Thursday (17). Capitol theatre, Scranton, and the Penn, Wilkes Barre, will have full weeks, while the Binghamton, Binghamton, N. Y., will have split weeks. The Hippodrome, Pottsville, Pa., and the Feeley, Hazelton, Pa., will run shows for three days weekly starting Monday (21).

Joe Feinberg is booking the houses.

Hungry, in Spades

Foreign countries seem to be hungry for American entertainers as well as for other items. This fact was made apparent by a letter received by a N. Y. agency from a theatrical agency in Italy.

Italian percenter offered healthy sums for American talent and assured good working conditions. However, the New York percenter is a bit dubious about sending performers to that country as the Italian booker, in the same letter, asked for a food package.

ARTHUR KAYE OUT AS COAST HEAD OF AGVA

Arthur Kaye was let out as regional director of the west coast area for American Guild of Variety Artists last week. Dismissal was made by Matt Shelvey, head of AGVA, who had appointed him to the spot several months ago, to work out of the Hollywood branch of the union.

Shelvey's only comment on the dismissal was that it was "for the good of the service." When pressed for further details, Shelvey claimed that Kaye had consistently refused to follow his orders in several controversial matters, including recent threatened wildcat strike of cast and chorus of "Ice Follies," which is now being arbitrated by Florine Bale, head of Hollywood branch of AGVA.

Kaye had formerly headed the Florida branch of AGVA but was upped to the higher post last summer, with Jerry Hirsch taking over Kaye's former spot in Miami. Shelvey will not make any replacement of Kaye in Coast area at this time, he said.

New Icer Set for Tour

Another major ice-show is slated to enter the field by Christmas. Skating Vanities, Inc., which controlls the roller show and "Holiday on Ice" is putting out a smaller package for towns missed by its other blades show, "Ice Vogues."

"Vogues" will have a cast of 50 and is set to open at either Dayton, O., or Muncie, Ind. and will play midwest and southern dates.

Bistro Ops Fear Menu Hike May Cue Culinary Crafts to Seek Pay Boosts

Como Hypos Italian Relief Benefit to 35G in Cleve.

Cleveland, Oct. 15.

Perry Como's personal appearance in 12-act benefit show at civic auditorium helped to hypo gross up to $35,000 for the Cleveland Italy Relief, Inc.

Crooner stayed over extra day for testimonial dinner tendered by committee and musical friends who once played with him in Freddie Carlone's orchestra here.

Readying 4 New Niteries for Pitt

Pittsburgh, Oct. 15.

Pittsburgh's getting flock of new niteries, and just when everybody figures the big boom has passed, too, However, spots, all being built from ground up, were started when booze and entertainment biz was terrific here so everybody's going through with it just the same.

Of four new clubs, only one's located downtown. That's Little Jackie Heller's Carousel, which has been in construction since last February and expects to get going by November. It'll seat around 250 and will represent an outay of about $150,000. The 800-seat Belvedere, for which Henry Lewis shelled out nearly $300,000, got going last week; the Ankara, with capacity of around 400, expects to open in another month on Route 51 beyond Bill Green's, and Beverly Hills, intimate spot for 150, is being remodeled 10 miles from downtown on site of Harry Dipple's old Green Castle Farm.

Golden Triangle also getting a new $125,000 cocktail lounge in the Nixon Room, which Tony Conforti, operator of Nixon Cafe, is currently building right off the lobby of the theatre. It'll get going about Thanksgiving.

Night club operators who last week were granted a 15% price hike on meat dishes are fearful that the menu relief will start a series of requests for wage increases from every craft union in the dining room trades. Start has already been made, with the cooks asking for a 35% increase, with others set to follow.

Requests have come at a time when niteries are in midst of a business slump. Grosses have been off for the last two weeks, and it's felt will continue for some time.

Reason for the decline is said to be the rising price index. It's claimed that, with the cost of groceries on the rise, people have less to spend on luxury entertainment.

This is borne out by the fact that steepest decline is in the late supper trade. Fortunately, dinner business continues good because of the fact that most housewives can obtain less from the local butchers than the average nitery, and consequently figure that eating out isn't any more expensive. Most mass nitery dinners start at $2.

Along Broadway spots, late-business has fallen off as much as 40% in some spots, with a lesser decline on the East side.

One boniface estimated that during the business slump, when food prices are mounting, the average cafe spends anywhere from 25% to 50% more for food, depending upon volume. The larger spots are able to get away with the lesser figure because of volume of buying.

However, there's little likelihood of a strike hitting the cafes at this time. Cue is taken from the fact that one of the most expensive labor items, musicians, got a 20% hike, and bonifaces won't jeopardize their business by permitting a walkout, and may compromise with the other craft union members employed in niteries.

Barry Wood and Patsy Kelly teamed again for vaude appearances. They start a tour at the RKO theatre, Boston, Oct. 31.

Thanks,

EDDIE LEONARD

of Baltimore

SEVEN months ago . . . when we came to you . . . without a job and without experience . . . and we asked you to give us a break . . .

. . . you, Mr. Leonard took a chance . . . and put us on the stage of your night club . . . one of the largest in Baltimore.

You coached us . . . you encouraged us . . . and, wonder of wonders . . . you paid us. Now, after seven months . . . not only have you made us the headline act at Eddie Leonard's Spa Musical Bar . . . (where such famous stars as The Jones Brothers . . . The Red Caps . . . Dee Lloyd McKaye . . . The Brown Dots . . . The Picadilly Pipers, etc. appear) . . . but this week . . . we have realized a lifetime ambition . . .

. . . by being booked to appear on the stage of the Hippodrome Theatre . . . in our own home town of Baltimore.

And to top off our happiness, today we were told, after our first week's appearance, that the theatre had picked up our option for a second week, and we were moved from opening spot to closing spot. We want to thank you sincerely and publicly, Eddie Leonard . . . for giving 3 young Baltimore boys a break. We will never forget your kindness.

And we are very much obliged to Mr. Rappaport and Mr. Claster of the Hippodrome Theatre . . .

. . . and to the greatest "ten per center" in the whole wide world, our manager, Tony Phillips.

THE TUNESMEN
Herbie Zampini
Danny Bridges
Herman Miller

from Variety

THE TUNESMEN (3)
Instrumental and Songs
14 Mins.
Hippodrome, Baltimore

Trio of nice-appearing lads have built a big following on the local nitery scene and fit quite easily into current stage stint. Employing three way instrumentation of piano, clarinet and drums as well as smartly devised parodies and scat-singing, lads have an easy presence and considerable style.

Open with a swingy sesh featuring a torrid interlude on the skins by the drummer, after which they give out with a funny working out of the "Duz" singing commercial as delivered by Waring, Lombordo, Duchin and Jolson. Clarinet solo of Gershwin's "Summertime," by Herb Zompini, next is virtuoso stuff right off the top shelf and a resounding handgetter. Close with swingy "Running Wild" to big returns and a strong getaway.

With added material and general sharpening, this trio should find ample employment anywhere.

Burm.

PERSONAL DIRECTION OF PHILLIPS & WEBER • • • 48 W. 48th STREET, NEW YORK CITY

Conventioneers Hypo Biz in A. C. Hotels, Niteries Despite Gambling Ban

Atlantic City, Oct. 15.

Hotels and year-round niteries here are competing for local and out-of-town business this, the first year all Boardwalk hotels have been host to civilians since the late war.

With more conventions booked than in any previous year, all hotels are featuring their grills. None have floor shows, but hotels here just don't use that type of entertainment. They leave it to the regular supper clubs. Walk hotels are content with trios, or in the larger spots, the smaller dance bands.

On the other hand the year round niteries—Babettes, Paddock, Clicquot, have continued their curtailed shows from summer—they did during the days before the war too. Other spots are riding along on small bands and trios.

Any hope some of the spots had of opening their casinos after the race track had closed were dispelled by Supreme Court Justice Wachenfeld as he charged the October grand jury at Mays Landing, the county seat, on Wednesday (9). The justice warned in no uncertain terms that the police were to continue to enforce the laws or "keep the lid on tight." The lid was off for a week early in the summer, but has been clamped on tight since.

Back to civilian ways again the President is offering Pedro Albani and offering payees rhumba instructions in the Round-the-World room. Nick D'Amico and his band are at the Ritz-Carlton's Merry-Go-Round room. Betty Gould is entertaining at the Shelbourne's cocktail lounge where her organ music is featured. The Traymore offers Herbie Collins in the Submarine grill. The Mayflower has Billy Van in The Holiday room. Strand gives with Agnes Tolle and her trio in its Fiesta Lounge.

It's not like it was before the war, however. Hotelmen were told last week (10) they could raise prices of their meat dishes. They laughed at this one since they have been serving fowl and fish menus for weeks.

O&J Break-In Dates Prior to N.Y. Carnival At Same 10G Salary

Olsen and Johnson, who have signed to appear at the Carnival, N. Y., early January, for their first nitery engagement, will do some cafe dates in other towns to get accustomed to bistro business. Duo have been signed to break-in at the Town Casino, Buffalo, Dec. 2 for two weeks.

O&J will get $10,000 on the Buffalo date, same salary called for in the Carnival contract.

Berle, who'll be succeeded at the Carnival by O&J has been signed for the Copacabana, Miami Beach, at a reported $15,000 weekly plus overages when the cafe gross goes over $50,000.

STERNBERG SETS SHOWS FOR SPANISH NITERIES

Dave Sternberg who's been negotiating to set shows in Spanish niteries, planed Saturday (12) for Spain to line up a series of cafes, theatres and concert tours in that country. He's already set George Johnson, a Negro band, to open at La Moga, a Barcelona cafe as soon as orch can be brought over.

Sternberg upon his return will buy recording equipment for export to Spain. N. Souris, Spanish impresario, whom Sternberg represents, plans to import several bands and performers in an effort to build up a route in Spain and surrounding countries.

New Cocktailery for Mont'l

Montreal will get a Latin Quarter with the opening of a spot with that name early November. It will be a cocktail lounge using musical combos and singers.

Spot will be part of the operation of the Esquire club there.

Union to Picket Club 18 Until Pay Off of Claims

American Guild of Variety Artists, vaude talent union, is contemplating throwing a picket line around Club 18, N. Y., and declare spot unfair as result of an uncollected salary claim of AGVA members against Freddie Lamb, operator of nitery, since premature foldo some months ago.

AGVA had Lamb on the carpet at the time but refrained from taking summary action upon promise that he would pay off the claim of $2,100 due performers from show that folded, via weekly payments. He has since been operating the bar only but last week reopened the nitery room with a music combo sans acts.

AGVA has no desire to interfere with employment of musicians and has contacted Local 802 of the Musicians Union for support in adjusting matters with Lamb. If this falls through Matt Shelvey, head of AGVA, states union will picket the spot until payoff is made.

GERALDO'S SIX-WEEK TOUR OF U. S. SET

Gerald Bright, British bandleader, known professionally as Geraldo, will make a six-week tour of the U. S. He sails on the Queen Elizabeth today (Wednesday) and will shuttle between N. Y. and the Coast.

Geraldo, recent winner of a British popularity poll, conducts a 70-piece band on BBC television, helped popularize the tango in Britain. During the war, he entertained extensively in the war areas for ENSA.

He'll sail back to England Nov. 29.

Wright's 'Toyland Follies' First Midget Troupe in Yrs.

First all-midget revue to tour vaude in many years is being lined up by Joseph Wright, vaude producer and nitery operator. It will be tagged "Toyland Follies" and will carry a cast of 15 minature performers, including principals and chorus.

Most of the little people, according to Wright, have been inactive for some time, with exception of warplant work during the war, are well heeled with bonds and other coin and really don't have to work but are seeking a respite from inertia of inactivity.

Wright may break-in revue at his Spinning Wheel nitery, River Edge, N. J., before sending it out for vauders. It'll play on guarrantee and percentage terms.

Mickey Rooney Unit Pacts Roxyettes Line

Mickey Rooney unit which opens at the RKO theatre, Boston, Oct. 24, will carry a line of Roxyettes. It's the first unit in recent years with a top name that's gone in for production to that extent. Others in the unit are Connie Haines, Leonard Sues, Abigail and Buddy and the Will Mastin trio.

Rooney will play six weeks of vaude before going back to the Coast for film commitments.

Bonifaces' Fear of SLA Booze Tab Nix Pointed Up in Longchamps Case

N.Y. niteries and hotels are watching with interest the current proceedings of the State Liquor Authority vs. the Longchamps chain of restaurants. SLA is seeking to revoke the liquor license of the eateries on charges of selling liquor on credit, buying from unlicensed dealers and failing to keep proper records.

Main concern of bonifaces is the charge of selling drinks on credit. It's standard practice in many clubs and hotel dining rooms to permit regulars to sign tabs. SLA regulations hold that where credit is permitted, liquor tab must be computed separately and the customer must pay before leaving the premises. Food checks can be charged.

At the hearings on the Longchamps restaurant, SLA introduced evidence to show that Longchamps permitted credit on checks where drinks were served. It's believed that conviction on that score is sufficient to cause license revocation.

Some nitery ops are also leary of the charge against Longchamps of buying through unauthorized dealers. Before imports started rolling in after the end of the war, many operators faced with acute shortages of scotch bought this liquor from anybody who could get it at premium prices. Some sources, it's claimed, did not have a N. Y. state license.

Bonifaces' comforting thought, however, is the belief that SLA isn't going to start license revocation proceedings against the established niteries and hotels on these scores. However, few nitery owners will permit signatures on liquor tabs from here on in.

Guild Tags Dancer With $300 Fine in Pact Row

Miriam La Velle, dancer, who had been appearing at the Carnival, N. Y., was tried on charges of "conduct unbecoming a member" by special trial board at American Guild of Variety Artists last week and penalized with a $300 fine and three months' suspension from membership. Latter was subsequently lifted but the fine stands and will have to be paid before she is restored to good standing in the talent union. Such fines go to the Welfare Fund of the union.

Controversy started, according to Dave Fox, head of N. Y. local of AGVA, when Miss La Velle wanted to ankle out on her nitery contract with Nicky Blair, operator of the Carnival, several weeks ago to pact with an up coming Broadway musical. At that time AGVA ruled she would have to remain with Blair for tenure of contract. She is later alleged to have made derogatory remarks about union for upholding Blair in the controversy, which precipitated union's action of fine and suspension. Had latter stood she would not have been able to fulfill the musicomedy assignment but since being lifted she can continue with the musical.

Faye Heads 'Fun' Unit

"Fun for Your Money" nitery unit, now being handled by Leo Fuld, has signed Joey Faye as top comic.

Unit will carry Nan Houston, Mary Jo Ball, Jerry and Jane Brandow, Jack Mann, Sparky Kaye and Sid Moss.

Morris Agcy. To Rep Sam Kramer On Aussie Deals

Sam Kramer, American representative for the Tivoli circuit, Australia, has made an agreement with the William Morris agency to act as his N. Y. rep. Dick Henry, head of the WM foreign dept., will take charge of the Aussie dates.

American activity in the field of Antidpodean variety is currently at a standstill because of transportation difficulties. However, market for American acts exists there.

Australian buyers have been negotiating for names, but transportation difficulties and salary differences have prevented any signed pacts.

Beatty's Payoff Was On Guarantee Coin

The $800 salary claim collected by American Guild of Variety Artists for George Beatty, singer, did not cover full salary as previously reported.

Beatty had pacted deal with Starlit Run, Hollywood, at $400 (less than his accustomed salary) guarantee against split of cover charges. When spot was unable to pay off after the first week, Beatty ankled the date and processed a claim for the $800, which AGVA collected and paid him off.

Union could only process for the guarantee coin and that's what it collected. Beatty claims to have given the nitery ops three weeks to pay him before taking the matter to AGVA.

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MCA, Tepper May Settle Commish Row Sans ARA Arbitration

Music Corp. of America is attempting to settle its differences with Sol Tepper over the Martha Tilton booking at the Club Charles, Baltimore, before giving the matter to Artists Representatives Assn. for arbitration.

Quarrel stems from the cafe's taking out 5% booking fee, which it forwarded to Tepper, from Miss Tilton's paycheck. MCA says this is counter to their policy since they do not permit booking fees on any of their performers.

Preliminaries to the fireworks were started last week when Morris Schreier, MCA attorney, wrote Tepper demanding refund of the dough. Tepper's attorney, Michael Halpern, countered with the fact that the commission cut was legal and declared that he would be willing to talk over the matter.

It's felt that if the matter goes to arbitration, it will be a test of the MCA no-commission split policy. It's known that bookers are battling this policy, and many have declared an unofficial boycott on MCA lists.

Miss Tilton's contract will pose some interesting points for ARA inasmuch as the contract said nothing about it being a net booking, but at the same time failed to mention a 5% slice. ARA will find a clash in policy. Tepper customarily deducts the 5% when booking for the Charles on which he has an exclusive commitment, while MCA forbids this practice.

Tepper says the contract was made prior to announcement of their policy when it was recognized that net bookings prevailed only on attractions. Tepper said this wouldn't apply in this case as any performer sold at $1,350, Miss Tilton's take on this date, cannot be regarded in that category.

AGVA AIDS TOOTLERS IN N.O. NITERY ROW

New Orleans, Oct. 15.

American Guild of Variety Artists are continuing to cooperate with local Musicians Union to break down resistance of operators of the Moulin Rouge, local nitery, in employing union tootlers in the spot. Vaude union, along with musicians have been picketing the spot for past four weeks and with matters still at an impasse.

Spot reputedly had been doing okay despite strike through having been on the itinery of a bus tour, which brought 50 to 60 customers on each trip. However, both unions got together with the sightseeing men, who have since dropped the spot from their route of tourist trade, diverting the biz to another spot, the Latin Quarter, which is okay with both unions.

Both unions claim the picket line will continue until the spot comes to terms. AGVA had a pact with the nitery but refused to premit its members to play spot when declared unfair by the musicians union.

Jean Sablon Set for N.Y. Waldorf's Wedgwood Rm.

Jean Sablon has been signed for the Wedgwood room of the Waldorf-Astoria hotel, N. Y., starting Oct. 31. It's his first date in a N. Y. spot since his return from a lengthy stay in Europe and South America earlier this year.

Sablon, who started in N. Y. cafes in 1941 at the Versailles, recently played the Mount Royal hotel, Montreal, and the Copley Plaza, Boston.

Carter & Moreland Heal Breach With Fishman

Carter and Moreland, sepia comedy team who had been seeking an out on their exclusive agency contract with Ed Fishman Hollywood agency, have reportedly settled their difference and will remain on his list.

Duo, currently appearing at the Zanzibar, N.Y., had wanted to ankle for other representation but when Fishman was unwilling to grant release, matter would have had to be arbitrated by American Guild of Variety Artists Coast branch. Tess Diamond, former head of AGVA's Coast branch and now head of vaude and nitery dept. of Fishman agency, stepped into the picture and previous snarl has been amicably adjusted.

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Guild Refuses Jane Frazee Out on Trio of Vaude Dates

Jane Frazee, songstress, who sought an out on a two-week commitment to play vaude dates for Jack Kalcheim, agent, was notified by American Guild of Variety Artists that she would have to play same.

According to complaint filed at AGVA, Miss Frazee had signed commitments to play the Palace, Akron; Palace, Youngstown, and the Circle, Indianapolis, starting tour Oct. 17.

She subsequently asked out because she wanted to remain with her infant child on the Coast. AGVA investigated, and upon finding child was in good health, ruled she would have to play same or be penalized for the amount of contracts and whatever other disciplinary action union may see fit to take on the contract breach.

Meanwhite Martha Tilton had been booked to play out Miss Frazee's route.

AGVA's Shelvey Into Mayo Clinic for Checkup; Dave Fox's Operation

Matt Shelvey, national head of American Guild of Variety Artists will enter the Mayo Clinic, Rochester, Minn., Friday (18) for checkup and medical treatment. The exec has been ailing for some time partially aggravated, according to his physician, by overwork in connection with union duties. He had been putting hospitalization off from time to time but has now been ordered in or else.

Dave Fox, head of New York local of the union and chief aide of Shelvey, entered the Midtown hospital, N. Y., Monday (14) for an abdominal operation which he had been putting off for several months. Fox had wanted to wait and take over for Shelvey during latter's absence but was ordered to undergo operation pronto.

Lucienne Boyer Sets Own Nitery in Rio Casino

Lucienne Boyer, French chanteuse, who came to Rio de Janeiro earlier this year for an engagement at the Copacabana, has become a boniface. Mlle. Boyer has leased a small section of the Casino Atlantico, in Rio, for operation as a nitery featuring herself.

Since the major rooms in the Casinos was closed by Pres. Eurico Dutra's anti-gambling edict, there has been sporadic operation of some of the smaller rooms in the large casinos, but most are closed now.

Because of the anti-gambling edict, Rio de Janeiro is reported as having lost a considerable amount of tourist trade from Argentina. Wealthy spenders from the country have been patronizing the casino at Mar Del Platte, a 10-hour ride from Buenos Aires.

Lena Horne on P.A.'s

Lena Horne is the latest to be added to the list of film personnel planning to make personal appearance tours.

Music Corp. of America handling deals.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Oct. 15.

Bill Lalis, of tabulating dept. of the Warner Bros. home office, checked into the Rogers.

Glenn "Slim" Forrest upped for all meals and mild exercise.

Sam Lefko back at the Rogers after a 10-day furlough in Philadelphia.

Edward Slagus, former N. Y. Capitol theatre staffer, flashing good clinic reports and shopping for the gang.

Helen O'Reilly, ex-NVA, off to the big town for vacation.

Pauline Russell, ex-pianist for Margaret Hastings, floored by pneumonia.

Alice Dudley and William A. Larner, Jr., upped for meals.

Robert Connelly, IATSE lad, shot in from the Big Town for rest and observation.

Len Grotte penciled in for another "cut" at the general hospital, Boston, Mass.

May Taft, Loew staffer from Rosedale, N. Y., perting up O.K. and has been upped for movies.

Richard Menin, bandleader, recently out of service, checked in for observation.

(Write to those who are ill.)

Theatres—Exchanges

Continued from page 23

burgh. M. J. Cullen, formerly Loew's Midwestern division manager before his four years in the Army, will direct Loew houses in Indianapolis, Evansville, Louisville, St. Louis, and Kansas City.

William H. Elder, who before his Army service was manager of Loew's Ohio, Columbus, has been promoted to manager of Loew's Penn in Pittsburgh.

Douglas Netter's Job

With its sights lined on expanded business in the non-theatrical field, PRC has created an independent department to push sales to the Army, Navy, educational institutions and other organizations. New setup will have Douglas Netter, formerly assistant mgr. of the company's N. Y. exchange, as head. Netter joined PRC in '45 following his discharge from the Navy and previous to his military service was with Paramount Theatre Service Corp.

Mpls.' 1st Bldg. Permit In Decade

Minneapolis.

City Council here issued its first permit in more than 10 years for a new Minneapolis theatre, license going to Volk Bros., independent circuit owners. Whether this constitutes reversal of Council policy remains to be seen. In this instance, Bennie Berger, North Central Allied prexy, construes issuance as a "transfer" from one of the other Volk neighborhood theatres, the Falls, which will be abandoned.

Most Minneapolis independent exhibitors were bitterly opposed to "transfer" or "new permit," but North Central Allied, as an organization, took no action in matter. However, Minneapolis members of body recently adopted resolution asking Council to continue its policy not to issue more permits on grounds the city already is overseated. It's feared now that bars are down for veritable "orgy" of new theatre construction here.

Payette's Citation

Washington.

John J. Payette, Warner circuit zone manager in this territory, received a citation from the local Board of Trade in connection with the 20th anni of talking pictures.

Payette presented the first commercial talking pictures at the Metropolitan theatre on Feb. 24, 1927.

Brandt House for Miami

Miami.

Sam Kantor, Brandt Theatres field rep, here to supervise final construction details on the New York indie ops first venture in Florida. New theatre would be built on Lincoln road, Miami Beach. Intimate house will seat 600.

Wehrenberg's 35th Anni

St. Louis.

Fred Wehrenberg will be guest of honor at a testimonial luncheon given in recognition of his 35 years in the picture field in St. Louis. He recently was elected national prexy of the MPTOA.

Roy Rogers, star of cowboy films will make a p.a. at the first national rodeo to be held here Sept. 6-Oct. 6 under the sponsorship of the St. Louis Firemens' Pension Fund.

William Sherman, manager of the St. Louis PRC exchange, upped to district manager. Sam Weiss, assistant manager, succeeds Sherman in the St. Louis office.

Bernie Palmer, discharged from the Army, has resumed his stint as booker for the Columbia Amuse. Co., which operates houses in Paducah and Murray, Ky.

Several theatres in this area changed hands recently. They are W. B. DeHart, who sold his Raymond, Ill., house to R. W, Howard; H. S. Butler, who sold the Kansas, Kansas, Ill., to M. W. Jessup; Mildred Rauth, who added the Cozy, Cabool, Mo., to her growing circuit in Southern Missouri; Richard Phillips, who purchased the Algerian at Risco, Mo.; and the Apple Blossom, Hardin, Ill., who sold by S. C. Halloway to George Barble.

Charles Beninatti, manager of Ritz, at Carlyle, Ill., and his brother, Tony, former manager of the Frisina Amusement's Capitol, Litchfield, Ill., have embarked on their operation career by purchasing the Capitol and Court, Pinckneyville, Ill., from the Perry Amuse. Co., headed by Anthony L. Matrici, St. Louis.

The Frisina Amus. Co.'s new 550-seater in Taylorville, Ill., will be lighted on Oct. 15.

William A. Collins, head of Collins Circuit, will open his new Collins, a 619 seater at DeSoto, Mo., where he also operates the DeSoto.

The Esquire, a $100,000 house in Cape Girardeau, Mo., will be opened on Oct. 15 by Esquire Theatre Corp.

Salisbury, N. C., Remodeling Job

Raleigh, N. C.

Extensive repairs and remodeling of the Capitol at Salisbury, to cost an estimated $10,000 is announced by Paul V. Phillips, Salisbury city manager for North Carolina Theatres, Inc.

William McCraw, executive director of the Variety Clubs of America, will be the principal speaker at the sixth annual anniversary banquet of the Charlotte Variety Club at the Charlotte hotel, Nov. 11.

Phoenix Fox Mgr. Under Knife

Phoenix.

Lew Christ, district manager of Fox theatre here, recuperating from operation at Good Samaritan hospital in Phoenix. Expected to be back on job in a few weeks.

Mike Gottshaw Quits Chi

Chicago.

After 34 years in the film business, all spent here, Mike Gottshaw, Chi branch manager for Screen Guild, quit the business and left for California. For 20 years with Universal he plans to remain in show biz but possibly not in pictures.

Jack Schwartz, 14 years country sales head for Republic out of Chicago, switched to PRC here. He will do the same work at PRC.

Griffith to Build in Texas

Dallas.

The Griffith Amus. Co. has applied to the Borger city commission for a permit to construct a theatre there.

J. G. Varnell succeeded Coy McCullough as manager of Ramona and Ritz theatres at Frederick, Okla. He was with Griffith circuit, Oklahoma City, years before entering Army from which he was discharged recently.

JOE VILANE

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New York's Yiddish Rialto Conforms To Present Trends in Cafe Operation

By JOE COHEN

Changes in the Yiddish rialto along Second avenue, N. Y., were even evident before the war, when the decline of the Yiddish theatre became marked, but with wartime prosperity hitting that sector, the transformation is now virtually complete. Cultural life of that area, which once centered around numerous Yiddish-language theatres, is now the cafe. Not the type of the Cafe Royale, where intellectuals discuss politics and economics, and where Trotsky helped plot the Russian revolution, but nightclubs that often mirror continental gaiety and carbon the uptown spots.

Contrast between the theatre and cafes is by now too marked. Only four theatres remain—two of the legitimate type and an equal number showing vaude and condensed replates of former Yiddish musical comedy hits. Shows are frequently shoddy, reflecting the absence of second-generation interest. But some of the top names of Yiddish musical comedy name still carry on. Performers like Aaron Lebedeff still draw audiences at the Clinton, but it's fairly evident they're carrying on for a lost cause, unless a cultural revolution takes place.

The cafes, however, are hitting terrific figures, pay out healthy salaries and spend money for production. All this is possible because they're drawing on a comparatively new type of "cafe society."

There are several niteries in that area coasting along on the same idea, namely; Jack Silverman's Old Roumanian, Peter Nemiroff's Russian Kretchma and the Rainbow Inn. Each is geared for grosses that are surprisingly high.

Of these, the Russian Kretchma is the only one eschewing the Broadway formula. Nemiroff stresses atmosphere that goes with blinchiki and beef stroganoff. Entertainment is strictly continental, with French and Russian numbers predominating. There's the omnipresent fire-dancer who pierces dollar-bills with daggers dealt from the mouth, and an army of singers, folk and ballet dancers and a charmingly unhep emcee. The proceedings add up to informal conviviality, and that formula has kept Nemiroff in business for more than 20 years.

However, one of the most important operations in that sector is the Old Roumanian, which is, comparatively, the Copacabana of the downtown east side. Sadie Banks is a downtown Sophie Tucker, having been there for years, and is responsible for a healthy part of the trade. Her lusty ditties aren't too subtle, and sometimes responses aren't up to par, but the spot evidently couldn't do without her, as evidenced by reactions of some of the customers.

In addition, the Old Roumanian has a full floor show, headed currently by Jackie Phillips, who indicates a thorough schooling in the borscht belt and who knows how to perform for this audience. This is his third trip to this cafe and by now he's an experienced audience bowler-over in that spot. The rest of the show includes Nina Dover, a guitarist singer; a dance team, Ralph and Eileen, dancers Alice King and Bobby Harrell, and a 12-girl line.

The Rainbow Inn runs along the same lines with a greater accent on Yiddish atmosphere. This spot has a lush party trade, and with a moderately-priced floorshow has little trouble in getting by. The Inn also has a show that copies the uptown spots, but community sings and heavy doses of kosher melodies get plenty repeat trade.

Current accent on cafes in the Second avenue rialto parallels the shift to niteries that's previously been evidenced on Broadway—and it's a safe bet to assume that any developments on the Stem will ultimately be reflected in that area.

Chez Paree, Chi

Chicago, Oct. 8.

Sophie Tucker, Willie Shore, Bobby Breen, Line (9), Gay Claridge Orch; $3-$3.50 min.

Sophie Tucker's opening song is "Bigger and Better Than Ever" and no elaboration is necessary on the new show at the Chez with La Tucker, Bobby Breen, former boy soprano and film star, and Willie Shore, soft-shoe dancer and comedian. Place was jammed for all shows opening night.

Although the show is the most costly the Chez has ever had, so far as the customers are concerned Miss Tucker easily tops the bill by a wide margin.

With Ted Shapiro at the piano, she runs the gamut of all the songs that made her famous throughout the years, including of course, "Some of These Days." From the young uns to the grandpappies, she's still the grand lady of show business. Only she could lead this ultra crowd in community singing, and only she could go from table to table selling her autobiography; proceeds of which go to charity.

On paper the billing of Bobby Breen, Eddie Cantor's former boy singer, looked like an overbalance with two singers on the same bill. However, the young man just out of the Army and playing his first date, comes through in fine fashion. Breen has more poise than ever before and has eliminated the schmaltzy overtones of his early days. Tenor sings pop songs with good delivery and fine diction. No reason that the lad couldn't headline at a class spot.

Willie Shore, soft-shoe dancer and comedian, returns to Chi for one of his frequent visits. Shore has played about every spot in town starting at the old spots on 18th st. and clowning around the Hi-Hat Club for many months. Shore is better than ever. His pinball machine number is one of the best bits of pantomine in the business and his soft-shoe routines are nifty.

Patricia Adair, ballerina, does three numbers that win solid applause.

Line dances gracefully in four new production numbers, one of which, patterned after the legit "Lute Song" is nicely costumed and one of the best things seen in a nightclub here.

Gay Claridge and his orch provide top musical background for the show.

China Doll, N. Y.

"Maid in China," revue produced by Donn Arden, with Frances Chun, Tai Sings, 4 Canton Bros., Ming & Ling, Line (10), Jose Curbelo Orch, Jack Frase Orch; $2-$3.50 minimum.

China Doll, N. Y., nitery has a diverting tidbit in its new all-Chinese revue, "Maid in China," which ushered in the fall season last week. It's a gay, colorful affair staged by Donn Arden, who features the gal line, billed as Lee Mortimer's China Dolls, in a trio of well-routined numbers, niftily costumed and making most of the opportunity to project the slant-eyed beauts.

Ming & Ling, father and son team of Chinese hillbillies, holding over from previous show, ring the bell resonantly with their comedic capers. Younger chap sews things up further with his clever takeoffs of Sinatra, Crosby and the Ink Spots to stop the show. The Tai Sings click, as usual, with their neat ballroomology that set them some time ago when participants in another Chinese revue, "Chinese Fantasies" at the Glass Hat of the Belmont-Plaza hotel, N. Y. Their waltz and samba are expertly done to merit salvos of applause.

Frances Chun, songstress, gives out okay in a vocal session that includes impreshes of Sophie Tucker, Nora Bayes and others to win warm reception. Four Canton brothers contrib a lively session of risley and balancing feats to register.

Line's numbers include "Jade Maid," "Dynasty of Ming," with Mui Song, attractive danseuse contributing nifty terp solo, and the "Chinese Circus" finale, bringing everybody on for a snappy getaway. Jack Frase Orch cuts show nicely and alternates with Jose Curbelo's rhumbaists for customer dancing.

Edba.

Club Cairo, Wash.

Washington, Oct. 12.

Phil Brito, Dick Buckley, Connie Sawyer, Duke Art & Junior; Line (6); Bob Simpson Orch (7); minimum $3 weekdays, $3.50 Fridays, Saturdays, Sundays.

Second show in Harry Anger's new supper spot confirms initial impression that it's due to be the town's class nitery, with big apparently building steadily.

Better balanced and smoother operating than the first offering, current show has what the first lacked—belly laughs. These are supplied by Dick Buckley whose routine goes over with a smash, although it appears pretty familiar to many of the customers. Highlight of the act, of course, is the use of three men and a woman called up from the audience who are told to pantomime while the comic supplies the voices for all of them. Act is virtually unchanged since Buckley presented it couple of months back in Loew's Capitol here, but it goes even better in the confines of a night club.

Phil Brito, the headliner, does nicely as a romantic singer, registering successfully above the clash of dishes, voices, etc. Brito gives the audience its money's worth, hitting best in "Five Minutes More" from his recent film; and "Between Devil and Deep Blue Sea."

Connie Sawyer fits nicely into this company with her several parody number—the ribbing on "Oklahoma," the Saks Fifth Avenue model and the snapshot song.

Opener is the Duke Art and Junior novelty of modeling faces in wet clay. This vaude turn shows up surprisingly well in a night club, presenting a nice change from the routine stuff.

Show is topped off by the niftily gowned line of rangy gals, one of whom, Dianne, is picked out for brief specialty dances while the others strut in their spangles.

Lowe.

Mardi Gras, N. Y.

Mousie Powell Orch (6), Carlos Cortez, Smitty; $1-$1.50 min.

This joint, and the term is used advisedly, is a paradox. Customer draw just doesn't add up with entertainment offered. Added to the corny antics of Mousie Powell's combo there is an old-timer named Smitty who does rathskeller songs and pianoing and another, Carlos Cortez, who dresses in white tie and tails and sings romantic ballads. All of which would probably mean yokel draw anywhere else. But the evening caught it looked like all the "characters" on Broadway use the Mardi Gras for a hangout.

Spot is owned by a couple of brothers from Brooklyn, and they've imported Mousie Powell's comic band from the baseball borough. Powell was incumbent at the Aquarium, N. Y., before Ben Harriman put that bistro on a name policy. Powell's band is the main attraction, and the strangely assorted aggregation of funnymen pulls out all the stops for comedy, some of which hits, although a hefty percentage is lost. The imitation of Spike Jones is frankly admitted in some cases, as the boys do a "Listen to the Mocking Bird" on partially filled whiskey bottles.

There's a departure from the Jones technique, however, when Powell's men go blue with a vengeance, and it's not pretty. Material is strictly of the copy-cat variety, but good for the laughs that would be forthcoming no matter who threw pies at someone else, or squirted seltzer bottles at the guy nearest him. Band trades on the big name themesong idea, although imitations aren't even close.

Cortez and Smitty are fair fill-ins.

Tomm.

Walnut Grove, Balto

(FOLLOWUP)

Baltimore, Oct. 11.

Strong pace set by this new 900-seat nitery with an opening show layout headed by Lou Holtz and Vincent Lopez orch is holding steadily with current high budget entertainment set for two weeks and including Willie Howard, Frances Faye and Johnny Long musical aggregation. Interpolated acts are Three Harmoniacs and Pierre and Renee, ballroom duo.

Show plays very well and is highlighted by Howard's French professor routine and a smasho closer via Frances Faye who takes hold of customers with flip singing and indigo piano thumping.

Long's combo is strong on the brass side, boasting four trombones and three trumpets, but holds tone well and utilizes a pleasing swingy rhythm. Band vocals are supplied by Francy Lane and Sandy Evans and a specialty by drummer Floyd Sullivan in a comedy standout. Four Tunetoppers, instrumental quartette, fill out lulls in sprightly style.

Customers are coming in spite of rather distant location from center of town and week-end response is reported very steady. Minimum has been raised from original $2.50 to $3. Harpo Marx and Tony Pastor's orch underlined to follow.

Burm.

Flock of Showfolk

Continued from page 2

Eric Johnston, prexy of the Motion Picture Association, and three aides, Gerald Mayer, Gerald Movius and Joyce O'Hara. Irving Maas, operating head of the Motion Picture Export Association, will definitely be aboard. British agent Harry Foster will be another passenger, as will be Mrs. Sime Silverman, widow of the founder of VARIETY.

On the liner's initial westbound trip, from which she is due in New York on Monday (21) is likewise a flock of showbiz figures. They include Jack Hylton and Geraldo (Gerald Bright), top British bandleaders; Ben Goetz, Metro's managing director in England; Bernie Delfont and Victor Saville, British legit producers.

Duke and Duchess of Windsor were originally slated to be on the Liz, but British government nicked the plan, fearful that their arrival in New York would get press play that would overshadow that of the ship itself. Heavy pitch is being done by the Cunard Line and the government to combat the popularity of air travel. They've gotten considerable unlooked for aid in the past few weeks as a result of two plane crashes in Newfoundland.

Variety Bills

WEEK OF OCTOBER 16

Numerals in connection with bills below indicate opening day of show whether full or split week

Letters in parenthesis indicate circuit. (I) Independent; (L) Loew; (P) Paramount; (R) RKO; (W) Warner

NEW YORK CITY
Capitol (L) 17
Les Brown Orc
Bill Johnson
Henny Youngman
Music Hall (I) 17
Nirska
Rudy Tone
Nip Nelsen
Olive Bonelli
Frances Lehnerts
Robert Marshall
Fred Schneider
Lawrence Nickol
Glee Club
Corps de Ballet
Symph Orc
Paramount (P) 16
Stan Kenton Bd
King Cole 3
Dean Murphy
Lane Bros
Roxy (I) 16
Fraoces Langford
Jon Hall
Al Bernie
Minevitch Rascals
Carl Ravazza
State (L) 17
4 Macks
4 Yeary Bros
Hal LeRoy
Susan Miller
Smith & Dale
Andre A'dree & B'e
Strand (W) 18
Alvino Rey Orc
Sondra Barrett
Jean Carroll
BROOKLYN
Flatbush (I) 19-20
Bert King
Edward Sis
Virginia Austin
Luyke & Lea
Bill Russell
BRONX
Windsor (I) 19-20
Rob Douglas
Sally & Thomas
S Williams & Dad
Elizabeth Canines
Teddy English
QUEENS
Jamaica (I) 16-17
Hal Hague
Bill Russell
Ann Glasser
Teddy English
16-19
Corwins
3 Fonzales
Jordon & Parnis
Romer & Darrow
Wally Overman
AKRON
Palace (I) 17-20
Hal McIntyre Orc
Martha Tilton

CINCINNATI
Albee (R) 17
Sensationalists
Lowry & Rae
Herb Shriner
Kitty Kallen
3 Stooges
COLUMBUS
Palace (R) 21-23
Freddie Slack Orc
Ella Mae Morse
Barr & Estes
Ladd Lyon
HARTFORD
State (I) 18-20
Charlie Spivak Orc
Bob Evans
Don Rice
3 Reddingtons
HOLYOKE
Valley Arena (I) 20
Shep Fields Orc
Ray Eberly
The Maxellos
(three to fill)
INDIANAPOLIS
Circle (I) 17
Tommy Tucker Orc
Lorraine Rognan
Pat McCaffrie
Mischa Auer
MIAMI
Olympia (P) 16
Carlton & Dell
Wonder Horse
Ray Heatherton
Bernie & Lane
Marshall Rogers
NEWARK
Adams (I) 17
Donald O'Connor
Pearl Bailey
3 Swifts
Jack O'Connor
The Kemmys
3 Harpers
NEW BEDFORD
Bayliss Sq (I) 17-19
Jimmy Jamerson
Zelaine
Leverne & Jon
Candy Stevens Co
Jules & Tita
PATERSON
Majestic (I) 17-20
Louis & Cherie
L & L Bernard
Lering & Reardon
Smith Rog's & Ed
(one to fill)
21-23
Roy Maurice
Jay Johnson
Candy Stevens
Morris & Ryan
3 Red Caps
PAWTUCKET
Capitol (I) 19
Grandma Perkins
Paul Draylin
Allan Drake
(two to fill)

DUDLEY and His MIDGETS
THIS WEEK
HIPPODROME, BALTIMORE
NEXT WEEK
LOEW'S CAPITOL, WASHINGTON
Per. Mgt.: EDDIE SMITH
1501 Broadway, New York

Danny Drayson
George Prentice
BALTIMORE
Hippodrome (L) 17
Don & Phil King
Bunin's Puppets
Les Davis
Jerry Wayne
State (I) 17-19
Snare Bros
Jay Johnson
Davis & Brennan
Sherman B & Tess'
20-23
R & M Norman
Sam Tanner
Olive White
4 Elgins
BOSTON
Boston (R) 17
Dave Apollon Co
3 Rockets
(three to fill)
BOUND BROOK
Brook (I) 19-20
2 Jacks
Perry & Raye
(three to fill)
CAMDEN
Towers (I) 18-20
Roy Maurice
Jackie & Tuffy
Pat Hill
Sammy Moss
Del Rios
CHICAGO
Chicago (P) 18
Danny Kaye
Georgia Gibbs
Tip Tap & Toe
Oriental (I) 18
Frankie Carle Orc
Johnny Morgan
Helene & Howard
Regal (P) 18
Erskine Hawkins B
John Mason
Peck & Peck
Evelyn Letang

PHILADELPHIA
Carman (I) 17
The Glenns
Don Hooton
Mimic Men
Gonzales Duo
Earle (W) 18
Cab Calloway Orc
Miller B & Lois
Patters'n & Jacks'n
3 Peters Sis
ROCKFORD
Palace (I) 18
Zoppe Trp
Johnny Fields
Seror Twins
Will Mastin 3
Ellen Terry
Smiley Daily
Golden Gate (R) 16
SAN FRANCISCO
Spike Jones Orc
Betty Jo Houston
(three to fill)
SPRINGFIELD
Court Sq (I) 17-20
Morris & Ryan
T & F Robbins
Arthur La Fleur
Herb Howard
Roberta Circus
Hardeen Jr
WASHINGTON
Capitol (L) 17
Dudleys Midgets
Delage & Shirley
Rex Weber
Haakon & Tennis
Howard (I) 18
Ella Fitzgerald
Dizzy Gillespie Orc
Cole & Drum D'rs
Ballard & Rae
Baron Lee
WOONSOCKET
New Park (I) 20
Doraine & Ellis
Tyl'r Tho'e & R'b's
(three to fill)

Cabaret Bills

NEW YORK CITY

Aquarium
Duke Ellington Orc
Blue Angel
Monica Lewis
Richard D. Benoett
Irwin Corey
Stuart Ross
Ellis Larkin 3
Delta Rhythm Boys
Cafe Society (Downtown)
Pimmie Rogers
Susan Reed
Cliff Jackson
Pete Johnson
I C Heard Orc
Cafe Society (Uptown)
Jack Gilford
Patricia Bright
Dorothy Jarnac
Hope Foye
Edmund Hall
Dave Martin 3
David Brooks
Carnival
Milton Berle
Elly Ardelty

Stan Fisher
Marion Colby
Ben Yost Singers
Miriam Gwinn
Miriam LaVelle
China Doll
George Wong Tr
Frances Chun
Tai Sings
Ming Ling
Jose Curbello Orc
Copacabana
Joe E. Lewis
Ann Rooney
Eddie Fisher
Ronny & Ray
Olga Suarez
Michael Durso Orc
Frank Marti Orc
Diamond Horseshoe
Ross & La Pierre
Watson Sis
Fritzi Scheff
Ann Pennington
Willie Solar
Jacqueline Hurley
Michael Edward
Bill Acorn

Emma Francis
Patti Sheen
Margo Wads
F Shepard D'cers
Ziggy Lane
Art Waner Orc
Embassy
Chu Chu Martinez
Estelita
Cabot & Dresden
Noro Morales Orc
Irwin Kent Orc
400 Club
Louis Jordan Orc
Randy Brooks Orc
Monchito Bd
G'wich Village Inn
Diana Courtney
Bob Karl
Peggy McCue
Jack Carroll
Chavez Orc
Havana-Madrid
Dean Martin
Jerry Lewis
Carmen & Rolando
Sergio Orta
Catalino Orc
Carlos Varela Orc
Hotel Commodore
Vaughn Monroe Or
Hotel Dixie
Larry Funk Orc
Kay Hammond
Lou Seiler
Dean & Ray
Hotel New Yorker
Les Elgart Orc
Hotel Pennsylvania
Claude Thornhill O
Hotel Pierre
Irene Hilda
Nilsson Twins
Chas Reader Orc
Hotel Plaza
De Marcos
Lillian Cornell
Hotel Taft
Enoch Light Orc
Waldorf-Astoria
Paul Draper
Emil Coleman Orc
Mischa Borr Orc
Iceland
Ice Revue
Kelly's Stables
Henry Red Allen O
Mary Osborne
J C Higgenbottom
La Conga
Miguelito Valdes
Estelis & Dimas
Lynne Fader
Machito Orc
Pupi Campo Orc
La Martinique
Harvey Stone
Irene Brooks
The Vagabonds
Tex Kendrick
Val Olman Orc
Bob Mitchell
Latin Quarter
Ted Lewis Orc
Geraldine Du Bois
Mack Triplets
Elroy Peace
Gail Bennett
Sirki De Vysenof
Paul White
Jean Francis
Jerry Grey

Leon & Eddie's
Eddie Davis
Sherry Britton
Amory 4
Bramley & Barrett
Lee Noble
Val & Joyce
Dick Raymond
Monte Carlo
Dick Gasparre O
Roberto
Sibo...
Old Roumanian
Ja... ...e Phillips
Sadie Banks
Ralph & Eileen
Nina Dover
Alice King
Bobby Harrell
Joe La Porte Orc
Riviera
Gene Baylos
Hal Winters
Duffy Dancers
Edwards & Diane
Ralph Funt Orc
Bobby Ramos Orc
Rogers Corner
Korn Kobblers
Lani Kuni
Don Baker
Bananas' Orc
Steve Richards
Henry LaMarr
Ruban Bleu
Wally Blacker
Muriel Gaines
Jane Dulo
Cedric Wallace 3
Paul Villard
Day Dawn Dusk
Versailles
Dwight Fiske
Village Barn
Billy Kelly
Garlands
Alicia Wallace
Bert Stone
Patsy Lane
Jimmy Nola
Tex Fletcher
Village Vanguard
Phil Leeds
Chittison 3
Eleanor Bowers
Don Fry
Eddy Manson
Wivel
Bob Lee
Gertrude Hild
Jean Ainslie
Francisco
Bruce Norman
Vivian Nickolson
D'Rivero & Belm'te
Zanzibar
Ink Spots
T Carpenter
Peg Leg Bates
Hot Shots
Nyoka
Eddie Vinson Orc
Pee Wee Marquette
Claude Hopkins Orc
Zimmerman's
Gene Kardos
Janczi Makula
Zsiga Bela
Paul Arnold
Sinclair & Alda
Helen Wenzel
Olga Orlova

CHICAGO

Blackhawk
Saxie Dowell Orc
Mag & Ta
Al Roberts
Chez Paree
Sophie Tucker
Bobby Breen
Willie Shore
Adorables (12)
Patricia Adair
Gay Claridge Orc
Lucio Garcia Orc
Colosimo's
Jackie Heller
Slate Bros (3)
Fay Carroll
Athena
Colosimo Models
Sol Feola
Hotel Bismarck
Sherman Hayes Orc
Nelson Puppets
Dell Welcome
Harvey Crawford
Shirley Dickinson
Betty Hill
The Martinis
Eddie Fens Orc
Hotel Congress
Milt Herth Trio
Kiki Ochart Orc
Letty Barbour
Hotel Blackstone
Phil Regan
Mel Cooper Orc
Hotel Continental
James Sykes
Jos Vera Orc
Karen Ford
H Edgewater Be'ch
Stephen Kisley Orc

3 Pitchmen
Martin Bros
4 Morroccans
D Hild Dancers
Latin Quarter
A L Simpkins
Latin Lovelies
Wesson Bros
Geneve Dorn
Mardoni & Louise
Paul Carleton
Buddy Shaw Orc
Palmer House
Evelyn Knight
Freddie Nagel Orc
Rolly Rolls
Blackburn (2)
Abbott D'ncers (12)
Rio Cabana
Jackie Miles
Clark Bros.
Anne Russell
Nancy Doran
Don Bradfield
The Lovelles (10)
Cee Davidson Orc
Hotel Stevens
Clyde McCoy Orc
Calgary Bros
Nelson Sis
The Abern
Camryn & Reilly
Dennis Kelly
Boulevar-Dears
Vine Gardens
Jessie Rosella
Larry Ross
Susan King
Mara & Maurice
Phil DeRey
Mel Cole Orc
Joe Kish Orc

Warners Adding Vaude Shows in Oklahoma

Warner Bros. are planning to start vaude at the Warner theatre, a 1,950 seater in Oklahoma City, sometime around the end of the year.

Warner booking office, in reopening this house, will probably use the spot to break jumps for headliners coming to and from the Coast and can use shows enroute to the Interstate time in Texas.

Crooner's Double Header As Sub for Ailing Thrush

When Bunty Pendleton, featured thrush at the Gladstone Hotel's Victoria Room, suddenly became ill Saturday (13), Bill McGraw, crooner at One 5th Avenue filled in for her.

McGraw did his own shows at 10:30 and 11 p. m., wheeled over to the Gladstone for the 11:30 show, back to his own spot for 12:15 and 12:45 a. m. reprise, then finished up at the Victoria Room with 1:30 and 2:30 shows, for seven performances in four hours.

B'way Ups; 'Iceman' Smash $17,000 In 1st Four Showings, 'Cyrano' 23½G In 7; 'Trumpet,' 'Peebles' Quit Fast

Broadway attendance improved last week, the busiest for incoming shows since the start of the season. Five premieres were carded but one was set back until the current week, when there will be a quintet of first nights. Two musicals, "Gypsy Lady" and "Carousel," each jumped $7,000. Peebles and Mr. Hooker." "Cyrano" scored with nearly $23,500 in seven times.

"The Iceman Cometh" is the first hit of 1946-47 (excepting revivals, of course), a cinch for the big money. There is an enormous advance sale, and indications are for a run through the season, for the O'Neill drama won a corking press, there being only one Broadway dissenter. Revival of "Cyrano de Bergerac" also started off with promise. The two other arrivals last week have dropped off the list already, the casualties having been "Hear the Trumpet" and "Mr. Peebles and Mr. Hooker." "Cyrano" scored with nearly $23,500 in seven times.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"A Flag Is Born," Adelphi (6th week) (D-1,434; $4.80). Likely to stick around for some time; moves to Music Box next week; propaganda play selling out; $32,500.

"Anna Lucasta," Mansfield (112th week) (D-1,041; $3.60). Improved and rated over $11,000; colored-cast drama makes fairly good profit at that level.

"Annie Get Your Gun," Imperial (22d week) (M-1,427; $6.60). Bull's eye musical as strong now as when it opened; standees all times and gross not far from $45,500.

"Bees and the Flowers," Booth (3d week) (CD-712; $4.20). Very little; $4,000 estimated. "Playboy of the Western World" booked in late this month.

"Born Yesterday," Lyceum (37th week) (C-993; $4.80). One of several holdover standouts that will not be affected by new clicks; always sells out, $21,000.

"Call Me Mister," National (26th week) (R-1,142; $6). Pace hasn't varied since opening six months ago; GI revue gets close to $33,000.

"Carousel," Majestic (78th week) (M-1,667; $6). Jumped away up last week when takings approximated $41,000, looks good into the spring.

"Deep Are the Roots," Fulton (55th week) (D-968; $3.60). Somewhat better last week, when count was around $9,000; Lillian Hellman drama slated here next month.

"Dream Girl," Coronet (34th week) (D-1,037; $4.20). Jumped materially last week, when gross was quoted at $17,000; may span winter.

"Gypsy Lady," Century (4th week) (D-1,670; $4.80). Improved to nearly $31,500 with indications that Coast musical is in for a stay.

"Harvey," 48th Street (102d week) (C-925; $4.20). Back to capacity; was only a few hundred under the level previous week; sellout stayer close to two-year mark; $19,000.

"Hear That Trumpet," Playhouse. Weak press; taken off Saturday (12); one week.

"Icetime," Center (17th week) (R-2,994; $2.40). Looks like skating revue will span the season; getting great coin, with pace up around $44,000.

"Life With Father," Bijou (358th week) (C-613; $3.60). Little difference here; takings again around $9,000, or slightly more, and run leader aimed through winter.

"Loco," Biltmore (C-920; $4.20). Presented by Jed Harris; written by Dale Eunson and Katherine Albert; opens tonight (16).

"Mr. Peebles and Mr. Hooker," Music Box. Weak press; taken off Saturday after four performances; "A Flag Is Born" moves here next week.

"O Mistress Mine," Empire (29th week) (CD-1,082; $4.80. Another crack boxoffice draw that will probably not be dented for some time; rated over $24,000.

"Obession," Plymouth (2d week) (D-1,063; $3.60). As dramatic novelty two-person drama may get by for a time; if so it will be elsewhere, as "Present Laughter" arrives in two weeks; $8,500.

"Oklahoma!," St. James (190th week) (M-1,509; $4.80). Came back to the $30,000 circle last week and should hold that pace through winter.

"State of the Union," Hudson (48th week) (CD-1,057; $4.80). New hits, when and if arriving, won't slacken the pace of this capacity-plus hit; nearly $25,000.

"The Duchess of Malfi," Barrymore (D-1,064; $4.20). Presented by Paul Czinner; adapted by W. H. Auden from John Webster original; costume drama opened last night (Tuesday).

"The Iceman Cometh," Beck (1st week) (D-1,214; $5.40). Theatre Guild's latest smash; $17,000 in first four performances; can gross $26,000 in six-time week (no matinees) when subscription period is over.

"The Voice of the Turtle," Morosco (132d week) (C-939; $3.60). Picked up to around $14,000, and that is fine money for three-person long stayer.

"Three to Make Ready," Broadhurst (32d week) (R-1,160; $4.80). Picked up smartly to nearly $30,500 last week could stick through winter but moves to Adelphi to make way for "Happy Birthday," due Oct. 31.

REVIVALS

"Lady Windermere's Fan," Cort (CD-1,064; $4.20). Presented by Homer Curran in association with Russell Lewis and Howard Young; fared very well on coast; opened Monday (14).

"Cyrano de Bergerac," Alvin (1st week) (D-1,331; $4.80). Drew excellent press and in first seven times takings topped $23,000.

"Lysistrata," Belasco (C-1,077; $4.80). Opening postponed until this Thursday (24).

"Show Boat," Ziegfeld (40th week) (M-1,623; $6). Has been making money right along although attendance varies; last week better; $37,000 estimated.

"The Front Page," Royale (6th week) (C-1,084; $4.20). Looks questionable after promising start; somewhat better last week; around $12,000 indicated.

"The Red Mill," 46th Street (50th week) (M-1,319; $4.80). Holds to very good money and is set into winter; last week's gross estimated around $29,000.

'Bloomer' 39G, 'Lute' 26G, Chi

Chicago, Oct. 15.

Turnstiles are still clicking at top speed here, despite the bus strike.

New shows due in include, "I Remember Mama," which replaces "Lute Song" at the Studebaker this week; "Follow the Girls" moving into the Shubert, Oct. 21, as "Bloomer Girl" moves out; "Hamlet" and "Sweethearts" due at the Studebaker in November, with "Apple of His Eye" coming up in December.

Estimates for Last Week

"Bloomer Girl," Shubert (7th week) (2,100; $4.80). Terrif $39,000.

"Dream Girl," Selwyn (6th week) (1,000; $4.20). Fine $19,000.

"Harvey," Harris (9th week) (1,080; $4.20). Slight drop to $23,000.

"Lute Song," Studebaker (4th week) (1,239; $4.80). Capacity $26,000.

"Oklahoma!" Erlanger (4th week) (1,334; $4.20). Still capacity $32,000.

"State of the Union," Blackstone (24th week) (1,358; $4.20). Good $19,000.

'LOCO' NG $4,000 IN BALTO BREAKIN

Baltimore, Oct. 15.

Legit continued in the doldrums here last week, with Jed Harris' new "Loco," in pre-Broadway trial at Ford's earning mild reviews and n.g. $4,000.

Good advance sale is auguring brighter tidings currently with "Dear Ruth," set to draw a good figure.

'Turtle' Nifty $19,500 In 2d Week at St. L.

St. Louis, Oct. 15.

Surprising strength is being displayed by John van Druten's comedy, "The Voice of The Turtle," which finished its second of four weeks at the American theatre Saturday (12) with another neat b.o. record. Play had to contend with the Veiled Prophet parade, which attracted a mob of 500,000 on a seven-mile route, the Veiled Prophet ball, which was attended by the social elite of this burg, and continuing world series hysteria.

Eight performances, with the 1,700-seat house scaled to $3.66, grossed approximately $19,500 after $21,000 for the first stanza. Currently the piece must buck the opening of the pro hockey season and personals of Eddie Condon and Fritz Kreisler in the Henry W. Kiel auditorium several blocks away.

'ROAD' $7,100, TORONTO

Here on its sixth annual visit, "Tobacco Road," with John Barton, grossed a poor $7,100 at the Royal Alexandra, with 1,525-seater scaled at $2.40 top.

Weather and week's engagement at Maple Leaf Garden (12,500) of Bob Morton's Shrine Circus hindered.

'Bye-Bye' Not So Sweet $15,000 in N.H. Preem

New Haven, Oct. 15.

"Sweet Bye and Bye" preem drew a hefty estimated $15,000 at Shubert last weekend (10-12). Four shows at $4.20 (tax incl.) top pulled mostly from advance sale, as notices were lukewarm and negative word-of-mouth killed off some biz.

Theatre Guild's "Fatal Weakness" sees its first footlights this week (17-19), and next week gets "Come On Up" for three days (24-26). Other bookings include "Student Prince" (31-2), "Magnificent Yankee" (Nov. 7-9), "Call Me Mister" (13-16).

Current Road Shows

(Period Covering Oct. 14-26)

Amer. Rep. Co.—Colonial, Bost. (14-26).

"Anna Lucasta"—Nixon, Pitt. (14-19; Town Hall, Toledo (21-26).

"Apple of His Eye"—Royal Alex., Toronto (14-19); Hanna, Cleve. (21-26).

"Bal Negre"—Shubert-Lafayette, Det. (14-19); Aud., St. Paul (22-23); Parkway, Madison (24-26).

"Ballet Russe"—Music Hall, K. C. (21-26).

"Blackouts of 1946"—El Capitan, Hollywood (14-26).

Blackstone—Erie, Sch'tedy (14-16); Aud., Hartford (17-19); Shubert, New Haven (20); Met., Providence (21); Court Sq., Spgfd. (22-23); Lyric, B'port (25-26).

"Bloomer Girl"—Shubert, Chi. (14-19); Aud., Cincy (21-26).

"Blossom Time"—Met, Providence (14); Lawler, Greenfield (15); Academy, Northampton (16); Lyric, Bridgeport (17-18); Aud., Trenton (19); Shubert, Philly (21-26).

"Born Yesterday"—Wilbur, Bost. (14-26).

"Carmen Jones"—Colonial, Akron (14-15); Park, Youngstown (22-23); Aud., Wash. (25-26).

"Come On Up"—Walnut, Philly (14-19); Playhouse, Wil. (21); Rajah, Reading (22); Lyric, Allentown (23); Shubert, New Haven (24-26).

"Dear Ruth"—Ford's, Balto. (14-19); Lyric, Richmond (20-25); Acad., Roanoke (26).

"Dream Girl"—Selwyn, Chi. (14-26).

"Fatal Weakness"—Shubert, New Haven (14-19); Walnut, Philly (21-26).

"Follow the Girls"—Cass, Det. (14-19); Shubert, Chi. (21-26).

"Hamlet"—Aud., Roch. (14-15); Erlanger, Buff. (16-19); Cass, Det. (21-26).

"Happy Birthday"—Shubert, Bost. (14-26).

"Harvey"—Harris, Chi. (14-26).

"Hasty Heart"—Aud., Santa Cruz (14); Aud., Sacramento (15); Aud., Stockton (16); White, Fresno (17); Aud., San Gabriel (19); Biltmore, L. A. (21-26).

"I Remember Mama"—Studebaker, Chi. (15-19).

"If the Shoe Fits"—Shubert-Lafayette, Det. (21-26).

"Jooss Ballet"—Royal Alex., Toronto (21-26).

"Life With Father" — Arcadia, Wichita (14); Univ., Boulder (16); Aud., Denver (18-19); Orpheum, Ogden (21); Chief, Pocatello (22); Pinney, Boise (23); Temple, Tacoma (25); Met., Seattle (26).

"Lute Song"—Hartman, Col. (14-16); Cox, Cincy (17-19); Lyceum, Minn. (21-23); Aud., St. Paul (24-26).

"Magnificent Yankee" — Nixon, Pitt. (21-26).

"Maid in the Ozarks"—Aud., Louisville (15-19).

"Mary Had a Little"—English, Indpls. (14-16); Hartman, Col. (17-19); Erlanger, Buff. (21-27).

"Oklahoma!"—Erlanger, Chi. (14-26).

"Park Avenue"—Shubert, Philly (14-19); Erlanger, Philly (21-26).

"Present Laughter" — Plymouth, Bost. (14-26).

"Pygmalion"—Nat'l, Wash. (21-26).

San Carlo Opera Co.—Shea's Jamestown (16); Shea's Erie (17).

"Song of Norway"—Opera House, Bost. (14-26).

"State of the Union"—Curran, Frisco (14-26).

"State of the Union"—Blackstone, Chi. (14-26).

"Student Prince" — Nat'l, Wash. (14-19); Ford's, Balto. (21-26).

"Sweet Bye and Bye"—Forrest, Philly (21-26).

"The Glass Menagerie"—Geary, Frisco (14-26).

"The Haven"—Playhouse, Wil. (24-26).

"Tobacco Road"—Hanna, Cleve. (14-19); Davidson, Mil. (21-26).

"Up in Central Park"—Aud., Frisco (14-16); Met., Seattle (19-25); Mayfair, Portland (26).

"Voice of the Turtle"—American, St. Louis (14-26).

"Voice of the Turtle"—Locust, Philly (21-26).

American Rep NG $12,500 in Boston, Hayes Strong 27G, 'Norway' 36½G, 5th

Boston, Oct. 15.

American Repertory Theatre bowed with "Henry VIII" and "What Every Woman Knows" at the Colonial last week, achieving a considerable succes d'estime but not too much practical support at the b.o. Figured due largely to baseball mania here during world series, and current week expected to improve. Both plays highly praised in press.

Other houses along rialto also felt presence of the series, but "Happy Birthday," with Helen Hayes, continued to register plenty of business at the b.o. This week adds "Present Laughter" to this list, replacing "Dear Ruth" at the Plymouth after eight weeks, nice run. "John Gabriel Borkman" next for Repertory company at the Colonial on Oct. 21.

Estimates for Last Week

American Repertory Company, Colonial (1,500; $3.60). "Henry VII" and "What Every Woman Knows" began bill for this solid outfit, but the estimated $12,500 was disappointing. Current week, with no series in town, should tell story.

"Born Yesterday," Wilbur (1,200; $3.60). Second week, hurt by series, too, remained at estimated $17,500 as for first. Final week, current, might spurt.

"Dear Ruth," Plymouth (1,500; $3). Finished profitable eight-week run with estimated $11,000, and moved out to make way for "Present Laughter," opened Monday (14).

"Happy Birthday," Shubert (1,590; $3.60). Hayes draw maintained even keel on this one despite series with excellent approximate $27,000 on week. Final week current.

"Song of Norway," Opera House (3,000; $3.60). Fifth week estimated $36,500. Engagement limited to Oct. 26.

L. A. Legit Dwindles; 'Blackouts' Steady 17G

Hollywood, Oct. 15.

Lowest ebb of legit was current last week, when only two houses had lights onstage. And to make matters even more out of the ordinary, it was the sole pair of Hollywood legit houses which were packing the freight for the town.

Ken Murray's "Blackouts of 1946" played to its usual audience rate of $17,000 for the 225th frame at El Capitan. Second stretch of "20th Century" at El Patio, newest of legiters in town, climbed to $8,000 and was held over for third and final frame, because of show's clicking as season's initialer in the house.

'Park Ave.' 32½G In 1st at Philly

Philadelphia, Oct. 15.

Although "Park Avenue," Max Gordon's new musical, surged into the lead in Philly's legit competish last week, with a walloping $32,500 in its first of two sessions at the Shubert, the tryout had to share spotlight honors with that old vet, "The Student Prince," which racked up around $25,000 in its third and final week at the Forrest. Last week's figure, garnered with a $3.25 top as against "Park Avenue's" $3.90 scale, found "Prince" selling out after Tuesday night.

"Park Avenue" didn't win unanimously good notices here; they were about 50-50 with, if anything, a shade on the n.g. side. However, management, especially authors Nunnally Johnson and George Kaufman, are working steadily on production which, while it hasn't been officially announced at this writing, is expected to move to the indie Erlanger next Monday for an additional week of tightening and doctoring here. Advance sale was so big that "Avenue" is sure of a big week currently at the Shubert although tepid press and word-of-mouth have cut down enthusiasm and b.o. activity considerably right now.

Mae West in the face of either derogatory notices or else ones that merely kidded the play along affably, got a very nice $15,500 in the first of two weeks at the Walnut. And "Voice of the Turtle" scored a very nice $14,500 in its sixth week at the Locust.

First real monkey-wrench has been thrown into the local booking schedule with the postponement of "Sweet Bye and Bye," new musical originally skedded for last night at the Forrest, then put back to tonight, then to Thursday and now listed for next Monday. There seems some doubt in some quarters if it even gets here then. This means that this week is barren of openings with three now skedded next week.

PITT STRIKE WALLOPS 'MAMA' TO $16,500

Pittsburgh, Oct. 15.

Second week of "I Remember Mama" at Nixon picked up over the first, but still not enough to prevent power strike from costing hit attraction plenty. Expensive show couldn't get an even break for itself at $16,500, which represents a loss. The red was splashed over both sessions, since opening stanza was just a little better than $11,000.

Show got rave notices, and columnists and critics did their best ment to drum up biz for "Mama," right straight through the engagement but they couldn't overcome general conditions. Nixon depends a lot on transients, but there have been none in Pittsburgh for last couple of weeks on account of hotel strike, which is adding to general labor woes around here.

So far, there have been no cancellations on account of strike, however. "Anna Lucasta" is current, and Arthur Hopkins wired drama editors he intended to open tour of Louis Calhern and "Magnificent Yankee" here Monday (21), "regardless of strike situation."

'Mary' Big 17G, Cincy

Cincinnati, Oct. 15.

"Mary Had A Little" was big for approximately $17,000 last week in the 1,300-seat Cox at $3 top, doing seven night performances and a Saturday matinee. Biz was near capacity after second night, with standees in last half.

Cox has "Lute Song" the last half of this week at $3.60 top.

WEBB-'LAUGHTER' NEAT $21,000 IN 2D AT D.C.

Washington, Oct. 15.

Noel Coward's "Present Laughter," starring Clifton Webb, held up well for its second stanza at the National with a neat $21,000. Total of $43,000 for show's fortnight here, though not smash, looks good in a season which, to date, has been spotty for show biz all along the line.

"Student Prince," which opened here Sunday (13) night, was well launched towards a sellout by a husky advance sale. Gertrude Lawrence, in "Pygmalion," follows Oct. 21, with a newcomer, "The Haven," mystery-drama by Dennis Hoey, starring Melville Cooper, skedded for Oct. 28.

'Truckline' Coasts

Pasadena, Oct. 15.

Maxwell Anderson's legit play, "Truckline Cafe," gets its Coast premiere this week at the Pasadena Community Playhouse for a two-week run.

Director is Dan Levin, with a cast headed by James Seay, Mary Jo Ellis and Bernard Thomas.

'Father' 9½G, K. C.

Kansas City, Oct. 15.

"Life With Father" No. 2 company played to a bangup $9,500 here last Thursday, Friday and Saturday, with a matinee Saturday. At $3 (tax incl.) top, show bested its previous date here. Local ads billed this as the "farewell tour." It played the Music Hall under A&N Presentations.

Ballet Russe de Monte Carlo due in Oct. 25.

'JONES' NIFTY 34G, CLEVE.

Cleveland, Oct. 15.

"Carmen Jones" on its second trip to the Hanna last week was almost as powerful as it was last year, despite disadvantage of dark preceding week. For 11 performances at $4.35 top, the sepia tune-show jived up great $34,000.

Shows in Rehearsal

"Origin of the Species"—Kermit Bloomgarden.

"The World of Christopher Blake"—Jos. M. Hyman and Bernard Hart.

"Made in Heaven"—John Golden.

"The Haven"—Viola Rubber and Johnnie Walker.

"Years Ago"—Max Gordon.

"Joan of Lorraine"—Playwrights Co.

"A Family Affair" — Jesse Long and Ed. S. Hart.

"Toplitsky of Notre Dame"—William Cahn.

"If the Shoe Fits"—Leonard Sillman.

"Pygmalion"—Theatre, Inc.

"Sweethearts" (revival) — Paula Stone and Michael Sloane.

"The Playboy of the Western World" (revival)—Theatre, Inc.

ATAM, Managers League Reach New Impasse on Pact Renewal

The dispute between Broadway showmen and the Assn. of Theatrical Agents and Managers is on again, after it had been stated that the factions were in agreement on increased salaries and provisions for "new blood." Lawyers for both sides were phrasing revisions in the basic agreement to ready it for signaturing when suddenly last week ATAM advised the League of New York Theatres that unless the pact was sealed pronto, the whole deal would be off.

The deadline set by the union was passed. ATAM thereupon declaring that it would put the boosted pay scales up to arbitration and that the new-blood concession was deleted, a matter not earmarked for arbitration. It's a question whether the union was not too precipitate, for there is some difference of opinion not only among the showmen but within the union itself, according to inside reports. The jam arose over whether there shall be one or two press agents at the end of a run of 52 weeks or more and the show is about to tour.

ATAM wants two retained, producers saying that one should suffice. Most producers favor the later provision but were not inclined to dicker further with the union because the number of shows that score lengthy runs are comparatively few. However, when a leading showman was quoted saying he would not sign because of the two-agent clause, the union went into action. Some press agents believe that the agent issue is virtually puttually putting the bite on the producer, yet the union leaders don't think they over-reached themselves.

The difference between the factions were mediated by Anna Rosenberg, and after the situation was apparently clarified both sides were complimentary to her work. Fact that the wage boost now is up for arbitration evidently voids Mrs. Rosenberg's efforts. It's a question whether ATAM will benefit any further on the emolument factor in the case as the producers were generally regarded as liberal in upping the scales. According to the League, the lawyers are trying to salvage the revised agrement, still confident that the argument will be finally settled. As for the ATAM-ers, the salary tilts when acceptable will be retroactive to Sept. 2 (Labor Day), and some showman are putting the approximate increases aside weekly, agents and managers to receive the coin in bulk when payable.

As for the new-blood provision, which would provide for as many as five company or house managers being eligible for ATAM membership annually, another way to accomplish the same is expected to be worked out. Union says it has no intention of being the victim of "dry rot"; a considerable percentage of the ATAM membership is past middle age.

OLD VIC AUSSIE TOUR SET FOR NEXT YEAR

Sydney, Oct. 10.

The Old Vic company, headed by Laurence Olivier and Vivien Leigh, will visit Australia in 1947, according to John Burrell, now in charge of the company.

Understood that the tour will be in conjunction with Williamson-Tait, which has the biggest chain of legit theatres Down Under.

London office of Williamson-Tait has been huddling for some time to have the Old Vic troupe come here for a season. Troupe will come by plane from London, with W-T probably using its own scenery here to save time.

'Young Vic' Birth

London, Oct. 10.

The Old Vic has given birth to the "Young Vic." This will function at the old premises of Old Vic, in Waterloo road, which were bombed out of existence during the war.

Object of the "Young Vic" is to produce plays exclusively for youngsters. A new organization is being formed to be known as Old Vic Theatre Centre, under directorship of Michel Saint-Denis. It starts functioning Jan. 16.

Old Vic Theatre Centre will also undertake to groom student players, producers, and technicians for the Old Vic companies, with actor Glen Byam Shaw in charge.

Candid Kaufman

George S. Kaufman, co-author and director of "Park Avenue," now trying out on the road, was queried on the mixed notices the musical has been getting out of town.

"I guess I'm not the George S. Kaufman of 20 years ago," he's reported to have said.

Plagiarism Suit Over 'Victoria' in Argent.; Mother and Son Sued

Buenos Aires, Oct. 1.

Don Jacinto Miquelarena, playwright has brought suit for plagiarism against Dona Lola Membrives and her son, Juan Reforozo. Claimed in the action that the play, "Victoria," which was produced by them here this year, was taken from an original he submitted to the actress back in 1944.

Miquelarena contends he wrote his play, under the title, "Autumn in Paradise," at the actress' request and in accordance with some ideas she gave him late in 1943. He claims he sent Mrs. Membrives his script while she was in Spain in 1944 and that she submitted the whole to the Spanish Censorship Board. Also that a duly approved copy was sent him in August last year.

He heard nothing more about the play until June, this year, he contends, when Reforozo visited him and said he had written a play for his mother. He charges that he could not get back the original script he had done. Reforozo claims he wrote the play and that he rewrote several scenes while he was in the U. S. in 1943.

Suit is further complicated by reports from Spain attributed to another dramatist, Francisco Serrano Anguita, who states that Mrs. Membrives offered the idea for the play's plot to a numbers of authors, including himself.

COLORED 'LYSISTRATA' NICKED BY B.R. BLUES

Presentation of the colored cast revival of "Lysistrata" at the Belasco, N. Y., scheduled for last Saturday (12), was postponed because of bankroll trouble. More players were engaged than were listed with Equity, and there was not enough money on deposit there to guarantee the cast's pay for two weeks, as required. Equity demanded the additional coin to make up the deficiency but when it was not forthcoming, ordered that rehearsals cease. Reported that around $6,000 was invested in the show by the players and another 3G was borrowed from a finance company but it apparently was not sufficient.

Revival is now dated to open tomorrow (17) but unless Equity requirements are met the curtain will not be permitted to go up. James Light and Max J. Jelin are the presenters. Latter is lessee of the Belasco. As there are no names in the show the idea of charging $12 top on opening night was resented by at least some first nighters. A film company refused to order tickets because of the nick. That office usually buys four tickets for premieres but in this instance saw no reason why $48 should be so expended. Regular night scale for the large cast show is $4.80 top.

Mpls. Little Theatre Bows to Stagehands

Minneapolis, Oct. 15.

North Star Drama Guild here is believed to be first little theatre, in which actors are non-paid, to be compelled to employ American Federation of Labor stage hands at regular scale.

After group rejected local stage employees' union demands, union picketed first performance of "June Moon," opening offering, at Women's club theatre. On second night, after one of the cast, a musicians' union member, was pulled, delaying the performance's start a half hour, Guild capitulated and hired two hands.

Critics Cometh

Continued from page 1

of the reviews were of unusual length.

Sun's notice by Ward Morehouse ran nearly two columns, in addition to a pictorial display heretofore not devoted to a show with the exception of "Right." There was one four-column photo, two of three-column depths and another double-column cut, so that the Sun's coverage of "Iceman" was close to five columns.

The Guild hosted the critics, their escorts and other professional first nighters at dinner, an hour and 15 minute intermission dividing the play's first act and the three subsequent acts. Sirloin steak was served them at the Astor, something of a novelty. The hotel doesn't have steak on the menu because it's too costly for the average diner, but so far as the Guild was concerned it shot the works.

Length of "Iceman," which starts in the late afternoon and rings down around 11 o'clock, caused no little comment among the first audience, it being the consensus of opinion that the drama could have been confined to three hours. Brooks Atkinson, who raved over the play in the Times, wrote: "Long plays have become nothing more than a label with our first dramatist, but if that is the way Mr. O'Neill wants to afflict harmless playgoers, let us accept our fate with nothing more than a polite demurrer." Author's other marathon drama was "Strange Interlude."

All night radio (WOR) commentator Barry Gray said that a news service had sent out a story to the effect that the reviews on "Iceman" were adverse. Fact was that five out of the nine first-stringers hailed the drama as a hit. There was one distinct dissenter, another who grudgingly green-lighted it, while two reviewers did not appear able to make up their minds. Following night Gray again mentioned "Iceman" press, saying that after he had read all the notices the news service certainly was in error. Added the commentator: "The only bad notice was in the Journal-American, but maybe Robert Garland was asleep." Monday (14) in the same paper George Jean Nathan wrote a glowing notice favoring the drama.

Before "Iceman" opened the advance sale approximated $300,000. Box office at the Beck theatre took in $35,000 the first three days last week, and the day after the opening $13,500 was received for tickets directly or by mail order. Judging from the advance sale and the press reception indications are for a year's stay for "Iceman," if not longer.

3 O'Neill Plays in Brazil

Rio de Janeiro, Oct. 8.

Production of three Eugene O'Neill plays has been a highlight of the Brazil legit season this year. The Negro Experimental Group gave "Emperor Jones" early in the year with Negro actor, Aguinaldo Camarga, playing the lead. The Comedians group is now playing "Desire Under the Elms" and Dulcina-Odilon just closed "Anna Christie" because Dulcina is leaving next week for Buenos Aires to produce and play in "Rain."

This is the first time O'Neill has been presented in Brazil and it marks two or three changes in the Brazilian theatre. With the exception of foreign companies, most Brazilian theatres have confined themselves to light comedies in the belief that Brazil audiences would not tolerate anything serious. This changed a bit two years ago when Dulcina-Odilon used the Municipal Theatre to present several G. Bernard Shaw plays. This stage had never been used by a Brazilian theatrical company before then.

The success of that season gave Brazilian producers hope, and not only have new companies come into existence but they are picking highbrow drama for the first time. All three O'Neill plays have been hits at the boxoffice and with crix.

Modernized 'Macbeth' With Emery and Geva

Hollywood, Oct. 15.

Modernized version of "Macbeth" will get an airing here at El Patio theatre, with John Emery in the name role and Tamara Geva as Lady Macbeth, opening Nov. 29.

Shakespearean tragedy will be staged by Lionel Stander in association with Sol Cornberg and Everet Wile, with Richard Baer as director.

Derwent Cheered by Equityites In Inaugural; Anti-Red Moves

Enthusiasm sparked Equity's delayed membership meeting last Friday (11) in N. Y., and the Hotel Astor's largest ballroom was jammed to capacity, attendance again being larger than expectations. Legit gathering eagerly endorsed proposals to exclude all activities dealing with Communism. Frank Fay, whose anti-radical tirade last season brought a flock of headaches to Equity, was present but did not enter into any of the discussions.

President Clarence Derwent made an inaugural address that was roundly cheered, and if there was any idea of raising issues not pertinent to the theatre, it failed to come to the surface after that demonstration. Among the utterances from the Equity president were: "I am not a Communist literally or in the abstract, and I hope nobody will accuse me of being a Fascist." Derwent's speech inspired a motion from the floor that from now on only matters concerning the welfare of actors shall be entertained by the council.

Members were roused over the publication several months ago in the Congressional Record of charges that an attempt was being made to dominate Equity by a faction with Communistic ideas, if not admittedly of Red affiliations. It was brought out that last month the council had adopted a resolution calling upon members to quit a so-called "Actors Equity Association anti-Communist League," and it was declared that no group other than Equity has the right to the association's name.

The rush of junior members to the quarterly meeting reflects Equity's growth, especially during last spring and summer. Since the end of the fiscal year, March 31, '46, there have been 840 new members admitted and approximately 50% of the total membership are juniors, mostly younger players. Equity's membership totals 6,200, a high mark in modern times.

Fay was opposed to changing the junior rules, and many others have the same views. General opinion within Equity, too, is opposed to "radicalism" but many do not believe that the issue should embroil Equity. It's contended that if juniors are given a vote before becoming imbued with Equity's principles, an immature group might easily steamroller proposals "which may not have been properly considered."

Rules are that new members, regardless of age, must be Equity members for two years and shall make professional appearances for at least 50 weeks, inclusive of summer stocks.

Derwent expressed the hope that Equity may soon be able to move its offices into a modern building. Present quarters are in a former brownstone-front home. Equity owns the property, and it's possible that it will be offered for sale when and if better offices are obtainable.

Keeping (N. Y.) Posteth

Case of left hand not knowing what right hand was doing, was exemplified sharply in N. Y. Post Thurs. (10), when drama critic Richard Watts, Jr., reviewing previous night's premiere of Eugene O'Neill's "The Iceman Cometh," extolled the show, while book critic Sterling North, reviewing book version of play published the same date, kicked it to bits.

Watts called it "a superb drama of splendid stature that gives the American theatre dignity and importance." North, calling it boring and repetitious, concluded: "Judging entirely from the printed verison, I'm tempted to say that the action druggeth, the dialog reeketh and the play stinketh."

Virtue Triumphant Under Eli's Elms (Columbia 28, Yale 20)

Several problems have involved the preparation of "Naughty Naught OO" a show framed along the beer-hall formula of "The Drunkard" and similar diversions. Paul Killian and Oliver Rea, showmen newcomers, are the presenters, show being slated to open Saturday (19) at a former uptown Second avenue grind picture theatre renamed Old Knickerbocker Music Hall.

"Naughty" is described as a book musical, and the stage unions have given it stock rating. It's to have an Equity cast with a regular union staff from boxoffice to backstage.

First jam came when it was disclosed that reconstruction was being done with non-union labor, with the result that Killian took over the house to protect the show from involvement. Seats were removed, the audience to sit at tables for liquid refreshments, etc. Fact that the floor slants doesn't seem to worry the presenters, who figure on using lifts to prevent glasses from falling.

It's a book musical featuring Teddy Hart, John Cromwell, Ottilie Kruger and Leonard Hicks. According to the billing, show is "a musical melodrama of virtue triumphant, or dirty work under Yale's elms."

Killian is connected with radio station WOR in N. Y.

MELVYN DOUGLAS SUED AFTER 'MISTER' BACKING

Los Angeles, Oct. 15.

Melvyn Douglas, film actor and co-producer of the current Broadway musical hit, "Call Me Mister," was sued in Los Angeles superior court Friday (11) for $143,300 by Leonard Key, radio producer, and Bill Watters, writer, charging breach of contract.

Duo, both ex-Navy men, claim that last Nov. 21 Douglas backed out of an asserted agreement to manage and direct a musical comedy exclusively for vets titled "Take It From Here." Complaint states Douglas was approached by Key and Watters originally in September '45 in New York for a GI show; that Douglas subsequently put in $2,000 and the duo $3,500 as initial financing. Duo were then on staff of Navy magazine "All Hands" in Washington, D. C. Watters began work on idea for the show, collabing with Key, contacting various writers in service for contributions.

Meantime, duo claims, Douglas got interested in the show "Call Me Mister," which Harold J. Rome and Arnold Auerbach were working on, and bowed out of the Key-Watters setup. Douglas, duo claims, promised to reimburse them for their time and efforts if no legal action were taken against him at the time, but has never taken any action since despite being pressed by the two. Watters and Key are now asking $143,300, for costs of suit incurred and "other relief."

"Mister" has proved solid New York hit and a road company is in preparation.

Schwartz Delays Preem

Maurice Schwartz has postponed his "The Song of the Dneiper" to Oct. 25, from Oct. 21 at the Yiddish Art theatre, N. Y.

Costumers Operating At Full Strength Again Pending Arbitration

New York costumer plants are again operating at full strength, pending an arbitration of demands for further increased pay. Tailors in two shops who walked out, allegedly without union authorization, returned to their jobs last midweek, although it was claimed by the Theatrical Costume Workers union that the men were on the job right along. Two affected plant owners say they were out for several days.

Alibi for the tailors was supposed to be that they left their jobs to go into another industry, but as they were absent in a group, the union could have been blamed for not controlling its members.

ARNOLD'S ICE REVUE HOT LONDON CLICK

London, Oct. 15.

Tom Arnold's Ice Revue, which opened at the Stoll Oct. 10, was splendidly received, with Cecilia Colledge and Robinson and Perren, outstanding in skating scenes. Ted Ray and Arren and Broderick scored in the cabaret scene.

The ice talent was recruited mostly from Arnold's previous Brighton show. Understood that the entire production cost around $120,000. Show is likely to develop into a permanent London feature.

Plays on Broadway

The Iceman Cometh

Theatre Guild production of drama in four acts (two scenes) by Eugene O'Neill. Features James Barton, Dudley Digges, Carl Benton Reid and Nicholas Joy. Staged by Eddie Dowling; settings designed by Robert Edmond Jones; production supervised by Theresa Helburn and Lawrence Langer. At Beck, N. Y., Oct. 9, 1946; $5.40 top.

Harry Hope....................Dudley Digges
Ed Mosher....................Morton L. Stevens
Pat McGloin....................Al McGranary
Willie Oban....................E. G. Marshall
Joe Mott....................John Marriott
Piet Wetjoen....................Frank Tweddell
Cecil Lewis....................Nicholas Joy
James Cameron....................Russell Collins
Hugo Kalmar....................Leo Chalzel
Larry Slade....................Carl Benton Reid
Rocky Pioggi....................Tom Pedi
Don Parritt....................Paul Crabtree
Street Walkers—
Pearl....................Ruth Gilbert
Margie....................Jeanne Cagney
Cora....................Marcella Markham
Chuck Morello....................Joe Marr
Theodore Hickman....................James Barton
Moran....................Michael Wyler
Lieb....................Charles Hart

It's bingo for the Theatre Guild with Eugene O'Neill's long-awaited drama, "The Iceman Cometh," even though the fine performance is an endurance test for the audience, if not for the actors too.

The play could have been tooled into a three-hour show just as effectively. It could be described as the longest drama of inertia on record; yet, for the average playgoer, there should be steadfast fascination in gazing upon the human scum within the back room of a barroom on New York west side waterfront.

O'Neill may be said to have written an American "Lower Depths." His characters or types are washed up drunks waiting for death. Author says he knew the people of the play during the days when he was a lush and was one of them. The difference is that he emerged to become a crack dramatist. Now and then three whores who bunk in the rooming house over the gin mill are participants. Sometimes they are referred to as "broads," a comparatively modern version of dames on the town. In 1912, the date of "Iceman," they were known as "quiffs" or "quims."

During most of the performance the characters sit motionless at bunched tables, some with their heads on their arms, either drunk or woozy with pipe dreams. Occasionally they're roused by Harry Hope whose place it is, the old fellow going into tantrums and threatening to throw 'em all out on the street, as they owe room rent, then relenting and saying he didn't mean it. At the opening they are waiting for Hickey, traveling salesman for a hardware house, who is always on a binge when returning to town, coming to the dive and paying for all drinks.

Hickey finally shows up but seems to have gone on the wagon. However, everything is on him, including a birthday party for Harry on the occasion of his 60th natal day. But there is no gaiety this time; Hickey wants to say something, and it takes him a long time to get around to it. Meantime, the ladies of the evening stage a battle, stopped by Rocky the barkeep, who admittedly pimps for two of 'em. O'Neill pulls no punches, and there is more than one four-word oaths.

The denizens of Harry's place take a dislike to Hickey; he urges them to go out and get jobs. They spruce themselves as best they can and, although still unmistakably frowsy down and outers, leave the joint, one and all, returning before the sun is down. Here are a former circus ticketseller who is an expert at shortchanging, a onetime British captain during the Boer war, a Boer commando, a Harvard law school alumnus, a one-time owner of a Negro gambling house, a former war correspondent who blames his descent to booze on an adulterous wife, which was a lie.

Those who don't leave the bar include Larry, former anarchist, whose mistress was jailed for life for the bombing of the Los Angeles Times, and her son, come to confess that he turned her in. Latter's solution is suicide by jumping from the fire escape. Hickey finally tells his story, after telephoning the cops, who listen as he gives a pipedream reason for killing his loving, complacent wife, then arguing that it was insanity on his part. He's then handcuffed and taken out.

Dudley Digges gives a sustained performance as Harry, bedeviled by his guests whom he loves despite their soddenness. James Barton is runner-up but somewhat uneven as Hickey. In the last act, uttering the show's longest speech, he became almost inaudible at the preem, and then forgot some times. Nevertheless, he gives the top dramatic reading of his career.

Standing out is Tom Pedi as the bartender, a chunky Italo who explodes and subsides, really running the joint. His telling of what happened when his two streetwalking sweeties come home stewed and decide to lay off for a trip to Coney Island provides the only real laughter during the evening. Other examples of excellent acting are Nicholas Joy, the rummy English soldier; Carl Benton Reid, as Larry the philosophical bum; John Marriott, the colored former gambler; Russell Collins, the rum-soaked writer; Leo Chalzel, anarchist magazine editor who's mostly asleep; Paul Crabtree, the lad from the Coast, remorseful over doublecrossing his mother; Morton L. Stevens, the expunged circus man; Joe Marr, who nearly marries one of the prosties, the loose girls being Jeanne Cagney, Marcella Markham and Ruth Gilbert.

Pace of "Iceman" is so adroitly measured that the time slips by easily for onlookers during the hour-long acts, and that's an accomplishment to the credit of Eddie Dowling, who staged it. O'Neill insisted that Dowling direct, and he had the right idea.

The kind of booze served in Harry's is described by Larry as cyanide cut with carbolic, also alluded to as rotgut. The dive is described as being at the end of the line, bedrock.

Performance schedule is once daily. First act starts at 5:30, there is an hour-and-a-quarter dinner intermission at 6:45 o'clock, and the final three acts begin at 8 p.m. That hardly affords proper dining time but playgoers will stand for it, because "Iceman" is something never to be forgotten.
Ibee.

Cyrano de Bergerac
(REVIVAL)

Jose Ferrer production of tragedy by Edmond Rostand. Stars Ferrer; features Frances Reid, Ralph Clanton, Hiram Sherman, Paula Laurence, Francis Compton, Ernest Graves and William Woodson. Staged by Melchor G. Ferrer; settings and costumes, Lemuel Ayers; incidental music composed by Paul Bowles; production under supervision of Arthur S. Friend. At Alvin, N. Y., Oct. 8 '46; $4.80 top.

Comte de Guiche....................Ralph Clanton
Vicomte de Valvert....................Anthony Jordan
Montfleury....................Leopold Badia
Cyrano de Bergerac....................Jose Ferrer
Bellrose....................Howard Wierum
Jodelet....................Robinson Stone
Carbon de Castel-Jaloux...Francis Compton
A Cadet....................Paul Wilson
A Citizen....................Wallace Widdecombe
His Son....................Walter Kelly
A Cut Purse....................Nick Dennis
Orange Girl....................Patricia Wheel
A Marquis....................John O'Connor
Brissaille....................Bert Whitley
Lignière....................Robert Carroll
Christian de Neuvillette....................Ernest Graves
Ragueneau....................Hiram Sherman
Le Bret....................William Woodson
Roxane, nee Madeleine Robin.Frances Reid
Her Duenna....................Paula Laurence
Sister Marthe....................Jacqueline Soans
Mother Marguerite....................Nan McFarland
Sister Claire....................Phyllis Hill

If ever there was any doubt as to whether Jose Ferrer had achieved his Broadway majority with his Iago to Paul Robeson's Othello a couple of seasons ago, that doubt must now be completely dispelled. For last week Ferrer deigned one of the more difficult classics, Rostand's "Cyrano de Bergerac," and he played the long-nosed, pathetic title character with a satisfaction that must certainly not have been just his own. It was an audience performance as well. Ferrer's "Cyrano" is definitely boxoffice.

Ferrer is the producer, and Melchor G. Ferrer (no relation) the director, and the pair have contrived to project one of the fine performances of the season. The producer has surrounded himself with several fine supporting players, namely Frances Reid as Roxane and Ernest Graves as her young lover. This combination, coupled to the excellent production, certainly makes this one of the treats of the season.

Ferrer has never permitted the ludicrous to engulf his Cyrano, as could easily have been the case because of the grotesque ugliness of the character. Instead he has permitted him a faint humor, and yet a pathetic quality that reaches its height in the final act, when Roxane finally learns it has been he who had written the love messages for Christian. Cyrano's death scene is notably poignant and lacking in the theatricalism of many death scenes.

Hiram Sherman plays the baker with a keen wit, and Paula Laurence is the Duenna, a character that she handles well. Ralph Clanton is de Guiche. Francis Compton is Jaloux, and William Woodson is La Bret.

With this performance Ferrer establishes himself as a worthy rival to Maurice Evans in the revival of the classics for Broadway. *Kahn*

Mr. Peebles and Mr. Hooker

Joseph M. Hyman production of play in prolog and three acts by Edward E. Paramore, Jr., based on novel by Charles G. Givens. Features Howard Smith, Rhys Williams. Staged by Martin Ritt; settings, Frederick Fox; costumes, Eleanor Goldsmith. At Music Box, N. Y., Oct. 10, '46; $4.20 top.

Honk, a Singer....................James Robertson
Brother Alf Leland....................Paul Huber
Hattie....................Juanita Hall
Mr. Hatcher Craine....Neil McFee Skinner
Dr. Phil Jameson....................Tom Morgan
Judge Fayette....................Tom Hoier
Mr. Peebles....................Howard Smith
A Stranger....................Jeff Morrow
Whigsey....................Ken Renard
Joe Greer....................Dennis Bohan
Brother Wally Leland....................Tom Coley
Bump Sorrell....................Arthur Hunnicutt
Ellen Sorrel....................Dorothy Gilchrist
Mrs. Hatcher Craine....................Randee Sanford
Mr. Hooker....................Rhys Williams

"Mr. Peebles and Mr. Hooker" is an amusingly irreverent modern morality play that goes along promisingly for two and a half acts, and then falls flat on its faith. Play's pleasant moments have to be weighed against the abrupt third-act fall, as well as against objections to its theme, characters and moral. Latter factor is likely to tip the scales against the show, to suggest only a moderate Broadway run for it.

The play's lines may be daring, shocking, sacrilegious or dull—depending on the point of view. But they have the virtue of novelty and the faculty for keeping the show full of sparks most of the time. Situations are fluid and interesting, and performances quite up to standard.

Show is set in the Tennessee hills in 1939, in a town where sin is rampant, religion and politics elemental, and the New Deal, unionism and race equality are anathema. God comes to look over the town in the guise of a hulking wayfarer named Mr. Peebles. Satan is already on the scene in the presence of a roly-poly squatter named Mr. Hooker.

Howard Smith does a good job as Mr. Peebles, while Rhys Williams goes him one better as Mr. Hooker. Tom Coley, as the young preacher, and Dorothy Gilchrist, as the girl in love with him, carry their roles well, and Randee Sanford, as the siren, scores. Arthur Hunnicutt has a juicy bit as a corn-swilling farmer.
Bron.

(Closed Sat. (12) after four performances.)

Lady Windermere's Fan
(REVIVAL)

Homer Curran (in association with Russell Lewis and Howard Young) production of Oscar Wilde's comedy-drama in four acts (three scenes). Stars Cornelia Otis Skinner and Henry Daniell; features Penelope Ward, Estelle Winwood, John Buckmaster, Rex Evans, Evan Thomas and Stanley Bell. Staged by Jack Minster; costumes and settings designed by Cecil Beaton. Opened at Cort, N. Y., Oct. 14, '46; $4.20 top.

Lady Wintermere....................Penelope Ward
Parker....................Thomos Louden
Lord Darlington....................John Buckmnster
Duchess of Berwick....................Estelle Winwood
Lady Agatha Carlisle....................Sally Cooper
Lord Windermere....................Henry Daniell
Mr. Rufford....................Paul Russell
Miss Rufford....................Jeri Sauvinet
Lady Paisley....................Marguerite Gleason
Hon. Paulette Sonning....Tanagra Thayer
Lady Jedburgh....................Elizabeth Valentine
The Bishop....................Peter Keyes
Miss Graham....................Pamela Wright
Sir James Royston....................Jack Merivale
Lady Stutfield....................Anne Curson
Mr. Dumby....................Evan Thomas
Mrs. Cowper-Cowper....................Leonore Elliott
Mr. Hopper....................Stanloy Bell
Lady Plymdale....................Nan Hopkins
Lord Augustus Lorton....................Rex Evans
Mr. Cecil Graham....................Cecil Benton
Mrs. Erlynne....Cornelia Otis Skinner
First Footman....................Guy Blake
Second Footman....................Richard Burns
Rosalie....................Marjorie Wood

So far in this young new season revivals have the edge over new plays, and that applies also to "Lady Windermere's Fan," which originated on the Coast. It's a pleasant evening in the theatre, and though a period curio, it certainly belongs. It should do okay.

Homer Curran and associates have given the play a rich production and graced it with a fine cast, mostly comprised of British players. The drawing room of Lord Windermere's house in Carlton Terrace, London, looks authentic, and details of that interior indicate how carefully the show was put on.

Staging is on high plane, too, the conversation piece moving easily through the four acts. Most of Oscar Wilde's witticisms are familiar to the average playgoer but the grace with which they are handled gives the performance a particularly keen lustre. Costumes add to the play, that worn by Cornelia Otis Skinner, co-starred with Henry Daniell, in the last act is really something to see.

Winsome Penelope Ward, in the title part, adds an alluring face and form to Broadway. London lass has appeared over here twice before in plays which didn't click, but this time she has a real chance in something worthwhile, taking high honors. Miss Skinner is in fine form, too, as Mrs. Erlynne, the sacrificial mother who saves her daughter from scandal and keeps the young wife from becoming aware of her real identity. Estelle Winwood dominates the early portions of the play with her gossip about Lady Windermere's husband. Miss Winwood's adroit way of handling dialog is her trademark. At her entrance the dead white makeup aroused whispers out front.

Among the men, Daniell is suave as the husband, one who has some difficulty in convincing his lady that she's his only love. John Buckmaster, as the tempter; Evan Thomas, as Mr. Dumby; Cecil Beaton, as a man about town; Rex Evans and Stanley Bell all count highly.

Beaton also designed the tasteful settings and costumes, and Jack Minster, also from London, attended to the staging. Attraction is under Theatre Guild subscription sponsorship, a factor that should be advantageous not only in New York but on tour.
Ibee.

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Inside Stuff—Legit

In his youth Eugene O'Neill frequented the barroom of the former Garden hotel, N. Y., close by the old Madison Square Garden, which fronted from 25th to 26th streets on Madison avenue, and extended through to Fourth avenue. Other habitues included a remittance man, formerly a colonel in the British army, the counterpart of whom is played by Nicholas Joy in "The Iceman Cometh," O'Neill's latest Broadway play. Latter lived in a rooming house and owed the landlady so much money that he couldn't begin to pay off, being almost continuously broke anyhow. One day he created a laugh in the booze emporium by announcing: "Well, I got even with the old so and so. I married her."

Louis Bergen, who has a bar and grill frequented by show people on West 45th street, was barkeep at the Garden spot. O'Neill's cronies frequently sallied forth to the west side, going to a ginmill conducted by one "Jimmy the Priest." Most of the characters in that place are similar to those on view in "Iceman."

New season has not yet advanced far enough for criticism of the critics to crop up, as it often does, but John Golden contributed an article on the subject in the November issue of Esquire. Calling his article "Performers for Pennies," meaning that reviewers put on a good show in the dailies for the few pennies it costs for the papers, Golden wrote in a semi-humorous way about the first stringers. Referring to critics as "his sometime adversaries," also as "chosen creatures" because they sit in on first nights, the showman said: "It is my firm conviction that finding fault with critics is no more effective than complaining about the weather.... the critic is today too strongly entrenched in the mind of the theatre-going public as the high authority, the last word."

Unusual was ad run in Pittsburgh dailies on Monday (14) by Rodgers and Hammerstein following closing of their "I Remember Mama" at the Nixon in the Smoky City. Headed "Thanks and Au Revoir," it was addressed to the public and press of Pittsburgh as follows: "We extend our sincere thanks for the enthusiastic support they have given 'I Remember Mama' in the face of adverse circumstances. We know there must be thousands of good citizens of Pittsburgh who wanted to see this heart-warming play but were unable to attend. We promise that we will be back and it will not be long." It was signed by producers.

"Mama" took a bad licking in two-week stay at Nixon on account of the power strike, barely getting $28,000 for fortnight. Way under what attraction needs just to break even.

Richard Watts, Jr., newly appointed critic for the N. Y. Post last week made his debut by covering "Hear That Trumpet." He was one of several made his debut by covering "Hear That Trumpet." He was one of several reviewers who sought to lean backward in their notices as a compliment to Arthur Hopkins who presented "Trumpet." The play was taken off Saturday (12). Watts was former critic for the Herald Tribune his present assignment filling the post left vacant through the death of Wilella Waldorf last season. Vernon Rice, who covered first nights for the balance of the season, is the Post's drama editor.

"The Iceman Cometh" is not the only play this season scened within a saloon. Next show with that atmosphere is "Happy Birthday," in which Helen Hayes is starring, it being due into the Broadhurst, N. Y., Oct. 31. Locale is a barroom in Newark, N. J., highlighted by Miss Hayes in a song and dance. Although the characters include types, there is no further similarity, "Happy" being a comedy in contrast to the dramatics of "Iceman."

Pete Ermatinger, manager of the Biltmore, Los Angeles legiter, was in N. Y. recently with his wife, attempting the impossible within a week—to catch up with friends made during the period he managed the St. James (then the Erlanger). Before training out he threatened to come back next summer for three weeks. He spent one day in Washington, flying down to see Eddie Plohn, a pal, who manages the National there.

Play Out of Town

Sweet Bye and Bye

New Haven, Oct. 10.

Nat Karson production of musical comedy in two acts, 13 scenes. Features Gene Sheldon, Dolores Gray, Walter O'Keefe. Book by S. J. Perelman and Al Hirschfeld; lyrics, Ogden Nash; music, Vernon Duke; dances, Fred Kelly; settings, Boris Aronson; costumes, Nat Karson; book directed by Curt Conway; musical director, Charles Blackman; production staged by Nat Karson. Opened at Shubert, New Haven, Oct. 10, '46; $4.20 top.

Grover Slump....................Robert Strauss
Don Fox....................Le Roi Operti
Workman....................Billy Parsons
Diver....................Fred Hearn
Dr. Moon....................Leonard Stocker
Miss Parker....................Kay Rich
Secretary in Television.....Sandra Grubell
Lovers..........Doris York, Joey Thomas
Solomon Bundy....................Gene Sheldon
Policewomen..Jennie Lewis, Nevada Smith
Dancer....................Billy Parsons
Egon Pope....................Walter O'Keefe
Brimmer....................Percy Helton
Diana Janeway....................Dolores Gray
Mr. Fugazy....................Nat Dano
Joan....................Joanne Jaap
Bubbles....................Betty Bartley
Stoat....................Jack Blair
Miss Pittman....................Eleanor French
Mr. Flack....................Leonard Stocker
Neon Flack....................Jerry Boyar
Mrs. Flack....................Kay Borron
Nora....................Miriam Lavelle
Dr. Knife..........A. Winfield Hoeny
Magazine Editor....................Arthur Carroll
Tramp....................Tom Glazer

Central character of this new musical is a mild-mannered tree surgeon who makes his first entrance out on a limb. He should have plenty of company, in spirit at least, because that's right where the sponsors find themselves as of the premiere.

A book that might have looked good on papyrus doesn't shape up amusingly in the playing. In fact, much of it has a soporific effect. Carrying out a motif involving the futuristic period of 2076, they've spent so much effort developing novelties like beds that fold into a suitcase that they forgot to make the overall result entertaining.

Score ranges from so-so to good, with "Old Fashioned Tune," "Low and Lazy," "Just Like A Man" indicating a friendly reception. Lyrics on the whole are not up to expectations. While an occasional sparkle manifests itself, too many of the lines are written with rhyme but without reason. This applies particularly to duds like "We Love Us" and "I Says To Him." Dance department shows production's only semblance of maintaining a consistently satisfactory level. More than once, terps drag the show up from the depths where book has deposited it.

Three featured cast members, all good troupers, find the cards stacked against them. Gene Sheldon provides a sort of homespun appeal but loses ground on vocals which he should not tackle. Walter O'Keefe spends most of his time waiting for funny lines which never materialize. Miss Gray does an all-around okay job within script limitations. Incidentally, this is the role Pat Kirkwood had to forego because of a nervous breakdown. The sponsors of "Sweet" may have to abandon it to avoid one.

Miriam Lavelle comes close to stopping things with her sock dancing. Jack Blair and Billy Parsons likewise rate on terps. Winfield Hoeny efficiently guides an Alcoholics Anonymous takeoff scene, but his rich voice is submerged by ensemble accompaniment, latter being good, however. Robert Strauss fills a variety of bit parts well, and Percy Helton, Eleanor French, Le Roi Operti, Leonard Stocker, Betty Bartley, Tom Glazer, Jerry Boyar and Kay Rich give adequate support.

Sets and costumes strike a colorfully novel chord, and they've assembled a bevy of femme beauts to add to the eye-filling reaction. Kids can sing and dance, too.

Staging is erratic, with valleys outnumbering the peaks. A deadly act one curtain casts a pall over the intermission period. The following scene, a lively group number, might be adapted to better advantage as a first-stanza closer.
Bone.

Literati

Life's Pix Censorship Yarn

Life mag is preparing a yarn on film censorship, pegging it on recent hullabaloo concerning Howard Hughes' "Outlaw" and the battles of other pictures with censorship bodies in various cities and states. Aim of the story is to cover censorship both within the industry itself, that is, the activities of the Production Code Administration, and the bluepencilling imposed by politically-appointed censoring bodies.

Workings of the Advertising Code Administration are also being covered in the story, which will be written in New York. Jacqueline Snow, of the Life staff, is doing the research.

John Golden on Critics

John Golden has his innings with the critics in the current (November) Esquire. Tabbed "Performers for Pennies," the vet producer declares the "only logical attitude to ward cricks is one of philosophical detachment." Piece is replete with anecdota about the more colorful aisle-sitters.

Authors League Gets Summons

Unprecedented action for the literati world was the subpoena served last Wednesday (9) by Louise Mally and Nancy Davids on Luise Sillcox, as exec secretary of Authors Guild and its parent body, Authors League of America, to produce copies of membership lists and minutes of Authors Guild council meeting. Misses Mally and Davids, representing the Committee for Action, a group of about 100 writers within the Guild, are anxious to see copies of membership list for elections in December, when 10 council members are to be elected. Committee plans putting up own slate in competition with the Guild's.

Committee for Action has been maintaining that Guild needs some shaking up, that meetings are called once a year, that little action is taken to help members, that no minimum basic book contract has been negotiated, that it has no access to membership lists or council minutes, etc. Committee wants quarterly meetings, regional chapters and open council meetings. Nat Frankel has been retained as CFA attorney; Sid Fleisher represents to Guild.

Tom Weatherly on Ponies

Tom Weatherly, who is associated with Dwight Deere Wiman in the production of the "Fourth Little Show," due after New Year's, contributed a race track yarn to the October issue of Go, verifying the fact that anybody can lose coin quicker on the ponies than in the theatre. On the day he visited Belmont not long ago the nags he bet on were being nosed out after leading into the stretch. Then came a $24.40 winner for his two bucks, which was disqualified after that: "I played Johnnie Walker right across the board and as far as I can remember he won the ninth round."

N. Y. Times, H-T Plane Deliveries

New York Times and Herald Tribune have been servicing five out of town cities with airplane deliveries of first editions and are expectant of increasing that number. Currently Cleveland, Akron, Detroit, Chicago and Washington have both dailies available each morning at 10 cents a copy as against three cents on New York newsstands. Price in Washington is five cents. Sunday eidtions are sent by train as heretofore, but can be had in Chicago and Detroit on the sabbath afternoon.

Stage Pictorial Suspends

Nat Dorfman has decided to suspend publication temporarily of his legit fan mag, Stage Pictorial, due to continued newsprint shortage and upped printing costs. Sheet, 2½ years old, had its last issue in July, with September issue due as subsequent. Suspensions likely to last six months.

Circulation high for the sheet, which was a monthly except for summer season, was 100,000.

Newsprint Up $10 a Ton

Price for newsprint sold in the U. S. has been lifted $10 per ton to a new OPA ceiling of $84 per ton. OPA, however, refused to decontrol newsprint at this time, although this measure was recommended by the American Newspaper Publishers Assn. Price increase was granted to American and Canadian manufacturers to insure a steady flow of paper which currently is in short supply. Newsprint consumption in the U. S. is now about 4,250,000 tons a year which gives the industry a $42,000,000 income boost at new OPA prices.

CHATTER

Arthur Kaye, St. Louis Star-Times business manager, is retiring.

Reginald Whitley, film critic for London Daily Mirror, gandering Hollywood studios.

Jack Balch, St. Louis Post-Dispatch film critic, has resigned, with Myles Standish taking his place.

Dee Lowrance, of Metro's publicity department, resigned effective Friday (11) to complete a novel she's been working on.

Cyril Clemens, of Webster Groves, Mo., collecting Mark Twain anecdota, would like to hear from all who may recall Twain stories.

Len Traube, legit p.a., has sold his fourth article to This Month, a piece on Walter Florell, legit costumer and milliner, to appear in Jan. issue.

Story of the Seymour Nebenzal picture, "The Chase," will be printed in the November-December issue of "Mystery of the Month," issued by Anson Bond Publications.

War Correspondent Josef Israels II writes from Vienna, "From what I read in the papers maybe I'd better send you a steak; plenty of them in Switzerland, France and Italy."

Prentice - Hall ordering another printing of 50,000 copies for Russell Janney's "Miracle of the Bells," raising the total to 175,000 now in print. Novel has hit all the bestseller lists and is replacing "Hucksters" at the top of several.

Indie Production

Continued from page 5

Rampart Productions, just organized by Bill Dozier and his wife, Joan Fontaine, Hazen concedes, but their number will be as nothing in comparison with the horde of announcements that, a year ago, were hitting the tradepress every week.

Cautious

On the financial side, the recent break in the stock market has given would-be indies pause, Hazen believes.

"While grosses are very high now," he said, "the crash of stock market prices during the past few weeks has made all of us realize that anything can happen. There was no more reason for the market to break than there is for film grosses suddenly to hit a decline. The same unexplainable slump could hit pictures as hit the market.

"The big question then is what will be the boxoffice situation in 12 to 15 months, when the pictures now being started go into release? Will the independent who makes his film during the current period of high production costs be distributing it during a future period of boxoffice deflation? There's plenty of reason in that question for potential independent producers to stick to their present affiliations with major studios which have amassed resources to weather coming economic storms."

Current jamup in first-runs, which continues to increase the delay between the time a picture is finished and the time it is released, further complicates the crystal-balling on the future, according to Hazen. He also pointed out that the present necessity of long and extensive ad campaigns to get maximum grosses out of a picture lengthen the period for which a producer must prognosticate.

Only the Tops

Single-selling under the decree has also greatly increased the risks involved in picturemaking, Hazen asserted, and has made wouldbe indies "think twice because they know that only superlative films will bring in good revenue. If a picture is anything but a top A, making it involves great risk."

Treasury Department's frown on the capital gains setup under which many indies have been operating is also discouraging entrants in the field, Hazen opined. "Whether the Government wins or loses in its fight against the capital gains setups," he said, "the producer knows that his corporate organization will be challenged and the risk is there of having to pay a full personal tax, as well as penalties."

Difficulty of lining up distribution outlets now is still another discouraging factor, declared Hazen, since most companies have already chosen for indies whose product they wish to distribute and have room for few, if any, more. As a result, only the exceptional units are welcome now. In addition, there is the prospect that fewer pictures will be released, so not so many will be needed.

Combination of all these personal factors and the increased capital risk, declared Hazen, means that the cycle that started three years ago has about worked itself out.

Flat Rentals

Continued from page 7

distributors of the right to audit exhibitors' books on percentage pictures and thus gain accurate knowledge of his business, which gives them a substantial advantage in bargaining with him as to future terms. Any distributor is, of course, interested in knowing the drawing power of his pictures and they have traditionally employed agencies such as Confidential Reports, Inc., jointly owned at the time of the trial by five defendants, to check theatre attendance. Reliance on such checking and the right of audit granted by their license agreements for assurance that they are receiving fair film rental assumes that such rental may not be assured by licensing competition. In any event, a system of licensing whereby fair rentals are determined by competition appears to be the only method of securing such assurance which the Sherman Act sanctions."

Alternative Difficulties

Difficulties to the alternative to flat rentals were played up by the Government in the reply. On percentage deals, the D of J noted, the majors would have to permit unsuccessful bidders to know exactly what the picture brought in at a theatre. "To make this information available, his (the top bidder) competitors would necessarily be informed as to precisely what his receipts were. Whether or not competing exhibitors would actually compete in licensing films under such a system seems at best dubious."

In its windup, the Government sought to make capital out of a statement by 20th-Fox officials to its stockholders on July 15 which, according to the D of J, "referred to this court's opinion as 'constructive' from the standpoint both of 20th-Fox and National Theatres Corp. and assured them that no judgment entered in this court would make undesirable the purcase of certain stock in National Theatres then held by its principal managing agents." This statement, the Government claimed, bore out the belief among majors that they would be permitted to "continue the profitable exploitation of their superior competitive position."

Attacking the proposed decree on other points, the Government asserted that the majors were seeking to guarantee further theatre expansion. Exceptions to the theatre acquisition ban supported by the majors would permit the latter to pick up theatres from current partners; or to acquire houses to protect investments or enter a competitive field. "Since any expansion in a competitive field where they now operate would apparently protect an existing investment, there appears to be no form of expansion which is prohibited," the D of J. declared.

Government statement also tackled Big Five proposals on admission prices; run and clearance; and roadshows. None of these proposals would carry out the intent of the decision, the Government said, but were devices to further the defendants' hold on the industry.

Ballet

Continued from page 1

or advertise it, apparently, as show business.

The Ballet Russe de Monte Carlo, which started the season by playing a 10-day engagement at the City Center last month for a $60,000 gross at a $2.40 top, made money on the date, and is now out successfully touring. The Original Ballet Russe, opening at the Met Sept. 29, did $52,000 its first week (due to a $7.20 opening night, and draw of the new ballet "Camille"), and grossed about $50,000 last week, its second. The Ballet Theatre, opening at the Broadway Sept. 30, did $22,000 its first week and about $16,000 last week, its second.

Sol Hurok, booking the Original Ballet Russe and using a company of 72 at the Met, with guest artists and special bookings due to the late arrival of the company from South America, has a weekly nut of about $45,000. Although he isn't making money on the Met engagement, he isn't losing. Ballet Theatre, on the other hand, with a company of 50, has a weekly nut of about $20,000, and furthermore has to split receipts with the house on a percentage basis.

So, although Ballet Theatre is the best trained and most promising of the three companies, and giving admittedly excellent performances, it's the only group operating in the red. Concert managers explain this on several counts. Ballet is still an esoteric art. It may be theatre, but it's not show business. It belongs in concert halls, large auditoriums, appealing to another class than legiters.

There is no Broadway audience apparently in a ballet audience; the bulk of it comes from elsewhere. Ballet Theatre's engagement is proving that Broadway people won't go to a legit house for ballet. They'll go to the Met instead. They want to see ballet where it's traditionally given, which seems proper.

Among ballet enthusiasts, there aren't enough customers for two engagements running simultaneously. The balletomanes who knew the art may prefer the Ballet Theatre; the average public wanting ballet will go to the Met for the Original Ballet Russe. Latter is being managed by Hurok, who knows ballet. Ballet Theatre is now in Lucia Chase's hands, and she's new at the managerial end.

Ballet Theatre, trying this year to emphasize theatre instead of concert attraction, and trying to avoid split weeks and one-nighters, is being booked through UBO into legit houses around the country. On basis of the N. Y. showing, it's believed the company will find the going tough on tour. Theatres will likely prove too expensive, too small for sufficient audiences, while a week in a town may prove too long a stay.

Hurok reportedly is doing business with Original Ballet Russe at the Met because of (a) the house (b) a more popular repertoire, and (c) name draws (Alicia Markova, Anton Dolin). Despite critical pans, the public wants its "Swan Lakes" and "Sylphides" and ballets with music they recognize, like "Scheherazade." Ballet Theatre has one-shot ballets the average public won't go to see too often, like "Fancy Free," "Interplay" or "On Stage." With only 23 ballets in its repertoire, and onehotters among them, Ballet Theatre is believed to have made a mistake scheduling a five-week run in New York, just to outstay Hurok.

SCULLY'S SCRAPBOOK

By Frank Scully

Iron, Ore., Oct. 14.

While riding to the Huntsville, Texas, rodeo on Don Quixote's burro to check whether this was or was not the "world's greatest rodeo," I seem to have been thrown or cycloncd, and the next thing I knew I was in Las Vegas, Nevada, telling a far from pretty nurse about the wild days I spent as a guest of their Helldorado.

I meant to check on Huntsville's claim to the world's title and, in fact, did question various authorities in the field. They all agreed that the Huntsville show is colorful and terrific draw, that it does bring 80 to 100,000 people to the state-pen during the month of October, but its $85,000 gross is topped by several shows.

In fact the greatest one-day gross this year was the sheriff's show at the Los Angeles Coliseum last August. It brought 72,000 people for one show and grossed $150,000. Everybody from Roy Rogers and his horse Trigger to Yvonne de Carlo performed. It had practically all the rodeo champions in the arena. It had Abe Lefton as the announcer. Abe is the best in the country. In fact, he has been so successful as a barker that he is now a partner of Tom Brenaman's "Breakfast in Hollywood."

The stock was furnished by Andy Jauregui of Newhall and he has the best stock in the world. Victor McLaglen was there with his jumping team and the champion charros of Mexico threw their talent around as well. Jean Godshall, Cal Godshall's beautiful daughter, was loaned from the Gene Autry show to head up the trick riders.

Even so, the Coliseum roundup didn't top Madison Square Garden as a show. In fact, the Garden which draws 1,500,000 people, makes the rest of them distinctly second-runs. In the No. 2 spot comes Ft Worth, which grosses $200,000 on its run and averages $10,000 a day. Salinas is No. 3 and Phoenix No. 4.

The Nation of Rodeos

For color and all that sort of thing, Cheyenne and Pendleton still run neck-and-neck for first honors, but they have skidded far in 25 years. So, for that matter, has Prescott, Arizona, which used to be the No. 1 show of the country. Other good second-class rodeos are Sun Valley, Ogden and Saugus. But there are literally hundreds scattered over the land. It's a multi-million-dollar biz.

The biggest roadshow among rodeos is, of course, Gene Autry's. It plays New York, Boston, Ft. Worth, Phoenix and Los Angeles, among other key cities, and is owned by Autry and Walter E. Smith. Oatuner star owns most of the stock and has many of the other stars under personal contract. Pretty good for a guy who started out with five notes and a guitar.

10Gs For Wearing Levis?

Rodeo champs now make around $10,000 a year as compared to the 50 bucks a month and frijoles which they would make riding the herd.

All-around champ among them is Bud Lindermann of Red Lodge, Montana, and the buckaroo most likely to unseat him is his kid brother, Bob Lindermann. Still up there is Homer Pettigrew, for five years bulldog champion and roper. Tom Knight, Dick Slappert, Carl Dossey, Toots Mansfield, Ken Roberts, riders, and Frank Finly, bulldogger, and Buck Sorrels, a roper, are also $10,000 pokes. All these cowpunchers are members of the Cowboys Association which has succeeded the Turtlebacks, the first union of buckaroos.

Hundreds of cowhands now make some sort of a living out of not branding calves, not counting the thousands who have become canyon crooners on radio stations. Autry, of course, has merged his talents to where he now is in a class by himself. In fact, he paid $10,000 for a padded trailer to house champion, his glamour horse, and that ain't hay. Champion is at home anywhere, even on top of Autry's piano, or at least he was in "Melody Ranch."

Best of the little shows and one that Hollywood regrets to see go was the Victorville rodeo, which was held on the Ihmsen ranch. Max Ihmsen was the founder of the Los Angeles Examiner. His daughter, Joey, was in vaude for years. She married Cal Godshall and their daughter, Jeanne, is the trick rider in the Autry show.

How to Get Rid of Ulcers

Cal Godshall was the body and soul of the Victorville rodeo. It gave him as many ulcers as if he had been a Hollywood producer. Strangely, well over 50, he got into the army with those ulcers and finished as a captain without a trace of ulcers . . . the first guy I ever heard of who went into a battle with a disability and came out without it.

Cal conceived the Victorville rodeo along unique lines. He decided to make it a strictly amateur show, but run exclusively by professionals. He hired the best stock available. He even put on a show for college kids and was well on his way to set up an intercollegiate championship rodeo when the war yanked him out of the corrals.

Nice Casting

With his departure for the front, the intercollegiate and amateur rodeos folded. Though he had such names as Walter Abel, Gene Autry, Dick Arlen, Rex Bell, Harry Carey, Bing Crosby, Andy Devine, Dick Foran, Clark Gable, Will James, Buck Jones, Ed Kennedy, Peter B. Kyne, Groucho Marx, Joe Louis, Francis Lederer, J. P. McEvoy, Robert Montgomery, George O'Brien, Jim Tully, Jim (Steinheimer) Pollak, Fred Stone, Lewis Stone, Arthur Ungar, Rob Wagner and Harold Bell Wright, heading up the advisory committee, Cal really did all the work.

Victorville's first rodeo was dedicated to Will Rogers, the second to William S. Hart, and the third to that peg-leg buckaroo, Frank Scully. Harry Langdon drew the posters for the show. It was a cartoon showing one amateur roper spelling out "Victorville" and trying to catch a calf in the "e" of his rope, while another spelled out "Rodeo" and tried to catch the calf in an "o". Both missed the calf. That was Victorville all over.

OBITUARIES

JOSEPH E. ("DINTY") DOYLE

Joseph Edward ("Dinty") Doyle, 52, newspaperman who gained national prominence with his radio column "Dialing With Dinty," died Oct. 13 in Boston following a heart attack.

Details in Radio dept.

A. P. KAYE

A. P. Kaye, 68, veteran of both the British and American stage, died Sept. 7 at Washingtonville, N. Y. Among his Broadway successes were "A Tailor-Made Man," which starred Grant Mitchell; "The Green Hat," "Rosalie," "Major Barbara" and "Wings Over Europe."

Although his full name was Albert Patrick Kaye, he preferred the abbreviated tag for professional purposes. He made his stage debut in London in 1906 with Sir Beerbohm Tree in "Cynara." He came to the U. S. in 1912 with all-British cast in Shaw's "Man and Superman." He subsequently appeared in productions with Mrs. Fiske, Helen Hayes, Jane Cowl, Lunt and Fontanne, Katharine Cornell, Leslie Howard and Ruth Gordon.

In addition to stage work, his adeptness at makeup was brought into play at an Authors' League dinner in New York in 1923, when he impersonated David Lloyd George at that dinner when latter sent his regrets. The impersonation is said to have fooled everybody because the actor had previously impersonated the British statesman in Shaw's play, "Back to Methusaleh."

Kaye came to the theatre after several years as a tea-taster in London.

ROSE MELVILLE

Mrs. Rose Hinzey, 68, who as Rose Melville appeared more than 5,000 times in the title role of the play "Sis Hopkins," died Oct. 8 at her home in Lake George, N. Y.

Miss Melville played the Sis Hopkins role from 1900 to 1918 before an estimated 5,000,000 persons, which was a record for that era. She had originally played the character in the musical play, "By the Sad Sea Waves" in 1899 and scored so signally that "Sis Hopkins" was written as subsequent starring vehicle for her.

Born in Terre Haute, Ind., she began her stage career at the age of 17 when she took a minor role in a rep company in which her older sister, Maude, was playing.

"Sis Hopkins" opened in Poughkeepsie in 1910 and moved from there to Broadway, where it had a long run and subsequently toured the country. Miss Melville sold the screen rights to the play, which she had owned outright, a few years ago.

In 1910 she married Frank Minzey, who had played opposite her in the play. Her last stage appearance in the play was in Kansas City in 1918, after which both she and her husband, who survives, retired.

IRA SCHUSTER

Ira Schuster, 57, widely known songwriter, died in New York, Oct. 10. His passing stunned the music business since it occurred unexpectedly at his home late in the evening after he spent the entire afternoon at the semi-annual meeting of the American Society of Composers, Authors and Publishers at the Ritz-Carlton hotel. He was holder of a "B" classification as a ASCAP member.

Schuster first started writing music in 1913 when he joined the staff of Leo Feist in N. Y. He authored a number of successes, the most outstanding of which are, "Shanty In Old Shanty Town," "I'm Alone Because I Love You," the comparatively recent "That Feeling in the Moonlight" and "I Am An American," which was quite successful at the start of the recent war. At his death he was professional manager of Paull-Pioneer publishing company.

Services, attended by 800 members of the music business, bandleaders, etc., were held at Riverside Chapel, N. Y., Saturday (12), and burial followed at Cedar Park Cemetery, N. J. He is survived by widow, son Wally Schuster, also a music man, two brothers a sister and mother.

ENRICA CLAY DILLON

Enrica Clay Dillon, 65, former operatic star and sister of Josephine Dillon Gable, former wife of film star, Clark Gable, died at Harrison, Me., Oct. 9. In recent years she had been a singing teacher. During her operatic career she is reputed to have sung in 1,800 performances.

After studying for opera abroad, she returned to the U. S. and sang with the Chicago Opera Co. for several seasons. Later Miss Dillon directed the Philadelphia Operatic Society and taught in the School of Acting of the Greenwich Village theatre, N. Y. She taught the opera class at the N. Y. Singing Teachers Assn. Among her private pupils were Richard Crooks, Marie Sundelius, Kathryn Meisle, Rosa Low and Frederick Jagel.

In 1925, she organized the Opera Players at the Grove Street theatre, Greenwich Village. Continuing to each, she then founded the Deertrees theatre at Harrison, Me., and produced operas and plays there.

Two other sisters survive.

WILLIAM CARR IRWIN

William Carr Irwin, 46, veepee of Radio Station WSOC, Charlotte, N. C., died Oct. 6, at his home in Charlotte. He was widely known in radio circles in Charlotte, New York and Chicago, and had been with the station since its opening 13 years ago.

A graduate of the University of Tenn., Irwin was connected with the National Cash Register Co. and later with Remington Rand, after which he became associated with Parker Gardner Music Co. He was a member of the sales staff of Station WBT prior to its purchase by the Columbia Broadcasting System.

He was responsible to a large extent for the organization of WSOC in October of 1933. It was through his efforts and guidance that WSOC has attained its high standards in broadcasting.

Surviving are his widow, a daughter and his mother.

J. MALCOLM DUNN

J. Malcolm Dunn, 70, legit character actor who created the missionary role in the stage version of "White Cargo," died at his home in Beechurst, Long Island, N. Y., Oct. 10.

Born in England and well-known on the London stage before he came to the U. S. 30 years ago, Dunn had also appeared in films and on the radio. He appeared with the late John Barrymore in the screen version of "Dr. Jekyl and Mr. Hyde." He had been in radio work until he became ill two years ago. His last stage appearance was in "This Rock," (1943), with Billie Burke.

Among other plays in which he appeared were "The Devil Passes" (1932), "Black Limelight" (1936), "Anna," "Men Must Fight," "If I Were You" and others.

He leaves a widow, Violette Kimball Dunn, a writer, and a sister.

LOUIS NELSON

Louis Nelson, who had been a picture exhibitor for 40 years and former treasurer of the Independent Theatre Owners Assn. of New York, died in Brooklyn, N. Y., Oct. 10. He had recently retired as treasurer of the Endicott Circuit, which operated theatres in Brooklyn and Rockaway, L. I.

Born in Russia, Nelson came to this country as a youth and entered the exhibition field on the Coast. His first N. Y. theatre was the Howard on the east side. He later built the Carroll and Stillwell theatres in Brooklyn.

Survived by widow and four daughters.

DALLAS WELFORD

Dallas Welford, 74, retired legit actor, died at his home in Santa Monica, Cal., Sept. 28.

Welford was born and received his early theatrical training in England, and came over in 1900 as star of the play, "Mr. Hopkinson," and remained in the U. S.

His comedic talents made him at home in either farce or musical comedy. He is probably best remembered for his performances in "The Girl from Rector's," "Madame Sherry," "The Were-Wolf," "Blossom Time" and "The Student Prince."

Survived by two daughters.

ALF P. JAMES

Alf P. James, 81, vaude and legit actor for more than half a century, died Oct. 9 in Hollywood after a long illness.

An Australian by birth, he appeared in vaudeville with his wife, billed as James and Pryor. In legit he played in "Sally," "Rio Rita," "Louis XIV" and two productions of "Ziegfeld Follies," and for years he worked as straight man with Leo Errol. In recent years he had been playing in films.

Survived by widow.

GROVER C. LaROSE

Grover C. LaRose, 53, booking agent, died after a heart attack in a gunsmith's shop in St. Louis last week, where he was having a gun adjusted preparatory to a week-end hunting trip.

LaRose was born in New York and entered show business at the age of 13, playing as a youth in Broadway shows and later was in vaude on the Orpheum circuit. He opened his booking office in St. Louis in 1922.

His widow survives.

ABRAHAM BLOOM

Abraham Bloom, 78, former actor of the Yiddish stage who later became interested in film production, died in New York, Oct. 12.

Bloom was associated with the importation of the films 'Satan" and "Quo Vadis," which were shown at the N. Y. Hippodrome in 1913. In 1931 he was interested in the making of the film "Palestine—My People."

Survived by widow and son.

ELIZABETH M. BERGIN

Mrs. Elizabeth M. Bergin, 77, Hollywood's leading premiere fan, died Oct. 7 at her home after a brief illness.

"Mama," as she was known, attended every Hollywood preem for 25 years, and was always the first to arrive and the last to leave. She always wore the same dress, never bought a ticket and was content to wait outside the theatre and watch the stars.

PAUL WEAVER

Prof. Paul Weaver, 57, head of Cornell University's music department for the past two years and a faculty member since 1929, died Monday (14) at Ithaca, N. Y.

Active in the musical field for more than 30 years, he was noted for having made musical studies the most popular subject on the college's curriculum with the exception of the sports program.

MAYER KUBELSKY

Mayer Kubelsky, 78, father of Jack Benny, died suddenly of a heart attack Monday (14) in Chicago at the home of his daughter, Mrs. Florence Fenchell.

Benny planed from the Coast to Chicago immediately for the services.

LARRY T. BRIERS

Larry T. Briers, 53, Columbus, O., manager of the music studios in the Lazarus Co. department store, and previously with the National Broadcasting Co. in New York, died Oct. 9 in Columbus. He was director of the Lazarus Glee Club.

His widow, a son, and parents survive.

HARRY A. HOLLOWAY

Harry A. Holloway, 66, ass't secretary and paymaster of BBD&O ad agency, died Oct. 14 in N. Y. He had been with the company for 50 years.

Survived by a widow, son and daughter.

JOHN C. WHITRIDGE, JR.

John C. Whitbridge, Jr., 41, vice-president of C. E. Hooper, radio program-rating agency, died Oct. 12 at Northport, L. I., from drowning.

Details in Radio dept.

Mother of Oriville Crouch, city manager for Loew's in St. Louis, died in her home in Indianapolis last week.

John W. Robson, 65, film art director for 30 years, died Oct. 8 in Hollywood following a long illness.

Michael Dmytryk, 68, father of Edward Dmytryk, screen director, died Oct. 8 in Hollywood.

Mother, 74, of Vincent Price, stage and screen actor, died in St. Louis, Oct. 13.

Herbert Butter, violinist and former concertmaster of the Chicago Philharmonic orchestra, died in that city last week. Survived by widow, a daughter and a son.

Army 2-1 Over Columbia; Mich., Ala., Texas, Faves

By Harry Wismer

(ABC Network Sports Commentator)

Army is once more back where it belongs, at the top of the nation's collegiate football elevens. Its victory over Michigan last week was not only brilliant, but well earned. The Wolverines are really loaded. Army meets Columbia Saturday in the east's top game, and although the Lions are undefeated, Davis, Blanchard and Tucker should be too much for them. Yale and Cornell will be a battle all the way.

In the middlewest the Michigan-Northwestern game tops the parade. Fritz Crisler's Michigan is comparable to Notre Dame, and Northwestern is undefeated; it won't be after Saturday. Bo McMillin's Indiana Hoosiers have come back with a rush after a shaky start, but will be stopped this Saturday by Eddie Anderson's Iowa Hawkeyes.

Alabama and Tennessee feature the southern picture, with the Crimson Tide holding the edge because of Harry Gilmer's passing.

Texas just got by against Oklahoma, but should topple undefeated Arkansas with plenty to spare this week in a southwest feature. Texas A&M and Texas Christian is another toughie along with Rice-Southern Methodist.

UCLA reigns the west, meeting California this Saturday, and it should maintain its unblemished record. Southern California should nip Washington.

PRO FOOTBALL

National Football League play becomes even more intense this Sunday with the Giants opening its home stand against Jimmie Conzelman's Cardinals. The Chicago team has enough sound material to give the Giants their second straight defeat. Although tied by the Rams last Sunday, the Bears should assert their oldtime superiority over the Eagles. The Eastern division leaders, the Redskins, should have it fairly easy with Ted Collins' Boston entry, although Boston upset them in the same park last year.

All-American conference play finds the Cleveland Browns making a runaway of the race, and they will continue their winning ways over the Los Angeles Dons this week. The Brooklyn Dodgers-Yankees game should be hot. Big Bill Daley can make a lot of difference with the Dodgers' play, and Fireball Frankie Sinkwich, who hasn't played yet this season, could make a whale of a difference in the stalled Yankee offense.

COLLEGE

GAMES	WINNERS	ODDS
Army-Columbia	Army	2-1
Brown-Dartmouth	Dartmouth	7-5
Cornell-Yale	Yale	9-5
Fordham-St. Mary's	St. Mary's	4-1
Georgetown-Villanova (Sun.)	Villanova	6-5
Holy Cross-Syracuse	Holy Cross	5-7
Navy-North Carolina	Navy	5-8
Penn State-Mich. State	Penn State	6-5
Pitt-Marquette	Pitt	8-5
Princeton-Rutgers	Princeton	7-5
Temple-West Virginia (Fri. nite)	Temple	6-5
Illinois-Wisconsin	Wisconsin	5-6
Indiana-Iowa	Iowa	5-7
Michigan-Northwestern	Michigan	9-5
Ohio State-Purdue	Ohio State	3-1
Okla. A&M-Georgia	Georgia	9-5
Tenn.-Alabama	Alabama	7-5
Tulane-Auburn	Tulane	6-5
Florida-Miami	Florida	5-7
Georgia Tech.-La. State (Sat. nite)	LSU	6-5
Arkansas-Texas	Texas	2-1
Rice-South. Meth. (Sat. nite)	Rice	6-5
Texas A&M-Tex. Christian	Texas A&M	7-5
California-UCLA	UCLA	2-1
Oregon-Wash. State	Oregon	8-5
Southern Cal.-Wash.	Washington	6-5
Stanford-Santa Clara	Stanford	7-5

(Games are played Saturday afternoon, unless otherwise stated.)

PROFESSIONAL

NATIONAL LEAGUE

GAMES	WINNERS	ODDS
Chi Cards-N. Y. Giants	Cards	5-7
Detroit Lions-L. A. Rams	L. A. Rams	8-5
Philly Eagles-Chi Bears	Bears	7-5
Pitt Steelers-Green Bay	Green Bay	7-5
Wash. Redskins—Boston Yanks	Redskins	2-1

ALL-AMERICAN CONFERENCE

GAMES	WINNERS	ODDS
Miami Seahawks-Chi Rockets (Fri. nite)	Rockets	6-5
San Fran.-Buffalo Bisons (Fri. nite)	San Fran	8-5
Brooklyn Dodgers-N. Y. Yankees (Sat. nite)	Yankees	6-5
L. A. Dons-Cleveland Browns	Browns	2-1

(Games are played Sunday afternoon unless otherwise stated.)

Record: won, 74; lost, 28; ties, 8; pct., .726.

BIRTHS

Mr. and Mrs. Barry Gray, daughter, New York, Oct. 13. Father is WOR all-nite disc jockey.

Mr. and Mrs. Richard J. Puff, son, New York, Oct. 9. Father is manager of research at Mutual Broadcasting.

Mr. and Mrs. Peter J. Durnin, son, Philadelphia, Oct. 6. Father is KYW staffer.

Mr. and Mrs. Charles Woodward, daughter, Philadelphia, Oct. 5. Father is member of accounting staff of KYW.

Mr. and Mrs. Horace Heidt, son, Los Angeles, Oct. 7. Father is former bandleader, now restaurateur and ballroom operator.

MARRIAGES

Maxene Caramela to Joseph De-Francesco, Pittsburgh, Oct. 14. Bride has been operating Oasis, Pitt nitery, since recent death of her father, Pat Caramela.

Faye Havice to Ross Pennypacker, Lewistown, Pa., Sept. 17. Groom's head of projectionist union there.

Ellen Flanagan to John Shelton, in Chicago, Aug. 23. He's the Chicago rep of station WOR, N. Y.

Mary Maroney to James Tapp, Nov. 16. Bride is sec'y of NBC's Central Division agriculture director. Everett Mitchell, groom, is an announcer on CBM, Montreal.

Sherli Evens to Edward Plancrt, Jr., Chicago, Oct. 12. Bride is daughter of Chick Evens, Chicago UA publicity head.

Mary Foster to Patrick Bishop, Catalina Island, Oct. 13. Groom is news editor at KFI

Broadway

"Harvey" celebrating second anni at Sardi's Nov. 1.

Barney Klawans' father passed away last week.

Audrey Totter returning to the Coast over the weekend.

Jack Cohn to the Coast Saturday (19) for Columbia studio huddles.

WB producer Alex Gottlieb and bride, Polly Rose (Billy's sister) back to Coast.

Picture Pioneers' annual Harvest Dinner set for Nov. 20 at the Starlight Roof of the Waldorf.

Howard Dietz, slated to leave for the Coast yesterday (Tuesday), delaying his departure until Friday (18).

James A. Mulvey, prez of Samuel Goldwyn Productions, left Monday (14) for a week of huddles on the Coast.

Good piece on Toots Shor in current Collier's by Quentin Reynolds who calls him "Falstaff of the Fifties."

Eddie Aaron and Herb Nusbaum expected back at the Metro h.o. about Oct. 28 after a tour of the company's Coast offices.

Professional Children's School launching $200,000 campaign drive Monday (21) with cocktail party at Cafe Society Uptown.

Ralph B. Austrian, RKO Television prexy, to Mexico City on a o.o. tour of RKO's Mexican studios and Mexican tele enterprises.

Uta Hagen, Paula Lawrence and Mrs. Stephen Wiman cocktail-partying Leon Henderson at 21 next Monday (21) for NCPAC.

Hunt Stromberg, Jr. took over John Wildberg's E. 30th st. house while the Wildbergs are traveling ahead of "Anna Lucasta."

With the Algonquin hotel sold by Frank Case estate to Ben B. Bodne, Charleston, S. C., oilman, John S. Martin continues as manager.

Herb Crooker, Metro publicity director, expecting to be discharged from St. Clair hospital this week after emergency appendectomy.

Al Frazen, formerly at Madison Square Garden, now in office of Yankee pro football club and announces the games at the Stadium.

The Milton Berles and Lucy Monroe participated in a vets' Times Sq. rally last Thursday (10) to hypo registration for the November election.

William Fadiman, Metro's Coast story editor, due here Monday (14), has postponed his visit indefinitely until Hollywood labor situation clears.

Ethel Smallwood, featured soprano vocalist with the Paramount Pictures Choral Society, debuts with Henry E. Michel (bass) at Carnegie this Friday.

Leon Roth, of United Artists' pressbook department, succeeds Joe Gould, resigned, on national tieups as soon as he finishes "Duel in the Sun" book he's now working on.

Broadway wags point out the guy who wrote "There's an Awful Lot of Coffee in Brazil" should come out with a sequel: "There's an Awful Lot of Meat in Argentina."

Harold Lang, of "Three to Make Ready," to do guest appearance with Ballet Theatre at the Broadway Oct. 20 in "Fancy Free." Lang danced in original presentation of the work.

Molly Picon who with her husband, Jacob Kalich, recently returned from a five months' tour of displaced persons camps in Europe, appearing this weekend at the Downtown National theatre.

Martha Dreiblatt replaced Marian Byram as associate p.a. on "Park Avenue," latter joining Phyllis Perlman in new joint publicity office. Firm already has "A Family Affair" and "The Haven."

Hotel Astor's Bob Christenberry's publicity in connection with "American Action" is further spotlighted by the fact that ultra-liberal Independent Citizens Committee of Arts, Sciences & Professions makes its hq at the same hostelry.

Show biz is prominent among sponsors of a "Broadway-for-Mead-Lehman" dinner skedded for Sunday night (20) at the Astor, N. Y. Among entertainers on list are Duke Ellington, June Havoc, Paul Draper, Judy Holliday, Jack Gilford, Alfred Drake, Kenneth Spencer, Richard Dyer-Bennet, Lew Parker, Dorothy Jarnac and Hope Foy.

Argentina

Lili Damita, visiting Baires as tourist, refuses to see press.

Bert Rose of Mundo scores new Codeca picture "I'm an Idiot."

Hugo del Carril to sing for Martini Vermouth on Radio Belgrano.

Swift and Co. sponsoring Tito Schipa broadcasts on Mundo with institutional advertising.

Italian tenor Carlo Buti closes personal appearance season at Casino Theatre with real ovation.

Blonde cinemactress Tilda Thamar, back from U. S. tour, denies divorcing husband Prince Ali Toptani.

Argentine movie patrons who laugh during screening of newsreels, in which government officials appear, jailed and fined $100 each.

Raul Alejandro Apold, former publicity chief for Argentina Sono Film, resigns to take over management of Succsos Argentinos newsreel company.

Charles Deane of Old Vic Company and Diana Hope of New Theatre, London, playing excerpts from Shakespeare at Little Theatre to packed houses.

Don Abelardo Sanchez Leon, Peruvian playwright and dramatic critic, visiting Baires to study Argentine theatrical productions and royalty protection.

Miami Beach

By Larry Solloway

Gracie Barrie reopens Five O'Clock club Nov. 15.

Jerry Hirsch, Florida AGVA exec appointed to same position for Theatre Authority by Alan Corelli.

New show at Kitty Davis' includes Pat Chandler, Roy Douglas and Ann Brewster, with Jayne Manners held over.

Ralph Edwards setting up stunt which will take in Miami Beach for a mid-November "Truth and Consequence" broadcast.

Dorothy Dey and Dean Murphy headed for New York Sunday (13) with Murphy set for a Paramount theatre engagement.

Despite injunctions which prevent definite plans for reopening, local casinos, Club 86 and Brook club refurbishing, just in case.

Dave Sabol, who bought Terrace club and is turning it into steak house, will install band. Spot reopens in mid-November.

Wometco pic house chain building new theatre opposite Par's Olympia. Possibility of vaude being installed when house is completed.

Jack Bailey ("Queen for a Day" emcee) and the missus visiting his in-laws, the Claude Renshaws (city manager of Miami Beach).

Sam Kantor, Brandt theatres field man, in town to supervise finishing touches on new Flamingo theatre being completed for the chain.

Charley Barbero, of Detroit's Bowery, in town on a hush-hush visit to look for buy-in on a nitery, planed back without any prospects.

Johnny (MCA) Greenhut in town to pact bigger spots for his stable, entertaining Beachcomber's Ned Schuyler and Casey Castleman.

Johnny Howard, former emcee, will head up his own spot in Ritz Plaza hotel this season; will be called the Coral Room, with accent on Latin entertainment and music.

Roney Plaza reopened with Neal Lang back at managerial helm, and Duke Stewart assisting. Roney Gardens will feature top band this season.

Harry Brent, former New York personal manager and writer, opened Exclusive Artists Agency in Grand hotel, with Sy Shapiro, local flack as partner.

Ben Slutsky and Murray Weinger, Copacabana ops, in town to refurbish spot. Room may reopen earlier than expected with Jan Murray heading up first show.

Beachcomber's Ned Schuyler returned from Coast with some tentative commitments though nothing definite set for show to follow Jackie Miles-Gypsy Rose Lee opener in December. Biggest problem is getting sock supporting acts.

Spitz-Goetz

Continued from page 3

of unissued (and therefore nonvotable) stock is being paid by U for the asset of International. Since U owned 50% of International's common and all of its preferred, however, 155,000 of the shares will immediately go back to the U stockpile. That's in payment for U's interest in both common and preferred in International.

U has outstanding 824,435 shares, to which are now added the 125,000 issued to pay off Spitz and Goetz, making a total of 949,435 outstanding. That gives Spitz and Goetz 13.1% of the outstanding shares. Rank holds 134,375 shares, which under the old total gave him a bit over 16% interest and under the new total gives him 14.1%.

Nate Blumberg, U prexy, and J. Cheever Cowdin, chairman of the board, while not holders of large quantities of U stock, hold warrants permitting them to buy and thus exercise their control.

U's buyup of International is subject to liabilities of the latter and the obligation of International under its employment agreement with Spitz and Goetz. That calls for each of the latter to get $2,000 weekly, plus expenses and travel allowances while away from home. In addition, Goetz was to get further compensation of $150,000 yearly or such part of that as did not exceed the annual profit of International before state and Federal taxes. That portion of the agreement will necessarily have to be renegotiated.

When U bought up all International's preferred and half its common last November, it paid $1,400,000 for the shares. The 155,000 shares which it is now getting back, in a strictly paper transaction out of the 280,000 shares it is paying for International, have a current market value of about $4,880,000.

London

Noel Coward taking Mary Martin around London to see the bombed sites.

Dame Lilian Braithwaite opening post-war exhibition of British Puppet and Model Theatre Guild.

Somerset Maugham being entertained at supper by his brother, Lord Justice Maugham at the Savoy.

Out of 9,000 auditions recently held by the British Broadcasting Corp., 2,500 have been selected to appear on air.

"Happidrome," one of top features on British Broadcasting Corp. during two years of war, reappears this month.

Gigli set finally to make his first London appearance since 1939 at Covent Garden Opera House, Nov. 4 in "La Boheme."

June Clyde replaces Edna Wood, who is marrying an American officer, in "Sweetest and Lowest," the Ambassadors' revue.

While Lydia Sherwood was broadcasting for the British Broadcasting Corp., thieves entered her apartment and stole $1,200 of her belongings.

Grace Moore's contract with Harold Fielding is for 10 concerts, including one at Albert Hall, at $3,000 per concert. When finished, she goes to Vienna to star in "La Tosca" for British and U. S. troops.

Elsa Shelley, author of the London hit "Pick-up Girl," is here with another play, "Open House at Molly's," which will be done by Peter Cotes who was responsible for unearthing the author's other hit.

The Musicians' Union has banned its members from playing on the Queen Elizabeth when it makes its maiden voyage to America, Oct. 16 because of salary trouble. Union is asking $128 per month for players, with the Cunard-White Star Company offering $92, which is the same pay assistant stewards are getting.

Pittsburgh

By Hal Cohen

Ginger Snaps had their option picked up again at Oasis.

Bert Stearn has returned to Film Row after three-week trip to Coast.

John Wildberg and wife, Ellen Leeds, in town to meet the drama boys.

Jackie Coogan opens Friday (18) at Vogue Terrace with Baron Elliott's band.

Moe Gould, former manager of Uptown theatre, in Saranac Lake hospital.

Allan Shore has resigned from Co-Op Theatres to join Rep staff in Cleveland.

Felton Pinner, Jr., son of WB maintenance head, has enlisted in the Army.

Gypsy Rose Lee act booked into Club Belvedere for two weeks, opening Nov. 8.

Bobby Jule's date at Terrace Room cancelled out on account of the hotel strike.

Lillian Schoen, who's writing the "Grand Slam" quiz show for Irene Beasley, is a local gal.

Don Metz has closed down his nitery room for duration of power strike and running only bar.

Pittsburgh Symphony opens in two weeks with benefit concert starring Morton Gould and Earl Wild.

Ruth Fisher, Dolly Della, Betty Heinl and Patsy Brannigan off with a USO troupe bound for the Pacific.

James Schmidt has re-enrolled at Tech drama school after the folding of "Barnaby," in which he had small part.

Jay Marshall, who was a big hit here at Terrace Room and Nixon Cafe, signed for "Fourth Little Show."

Leonore James has resumed "Let's Explore Music" on WWSW for third straight year, with Aureen Litt at piano.

Julia Velichko, Bill Feld's secretary at Republic, out of circulation with stubborn throat following a tonsilectomy.

Alex Kahn and Bill Provost have finished "Meet the Symphony," a children's album, and it's being recorded shortly.

Minneapolis

By Les Rees

M-G-M club had party at Golden Valley resort.

Oliver Broughton, M-G-M traveling auditor, a visitor.

Bennie Berger circuit managers held convention here.

Paramount had invitation screening of "Two Years Before Mast" at Granada here.

W. C. Gehring, 20th-Fox western division manager, and Jack Bloom, his assistant, here for sales meeting.

Plantation Players, little theatre group, go into Alverdes nitery, St. Paul, presenting "Adrift in New York."

Back after four years in army, Bob Forsythe resuming his weekly analysis of Minnesota conference sports news over WCAL.

Gala reserved seat premiere at $3.60 top scheduled for "Sister Kenny" at Orpheum Oct. 31 night before start of regular run.

Republic gets its first picture into State here and Paramount, St. Paul, ace loop Minnesota Amus. Co. (Paramount) first-run houses, Oct. 25 when "I've Always Loved You" opens day and date.

W. R. Frank, local theatre circuit owner and Hollywood producer, announced here he has taken over three independent casting bureaus and merged them into new Independent Casting bureau at film capital.

Washington, D. C.

By Florence S. Lowe

Victor Borge makes a one-night stand at Constitution Hall with his own orch on Oct. 31.

American Theatre Society's subscription lists topped previous records here with 13,000.

Ezra Stone, radio actor, spoke at D. C. American Veterans' Committee meeting Monday (14) night.

"Ballet for America," initiating commercial career of Lisner Auditorium, clicked in its two-night stand here past week.

Ben Strouse, general manager of radio station WWDC, appointed to city planning committee of Washington Board of Trade.

Tent 11, Variety Clubs, is setting up booths in the Mayflower and Willard Hotels in connection with its annual subscription charity drive.

Ingrid Bergman starrer, "Joan of Lorraine," a sellout for three-week stint here with only half of initial mail orders filled. Show skedded for preem at George Washington U's Lisner Auditorium Oct. 28.

Billy Rose's "Carmen Jones," ballyhooed for the 6,000-seat Uline Auditorium for Oct. 25, 26, 27, suddenly cancelled. Reason given is house repairs. Auditorium will be completed for "Icecapades," which bows in Nov. 1.

Atlantic City

By Joseph W. Walker

Re-establishment of the Atlantic City Symphony Orchestra, which went out with the war, advocated by Dr. Clarence Whims, local physician under whose leadership it came into being a few years ago. He's urging Atlantic City Forum to sponsor it.

Sunday evening musical programs to again feature at Jewish Community center this fall and winter. Announced program schedules Margaret Speaks, soprano, Nov. 10; Ray Lev, pianist and the Gordon String quartet, on Dec. 15; Agnes Enters, on Jan. 19; Bragiotto and Chaikin, duo-pianists, on Feb. 16; and Bronislaw Huberman, violinist, on March 16.

Preston Crook, local columnist, predicts that the judging system in the Miss America contest will be revised before another contest takes place. Girls with talent this year overlooked, and the public itself, which rooted for these girls who really had a lot of what it takes to go over on the boards, was let down. Miss Arkansas and Miss Atlanta were favorites with the audience, but not with the judges. Many here believe the audience through its applause should have a hand in the judging.

Australia

Warners will open distrib office in Tasmania soon with George Prince in charge.

Stadium management importing U. S. fighters for Aussie dates at end of year.

Hephzibah Menuhin will give a series of recitals in this zone for Williamson-Tait.

Percy Curtis, longtime publicity chief RKO, has resigned. He's going on world tour.

Court has granted Aussie ballet girls an increase of $2 weekly after plea by Actors' Equity.

Lifting of power restrictions sees night sports back in full swing again, and cutting into pic biz.

Dan Casey was hosted by Herc McIntyre on his return from U. S. after looksee for Universal.

Whitehall Productions will send a stock company to New Zealand for a six months' tour with legit fare.

Eric Porter, indie producer, is arranging the coin for his next pic, "Storm Hill." May seek oversea talent for this one.

Dave Martin, topper of Tivoli loop, will send the strongest vaude-revue units to New Zealand for tours of the big Kerridge circuit.

Williamson-Tait will preem "Follow the Girls" at the Royal, Sydney, in October. Lois Green will have star role, Fred Carpenter producing.

Joan Hammond, Aussie singing star, is making farewell concert tour for the Australian Broadcasting Commission before going to London.

British films continue to do record biz throughout this territory. U. S. distrib chiefs are amazed at the coin coming for all the James Mason pix.

Jan Rubini in Sydney from New Zealand to tie up with one of the big circuits. Terry Walker, his wife, is playing in "Soldier's Wife" in Sydney.

Maud Jeffries, oldtime Aussie legit star, died on her ranch property at Gundaroo. Star first came here in 1898 to play for J. C. Williamson in "The Silver King."

Hollywood

Lynne Roberts to San Francisco.

Lauritz Melchior aired to Calgary.

Horace Hough laid up with grippe.

Bob Reynolds vacationing in Arizona.

Herbert Clyde Lewis bedded with gout.

Louis King to Las Vegas on vacation.

Gloria Jean to Tulsa for the horse show.

Milton H. Bren being sued for divorce.

Maxwell Shane recovering from surgery.

Don Hartman hospitalized for surgery.

Donna Drake divorced Jesse L. Lasky, Jr.

Michael Chekhov laid up with bronchitis.

Milt Brown to Hot Springs, Ark., on vacation.

Farciot Edouart and wife in the divorce court.

William Wellman vacationing in the High Sierras.

Billy DeWolfe to Palm Springs to soak up sunshine.

John Van Druten in town for huddles with Warners.

Robert Blumofe back in town after a Manhattan siesta.

Hal Roach planed to North Dakota on a hunting expedition.

Bulee (Slim) Gaillard sued for divorce by Nettie Gaillard.

Brian Aherne vacationing at the Last Frontier, Las Vegas.

Jack English back on the job after salmon fishing in Oregon.

Walter Slezaks celebrated their third wedding anniversary.

Gabe Ward bitten on the arm by a horse on his Encino ranch.

William Holden and Brenda Marshall sunning at Palm Springs.

Sharaff heading cast to buy fabrics for Samuel Goldwyn productions.

Jane Withers to New Orleans to start a personal appearance tour.

Jack Karp back at his Paramount desk after a tour of the Northwest.

Al Mutter returned to his radio chores after three weeks of illness.

Buddy Rogers returned from United Artists huddles in New York.

Nat Holt returned to his RKO desk after a one-month crosscountry tour.

Ginny Simms and Hyatt Dehn returned from vacationing in Las Vegas.

Robert L. Lippert to Chicago for the Screen Guild Production meeting.

Jack Votion, RKO production chief for Europe, in town for studio huddles.

Joseph M. Schenck, Merle Oberon and Lucian Ballard planed to Mexico City.

Catherine McLeod to San Francisco for the opening of "I've Always Loved You."

Lenore Aubert mulling an offer to make a picture in England for J. Arthur Rank.

George Schaefer in from New York to look over recent product of Romay Pictures.

Arthur Krim in from Manhattan for 10 days of Eagle-Lion huddles with Bryan Foy.

William Hartsfield, former mayor of Atlanta, guesting with Louis B. Mayer at Metro.

Bob Denton opened his own public relations office after 18 years with the Union Pacific.

Boris Karloff left on a vacation after winding his chore in "Unconquered" at Paramount.

Lincoln Simonds, western rep for Weed & Co., returned from a tour of the Pacific Northwest.

Bill Chaikin joins the PRC studio publicity staff while Leon Brandt goes to the Chicago office.

Ben Lorber, Universal-International's insurance chief, in from Manhattan from studio confabs.

Sidney Skolsky returned from New York, where he functioned at the opening of "The Jolson Story."

Charles Goldsmith in from London, en route to Australia, as co-ordinator for Loew's International for the British Empire.

David Street will be guest vocalist at get-together luncheon opening the Society of Motion Picture Engineers convention, Oct. 21.

Frederick Kohner in from New York where he launched a play, "The Bees and the Flowers," in association with Al Mannheimer.

Edward Mann returned from New York, where he delivered a print of Seymour Nebenzal's "The Chase" to United Artists home execs.

Chicago

Phil Regan set for Nov. 1 at the Chicago theatre.

Harry Buckley, treasurer of United Artists, in town for few days.

Eddie Sutherland, director, in town with print of "Abie's Irish Rose" for sneak preview.

Jimmie Pappas, owner of Vine Gardens, in bad auto smash with three broken ribs.

Bill Pine and Bill Thomas, old B&K alumni, in town hitting the spots with Jimmy Savage.

Frances Gifford, film actress, taking extension courses from the University of Chicago in biology.

Nick John Matsoukas, ad director for Skouras Theatres, in town for national meeting of Greek War Relief Assn. being held this week.

Danny Kaye came in early to help with Community Chest Drive. Kaye set to do seven shows daily for Chicago theatre 25th anniversary.

"Be Lovelier Tonight!"

"My Beauty Facials bring quick new Loveliness!"

Evelyn Keyes

"You'll be delighted with the way Active-lather facials leave skin softer, smoother—give it fresh new loveliness," charming Evelyn Keyes says. "Work Lux Soap's creamy lather well into your skin. Rinse with warm water, splash on cold. Skin takes on new loveliness as you pat gently with a soft towel to dry. I always trust my skin to this gentle, beautifying care."

Don't let neglect cheat you of Romance. Try these gentle facials Evelyn Keyes recommends. Be lovelier tonight!

In recent tests of Lux Toilet Soap facials by skin specialists, actually three out of four complexions improved in a short time!

FIGHT WASTE
Lux Toilet Soap uses vital materials. Don't waste it!

9 out of 10 Screen Stars use Lux Toilet Soap—*Lux Girls are Lovelier!*

SCREEN | RADIO | MUSIC | STAGE

VARIETY

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'RADIO MUST REFORM—OR ELSE'

Equity Looks to Hefty Unemployment As Flops, New Members Create Snag

If the number of legit show failures continues to mount it is feared that Broadway will have too many actors without engagements during a period within the regular season when most legit players are usually in action. If unemployment becomes an Equity problem it cannot be entirely because of the crop flop, because there was a rush to join the association during the summer, a record number of young players having been admitted to membership. Number of newcomers into the Equity from spring until Labor Day approached 1,000, raising the active membership to the highest numerical level in many seasons.

Nearly all the newcomers came from summer stocks, and it's not in the cards for so many embryos to land in regular attractions. Not unlikely that Equity will consider measures whereby applications for membership may be suspended for a time, or limitations be established, which would result in a waiting list. Generally conceded that young play-

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Critics Praise Lee But Masquerade As Ofay in Play Gets Raps

Any idea that Harlem would invade Broadway, with colored actors replacing whites on the basis of Canada Lee's appearance in "The Duchess of Malfi," was dissipated after the show opened last week. If the management expected the innovation to create exceptional press reaction, it failed to material-

(Continued on page 22)

BOYSTOWN CHOIR TOUR BALLYS THE NEB. HOME

As with Metro's film of the same name several seasons ago, Father Flanagan's currently touring choir of 40 boys, in a series of 40 concerts, is intended to spur interest both in Boystown (Neb.) itself, as well as the possible founding of similar projects for homeless boys in cities in which the choir is booked. Proceeds of the concerts, of course, go to maintain Boystown.

Planned originally to have a choir of 150 boys on the road, but due to the problem of housing and feeding such a large body, group was whittled to 40. Choir is booked into Carnegie Hall, N. Y., Nov. 6. Prior to its concert date there, entire choir will be guested at Radio City Music Hall by Mrs. Daniel Levin of San Francisco, longtime admirer of Boystown.

Laughing On Outside, Crying On the Inside

Hollywood, Oct. 22.

Vine Street Derby, where the radio hucksters huddle over their victuals at noontide, was turned into a one-man art gallery to celebrate Bingday. On every one of the 1,104 caricatures of famous folks adorning the four walls was superimposed a portrait of Der Bingle.

Outside the door in Vine street the California sun was hitting on all cylinders but inside was heard the patter of occasional showers. The hucksters for rival agencies were weeping in their soup.

GI Gripe: Pix NSG, Shows Too Few

Pronouncements of the Army Motion Picture Service notwithstanding, scuttlebutt among many overseas GIs has it that the film industry is holding out on release of top pix to Army theatres. Common belief is that the majors are refusing to turn over prints to the service houses "because there's more money in civilian exhibition." Rumor which has been met by frequent and lengthy explanations to the contrary by AMPS has found its way more than once in the gripe column of The Stars and Stripes, Army's overseas daily.

Latest Stars and Stripes soundoff came from an Army officer who asked for screenings of "good old movies if no good new ones are available. The majority of movies being shown in Army theatres in the ET today are an insult to the intelligence of soldiers and the Army as a whole," the looey's peeve put it.

(Continued on page 119)

UN Influx Hypos B'way

United Nations powwows plus arrival of Queen Elizabeth on her maiden peacetime voyage from England with a passenger list of more than 2,000 is figured to up New York boxoffice and nitery takes. The UN celebration is bringing in many visitors, many having arrived on the Queen to attend the UN General Assembly opening at its new building at Flushing Meadows.

Many foreigners are taking in their first American nightclubs and, with meat dishes now available, many are getting their first gastronomic treats in some time.

PALEY WARNS NAB AGAINST LAXITY

By GEORGE ROSEN

Chicago, Oct. 22.

The radio industry is on the spot. It's been subjected to brickbats from all sides for its alleged failure to assume leadership toward creating international peace and understanding, and faces Governmental spanking on the home front for what the Federal Communications Commission brands as abuse of its privileges.

The broadcasters of America, assembling here this week for the 24th annual (and first postwar) convention of the National Assn. of Broadcasters, are taking stock of themselves and their contribution toward elevating the standards of broadcast service. What makes this year's powwow more significant than perhaps any previously held is the fact that, in their self-appraisal, many of the nation's key broadcasters are willing to concede that the radio industry, particularly in the role of the NAB, is failing to meet the challenge.

As the NAB convention began to hit its stride today (Tuesday), William S. Paley, CBS board chairman, created a stir when he sounded a note of warning to the industry. Speaking of the critics of radio, Paley cautioned that much of the criticism is justified, and that the U. S. broadcasters only had themselves to blame.

It was one of the most courageous "let's face it" talks ever heard be-

(Continued on page 90)

Television Toppers Charge Film Biz Trying to Retard Video's Progress

Recurrent differences between the film and television industries have currently resolved themselves into a stalemate, despite the disclosure this week that two top homeoffice reps from each of the film companies attended a very hush-hush tele symposium last spring. While both factions point to the symposium as offering hope of future cooperation between the two industries, video chiefs still claim the pix leaders are doing everything they can to hold back tele. Latter, in their turn, claim they're only following a sound economic policy by sitting back with a watch-and-wait attitude now during tele's formative stages.

Week-long course in video last spring consisted of a behind-the-scenes tour of the three N. Y. tele studios now in operation and was reportedly offered to the film companies by the video broadcasters in an attempt to obtain better cooperation. Aim was apparently wide of its mark, according to the video leaders, since the film officials seem only to have set themselves farther apart from tele since that time. Depen with us," but let Crosby & Co.

(Continued on page 22)

Toots Shor Now Even Has His Name Rationed

Boston, Oct. 22.

Gaining headway in the Hub's press is the newly formed Society for the Prevention of the Mention of the Name of Toots Shor.

It came about as an editorial room gag in the Boston Herald following discovery that the N. Y. restaurateur's name had been mentioned by five columnists on one day. This led to closer check, and discovery that in past fortnight Shor's name has been mentioned at least once a day in one of the dozens of columns in Boston's nine dailies.

Duties of copy desk are to cut out all reference to Shor on sight for a period of six months.

Quick SRO For Ingrid's 'Joan'

After one advertisement in Washington papers the three-week engagement there of Ingrid Bergman, in "Joan of Lorraine," was sold out. The insertion appeared in the Sunday editions Sept. 29, one month in advance of the play's opening at the Lisner auditorium, theatre at George Washington University. House seats around 1,500. Booking

(Continued on page 22)

Crosby's Clicko 'Wax Radio Network' Debut for Philco History-Making

The Bing Crosby disk show for Philco—probably the most publicized radio debut on record—hit the airlanes via ABC and a flock of indie stations last Wednesday (16). And make no mistake about it—it'll go down in industry annals as a precedent-shattering event. The long-awaited "wax-in-your-ears" debut is fraught with significant undertones and overtones; the implications from a standpoint of radio entertainment are perhaps as far-reaching as anything to hit show business since the advent of talking pictures.

The boys who long contended that it would take no less a personality than the Groaner (and Philco and its dealers backed them up with one of the top coin investments in radio sponsorship) to cue a whole new pattern in broadcasting which would invite a mass exodus of radio's top headliners from live broadcasting to transcribed shows, have an even more solid basis for argument today. For on the basis of Crosby's initial show — and it was a honey — you can't minimize the importance of that argument and what it might well do to bring about an entire new change in NBC and CBS policy regarding their present ban on transcriptions. Once the switchover of top names from live to transcribed shows gets under way—and that's inevitable — the NBC-CBS brass, rather than risk the loss of their star-studded rosters, will have no other recourse but to let down the bars.

Today they still say "it won't hap-

(Continued on page 30)

Tommy Dorsey Nabs Whammo $105,000 Net at Texas Fair

Dallas, Oct. 22.

Tommy Dorsey's orchestra and the troupe working the Auditorium at the State Fair with him piled up a fantastic gross for their 16-day run.

Dorsey's band took an amazing total of $105,000 for its end of the take. Working with Gypsy Rose Lee, "Sugar Chile" Robinson, kid boogie-woogie pianist; Jackie Gleason and Stuart Morgan Dancers, Dorsey was in on a $60,000 guarantee against 60% of the gross, the accompanying

(Continued on page 11)

KANIN'S U-I 'CYRANO' WITH LEIGH-OLIVIER

London, Oct. 22.

Deal is understood set for Laurence Olivier and Vivien Leigh to star in a Universal-International production of "Cyrano de Bergerac" in Hollywood late in January. Garson Kanin will be the producer.

Robert Goldstein, U-I's eastern studio rep, who returned to the U. S. aboard the Queen Elizabeth is reported to have set the deal with the stars and with Alexander Korda, who owns the rights to the original Rostand play.

MBS 12th ANNIVERSARY SPECIAL ISSUE

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Gaeth Found Job Tough in Unique Broadcast of Nurnberg Hangings

(Arthur Gaeth, Mutual's European news chief, was sole U. S. radio rep at Nurnberg, chosen by lot. Following is account, first-hand, of some of his problems).

By ARTHUR GAETH

Radio scored again in bringing to the American public most speedily the first comprehensive eye-witness report on the suicide of Herman Wilhelm Goering and the execution of the 10 Nazi leaders. Getting that broadcast out required the surmounting of many obstacles. Of the four countries allowed to send two correspondents each to the executions, only the Americans allotted one of their places to radio, and that after a long serious debate in the meeting of American correspondents at Nurnberg.

American correspondents had to contend against endless snafu from the Allied Control Council to discover just when the executions would take place. The ACC wanted no German demonstrations and therefore kept the time and place of the executions a deep secret which threw the U. S. radio networks into a dither in their programming. It was good fortune that the eight correspondents were released at 6:15 a. m. Nurnberg time; three-quarters of an hour later, and all the U. S. networks would have been off the air so that there would have been no audience until seven hours later for such a broadcast.

As it was, the British, French and Russian morning newspapers missed their deadlines; serviced by Reuters, some of them published faked reports. All eight correspondents were held incommunicado for three hours after the executions to permit writing stories in a quiet atmosphere, but the Russians in particular resented it. That and failure to provide them with proper translation of English and French pool stories caused the two Russian correspondents to withdraw from the arrangement to share all reports; we never did see the Russian texts which were considerably shorter than any of the others.

Once the eight correspondents were taken out of circulation and had promised to conform with all regulations by the ACC, every facility was provided for accurate observation and as complete as possible an account of the last moments in the lives of the then 11 condemned men.

Impersonal Affair

Before the executions, I personally had some doubts about my ability to take this ordeal; there was always the problem of "butterflies" and no arrangements at the site of the execution had been made for such difficulties. However, no one became ill. The whole atmosphere, the well-lighted chamber and the efficiently operating equipment reduced morbidity to a minimum. Sending the men to their death hooded and quickly, made the affair rather impersonal. While we were tense, none of the eight was extremely aroused emotionally. We were factual reporters of these deaths. The correspondents who

(Continued on page 119)

SEEK OLSEN-JOHNSON FOR AUSTRALIAN TOUR

Sydney, Oct. 15.

Sir Ben Fuller told VARIETY that he was trying to interest Olsen and Johnson in making another trip to the Aussie zone, under his management. Dickers are still proceeding in N.Y. with the comics.

It's about 15 years since O. & J. visited here and turned the town inside out. Comics played two-a-day for the Tivoli loop under the Jack Musgrove management. The oldtime crowd here still talks about the backstage parties given by the comedians. Later they graduated from vaude and went into musical comedy for Williamson-Tait.

WB RELEASES McCRACKEN

Ending her longtime complaints against picture work, Joan McCracken, musical comedy star in original cast of "Oklahoma!" was handed her release by the Warner studio.

While under contract she did but one film.

Sports Shorts

Baby Beau Jack, highly touted protege of the great Beau, made his initial N. Y. appearance Wednesday (8) in the semi at Jamaica Arena, but any resemblance stopped with the name. The young Jack exhibited none of his namesake's dangerous ring craft, in spite of a record which now reads 19 wins in 20 fights. In beating Bronxite Ernie Copeland, the Baby, who has 147 pounds spread over almost six feet, displayed a stabbingly accurate left jab, a clumsy right which seemed to miss from every angle, and not much infighting ability. Beau Jack, who has been fighting out of town, was not in the kid's corner.

One observer of football form who likes to back his predictions with wagers, provided the right "price" is offered, has been trying to get bookies to lay odds that Army won't lose two games this season. He says they will and seeks two to one from the books. Latter refused to accept the bet, their idea being that it's just talk among friends taking drinks and gabbing about the gridiron situation. Bookies prefer to make or take prices on each game, endeavoring to outsmart bettors in the matter of points.

Kate Smith Tees Off D. C. Community Drive

Washington, Oct. 22.

The Capital's community chest drive got a big publicity sendoff by Kate Smith when singer did a broadcast from the steps of the Capitol building with the AAF band and Edward Everett Horton. Earlier in the day, she presented a copy of the official song of the drive, "Red Feather", to Pres. Truman.

Elsa Maxwell is slated to come into town tomorrow to appear at a luncheon where Mrs. Truman will be guest of honor.

227TH WEEK!
KEN MURRAY'S
"BLACKOUTS OF 1946"
El Capitan Theatre, Hollywood, Cal.
"Extremely fast and funny comedy."
MARK HELLINGER.

GRACE MOORE GIVEN BIG LONDON OVATION

London, Oct. 22.

American operatic diva, Grace Moore, was given a tremendous ovation, and was called back for several encores, in a concert here Sunday night (20) at Albert Hall. It was her only London concert this season in a series of 10 that is taking her through the British Isles.

Miss Moore began her tour on Oct. 3 in Liverpool, and subsequent dates took place at Dublin, Sheffield, Blackpool, Newcastle on Tyne, Sunday's concert in London, with others due in Manchester, Leeds, Glasgow and Dundee.

Miss Moore has also been touring Europe entertaining American troops since July, giving gratis performances sponsored by the U. S. State Department.

HARDWICKE FAVORS PIC

Hollywood, Oct. 22.

Sir Cedric Hardwicke has turned down an offer of Guthrie McClintic to appear in the Broadway show, "Violent Friendship," in order to take the star spot in Hunt Stromberg's film, "Personal Column."

Already signed are George Sanders and Lucille Ball, with three other stars yet to be inked.

FOOTBALL

Wismer Picks Army, Lions, ND. Cornell, Mich., Minn., So. Cal.

By Harry Wismer

(Director of Sports and Commentator for ABC Network)

COLLEGE

GAMES	WINNERS	ODDS
Army-Duke	Army	3-1
Colgate-Penn State	Penn State	7-5
Columbia-Dartmouth	Columbia	8-5
Cornell-Princeton	Cornell	8-5
Harvard-Holy Cross	Harvard	6-5
Navy-Penn	Penn	2-1
Pittsburgh-Purdue	Purdue	7-5
Syracuse-W. Virginia	Syracuse	6-5
Illinois-Michigan	Michigan	8-5
Indiana-Nebraska	Indiana	9-5
Iowa-Notre Dame	Notre Dame	2-1
Iowa State-Oklahoma	Oklahoma	3-1
Ohio State-Minnesota	Minnesota	5-8
Missouri-South Methodist	Missouri	5-7
Oklahoma A&M-Texas Christian (Fri. nite)	Oklahoma A&M	6-5
Alabama-Kentucky	Alabama	8-5
Georgia Tech-Auburn	Georgie Tech	9-5
LSU-Vanderbilt	LSU	8-5
Miss. State-Tulane	Tulane	6-5
Wake Forest-Tenn.	Tenn	11-5
Baylor-Texas A&M	Texas A&M	7-5
Rice-Texas	Texas	8-5
California-Wash.	California	7-5
UCLA-Santa Clara	UCLA	2-1
Oregon State-Wash. State (Sat. nite)	Oregon State	6-5
So. Cal.-Stanford	Southern California	6-5

(Games are played Saturday afternoon, unless otherwise stated.)

PROFESSIONAL
NATIONAL LEAGUE

GAMES	WINNERS	ODDS
Boston Yanks-Pitt Steelers	Steelers	7-5
Chi Bears-N. Y. Giants	Bears	9-5
Detroit Lions-Green Bay	Packers	9-5
L. A. Rams-Chi Cards	Rams	6-5
Philly Eagles-Wash. Redskins	Redskins	6-5

ALL-AMERICAN CONFERENCE

GAMES	WINNERS	ODDS
Miami Seahawks-Brooklyn Dodgers (Fri. nite)	Dodgers	2-1
Chi Rockets-Buffalo Bisons	Rockets	2-1
N. Y. Yankees-L. A. Dons	Yankees	6-5
San Fran-Cleveland Browns	Browns	8-5

(Games are played Sunday afternoon unless otherwise stated.)

Season's Record: Won, 96; Lost, 38; Ties, 12; Pct., .716.

(Ties don't count)

The Berle-ing Point

By Milton Berle

Oct. 23, 1946.

Went to the Gene Autry rodeo. He said he couldn't get Gabby Hayes for the rodeo . . . so he settled for two cowboys with five o'clock shadow. I talked to one of them. He said he used to ride the range all day. . .until he got a hotfoot from the pilot light. Most of the events were really exciting. The cowgirls staged a roping contest. . .looked like Sadie Hawkins Day on horseback. Another cowboy got a bad shock while he was bulldogging a steer. The steer looked up at him and said, "Take it easy, buddy, this meat shortage is gonna last a while yet." The only fault I had to find with the rodeo was that the cowboys and cowgirls could only use half of the Garden floor. The other half was being used by Republic. . . "on location."

The Great Wit Way

Ran into an educated bum the other night who has a new pitch. . .this one says, "Can you spare a dime, buddy? My library book's overdue."

Allan Walker claims he visited a monarchy that was so small, they were looking for a cigaret-sized king.

Meow Department. One actress to another: "You look simply ravishing, my dear. Isn't that a new expression you're wearing?"

A no-talent actress was bragging the other night that she'd soon get ahead. Took one look at her and decided she needed a body, too.

There's No Truth to the Rumor

That Goering got his poison at the last minute from Think-a-Drink Hoffman. . .That Fitzpatrick is doing a Traveltalk on table-hoppers. . .That a moth is president of the Gypsy Rose Lee fan club.

Hangnail Descriptions

Nazi mountaineer: Heil-billy. . .Liz Dilling: Little RED Riding Hood. . . Sneak preview of a flop: Peek-a-BOO!. . .Mail order house for fortune tellers: Seers' Roebuck. . .Japanese pickup: Banzaidrene. . .Cameraman for aging actresses: Wizard of Gauze.

Observation Department

Just saw "No Leave No Love." Was really impressed by the piano playing of "Sugar-Chile" Robinson, the little colored boy. Can't understand how he could find the time to learn boogie-woogie. . .and still turn out those songs for Irving Berlin.

Just heard that B. S. Pulley is doing a new act. . .he's talking out of the RIGHT side of his mouth.

Morey Amsterdam's Playgoers club is doing very well. . .they're getting the overflow from the 6th ave. subway.

Knew about Bob Hope's baseball team, but I think he's going too far making his 11 writers double for a football team.

Berled Eggs

Got the surprise of my life this week. . .saw a newsreel that didn't show any movie producer getting an award.

Understand Adolphe Menjou has relieved the housing shortage greatly. . . he just rented out half of his wardrobe closet.

If taxes keep going up the way they have, our new national anthem soon may be, "My Country, 'Tis Not Free."

Pitching Horseshoes

By Billy Rose

About 1,000 people attend the opening night of a Broadway show. I don't think more than 100 come to see the play. You see the same stale faces (mine included) at every premiere.

Let's look at them as they come in:

First in their seats are the four people who don't consider themselves celebrities. Next come the relatives of the cast, whose wild applause for a bit player will again prove that blood is thicker than usual.

Then the four or five actresses who read for the part but didn't get it. It's all right with them if the chosen one trips on her gown and falls in the orchestra pit. The closer her acting gets to Bernhardt, the closer they get to heartburn.

For every girl who didn't land the part there's an agent who didn't land the commission. He comes disguised as a human being. Of course, he'll only hate the play 10% as much as his client.

The theatre is beginning to fill up. Here are the set designers who didn't get to do the show—painters who got the brush. The only time they ever noticed the actors was the night "Our Town" was presented on a bare stage.

In the aisle seats you can pick out the critics. Another show to them is like a scoop of vanilla ice cream to a soda-jerk. They usually eat a light dinner so as to leave room for the playwright. Tough guys respectfully refer to them as Typewriter, Inc.

Scattered through the audience are talent scouts from the gold-plated popcorn machine called Hollywood. They are merely killing time until intermission, when they will rush backstage and disrupt the company by talking four-figure money to the actor who makes a hit. Their stock line is, "Thar's Goldwyn them thar hills!"

Women who dress almost as well as they think they do are pointing out the famous dress designers as they enter—Valentina, Mainbocher, Hattie Carnegie. Their comments on the clothes they didn't design burn holes in the fabric. Let an actress overflow her gown a little and you're likely to hear, "She's so talented—but in that dress she could use a skinny spotlight."

Down front are the rival producers, who look at the other fellow's play like a crocodile watches Tarzan try to swing over a stream. As they come in they wish the producer luck, the liars. The producer manages a tired quip, "What have I got to lose—only a lousy fortune." Usually it isn't even his fortune. The money was put up by a group of culture lovers who know all about income tax deductions.

The author stands at the back, stabbing latecomers with his eyes. He wishes he had a machine gun as he watches them trample all over the first half hour of something that represents a year's work.

There are many varieties of the insect called the latecomer. There's the Hollywood actress who only comes to the theatre to show off her latest husband. She's a little miffed that she hasn't been asked to put her footprints in wet cement in the lobby. Then there are the girls in the mink of condition, who "live beyond several gentlemen's means." They would no more come on time to a play than pick their teeth in public. They sport pointy fingernails and heads to match. They walk down the aisle as if a grand entrance were included in the price of admission. Somehow they always turn up with men who are shorter than they are. It's hard for these gentlemen to keep their minds on the play. They're thinking of the play they're going to make later in the evening.

By the time everyone is seated, the first act is over. The entire audience tries to crowd into a lobby hardly big enough for Sidney Greenstreet. The wits and clamour girls take over:

"I've had a lovely evening, but this isn't it."

"If anyone in the audience had a fish, what was he waiting for?"

"I hear she was considered for 'Lady In the Dark' until somebody turned on the lights."

"She's been playing ingenue parts since 34th street was uptown."

A buzzer announces the second act. They stamp out their cigarettes and go in, having ruined the carpet and fifty reputations.

There were about 75 such openings last season. Perhaps a baker's dozen of these offerings successfully ran the first night's gauntlet. For years producers have wished they could unveil their show to the public and sidestep these cats-and-yammer kids. But I'm afraid there won't be any change in this setup until someone figures out how to open a show on the second night.

Copyright, 1946, Billy Rose

SEE K. O. TO AUCTION-SELLING

With an Eye to the Future 'When Biz Falls Off to Normally Good,' Current Pix Costs Worrying Execs

By HERB GOLDEN

With a tarnish starting to appear on the film industry's fancy-free optimism of a few months ago re continuation for the next two or three years of current record grosses, producers are becoming doubly troubled by the high presentday picturemaking costs. There's growing fear that films being produced on the current financial flood tide will be hitting the market during an economic ebb.

Unfortunately, neither majors nor indies see any solution to the high costs, despite much recent studying of budgets. Analysis recently ordered by one major of all charges against each of the pix on its entire slate for 1945 merely reinforced the opinion many of its execs already held that most costs have become so fixed that little possibility exists of slicing them appreciably.

Study reveals that 80% of all budgets went for salaries and wages and the other 20% went for materials, stories and "other costs." Making up the 80%, was 43% to crafts governed by guilds and unions and 37% to actors, directors, writers, execs, etc. Latter figure breaks down to 15% for exec salaries and 22% for actors, directors and writers.

Since materials are represented by only 20%, the most rigid economy couldn't make a dent of more than a few percentage points in total cost. On the other side, the 43% that goes to Hollywood's more than '50 well-organized crafts appears unshakable, with labor in its present mood. An upturn, if anything, is seen here. Actors, directors and writers don't appear any more willing to accept less, either, with the only alternative being use of less important players—and that doesn't pay off at the b.o. So where does that leave them, producers want to know?

47 Vs. 85 Days Shooting

Much longer production time than heretofore is a major factor in the

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Canny Sgt.

If major company sales execs, engaged in an elaborate run-and-clearance system for distributing films, want to streamline their releasing setup, they can study the system devised in Stuttgart, Germany, by an army sergeant. This non-com, innocent of any film trade background, was handed the job early in the occupation period of distributing pix to German exhibs.

After the initial handout of films, the sergeant ordered the German theatre ops to return with their pix every Monday morning. Assembling them all in one room, he called for quiet and then shouted: "Alright, boys, exchange cans!" Monday morning meets became the order of the day.

Strike, Decree Stall M-G's Kern Biopic Into M.H.

First indications that the Hollywood labor strike may hold up release of films was seen this week as Metro delayed booking its top budgeted musical, "Till the Clouds Roll By" (Jerome Kern biopic), into Radio City Music Hall, N. Y., as that house's Christmas attraction.

Gus Eysell, Music Hall topper, saw the film on the Coast during a recent visit and selected it as his top choice for a Christmas playdate. Metro, however, has held back on booking the picture because the strike-bound M-G labs couldn't produce a print for general tradeshowing. According to William F. Rodgers, Metro veepee over sales, the company plans to continue its policy, stated after the anti-trust decision was handed down last June, of not booking any product for general release until the film has been tradeshown at exchanges.

Possibility also exists that Metro is holding back through indecision on what selling policies will be included in the final decree. With final hearings on the decree having begun Monday (21), it's possible that some form of competitive bidding may become general industry law before Christmas, in which case Metro would probably be forced to put the picture on the auction block for bidding by all houses, or throw it into one of its own N. Y. houses, such as the State or Capitol. Rodgers, when questioned on this, said it was impossible right now to state what the policy would be in that case.

PAUL O'BRIEN, LAWLER MADE LAW PARTNERS

With the recent death of Capt. Dennis F. O'Brien, name of the law firm, specializing in theatrical and film accounts, which for many years he headed, is being switched as of this week to O'Brien, Driscoll, Raftery & Lawler. That represents the addition of two new names to the former masthead of O'Brien, Driscoll & Raftery, since the O'Brien is now Paul J. O'Brien, Dennis' son. The other addition is Dennis' nephew, T. Newman Lawler.

Both young O'Brien and Lawler had already been members of the firm, O'Brien having been taken in as a partner in 1942 and Lawler in 1944. O'Brien is Brown '27 and Harvard Law '30. Lawler is Princeton '29 and Harvard Law '32.

New Court Attitude Opens Way for 'Duel' At Roadshow Scale

David O. Selznick apparently won his fight to roadshow "Duel in the Sun" when the Government yesterday (22) agreed, during decree hearings, that request of the producer for an exception in decree strictures for that pic was reasonable. Special Assistant Attorney General Robert L. Wright, speaking for the Government, while strongly opposing other roadshow exemptions, said that the ban against price-fixing and long clearance "ought not to apply to that picture." D of J, however, could see no reason to approve of a blanket roadshow exception in the case of indie producers.

Roadshows meant extraordinarily long clearances and extraordinarily high admission prices, D of J rep said, and were "hardly consistent with the objectives of the court." Aside from "Duel," the Government is opposed to any roadshows but should the judges permit them, they should be limited to non-theatre owning companies, Wright added. Even Selznick's suggestion that pix made before June 11, '46, date of the anti-trust decision, should be freed from restrictions was unsatisfactory to the Government, Wright said, because it would take in many films made by the Big Five.

Statement by Government was in response both to the appeal by Selznick's Vanguard Films and the Society of Independent Motion Picture Producers that "innocent parties" such as the indies be permitted to sell in any manner which they saw fit. Wright conceded that certain decree provisos could hit indies harder than majors because they owned no theatres but argued that once monopoly was ended the lot of the indies would improve.

EXHIBS SWAY THAT ASPECT

By IRA WIT

Auction selling, keystone of the new proposed sales system, wobbled towards an almost certain fadeout as the three-judge Federal court in New York yesterday (Tues.) indicated that it would pass it by because of unanimous exhibitor opposition. As the second day of hearings on the proposed decree neared a finale, Big Five attorneys presented a substitute plan for competitive bidding which they claimed would overcome the possibility of favoritism on runs. Court instructed the majors to confer with Thurman Arnold, attorney for American Theatres Assn. and other exhib group lawyers with the implication that should the substitute be satisfactory to exhibs it would be acceptable to the court.

Final say on whether auction selling of pix is definitely out is expected tomorrow (24) when the court sits again. Meanwhile, Special Assistant Attorney General Robert L. Wright opposed the plan brought forth by the majors and declared it would only immunize them further from prosecution on anti-trust violations. Wright took a stand against any form of arbitration as not properly part of a decree.

New plan of operation presented to the court by Whitney North Seymour, of Simpson, Thacher & Bartlett, Paramount's attorney, features an injunction proviso against the majors which would require them to negotiate licensing of particular runs with any exhibitor who has an adequate theatre. In the event of two competing houses, films must be negotiated picture-by-picture and theatre-by-theatre without regard to such considerations as old customers. Disputes would be arbitrable on run as they currently are on clearance under the consent decree.

Additionally, Big Five suggested that there be inserted a provision in the decree guaranteeing "some run" to every exhib. All injunctive provisos incorporated in the court's opinion such as those banning price-fixing, block-booking and pools would still be operative.

Acceptance by Arnold's ATA and other groups except Allied seemed more than likely. Arnold told the court that he favored the change but

(Continued on page 26)

Jarratt (Korda) Warns of '48 Eng. Film Coin Freeze; 'It's a Case of U. S. Now Competing for British Screen'

Change in the British quota law in 1948 is being talked to require that all coin derived by American companies from pictures made in England be returned there. Sir Arthur Jarratt disclosed on his arrival in New York Monday (21). Switch would make it unfeasible for U. S. companies to produce in England in order to use up blocked dollar balances, as they have in the past, to get their coin out via income in the U. S. of pictures so made.

Jarratt, who is on the exec board of all of Sir Alexander Korda's enterprises and is managing director of British Lion, declared that even if such a law is passed, American companies will still be forced to make pictures in Britain to use as a lever in selling their American product. There has been such a revolution in British tastes since the war, he said, that the English now prefer the homegrown product to the American every time, all factors being equal. The preference is growing on an amazing scale, he added.

"American films are now competing against British films for the British market, rather than British films competing against American films in England, as was the case up until a few years ago," Jarratt asserted. Switch in the average Englishman's taste came during the war, he explained, because of the "phoniness" of American films arriving when Britain was so close to hardship and battle. At the same time, he said, the British were so much a part of

(Continued on page 6)

Midstream Switch

In the belief that the title, "Scandal in Paris," may be hurting the film's potential gross, producer Arnold Pressburger is planning to experiment with a switch in the label. New one that will be tried is "Thieves Holiday." Film will probably have the new handle for the opening in Chicago Oct. 31, with a general change made if the pic does better biz there and in a few other key city experiments than it has been doing in the past.

This will be one of the few times that a change in title has been made after a picture is in release. It is being distributed by United Artists.

Mayer Wont Quit M-G, He Sez, While Schenck Rules

Hollywood, Oct. 22.

Louis B. Mayer, exploded a current Hollywood myth about his retirement from film production and said, in the course of an executive luncheon, that he had no intention of pulling out of Metro as long as Nick Schenck is president of Loew's, Inc., which looks like a long time.

There will be a few economic changes in the Culver City setup, Mayer explained, but none of them "will detract from the quality of the studio's product". The new executive board, consisting of Al Lichtman, Sam Katz, Joe Cohen and Moe Siegel, has been appointed, he said, to coordinate all production and to supervise all producers and their films.

About changes in studio personnel, Mayer explained that some "B" producers had been assigned to other duties. Richard Goldstone and Buddy Adler have checked off the lot while O. O. Dull has returned to the production office. Ralph Wheelwright has shifted to duties other than those of production, and Jerry Bressler has been offered the choice of returning to shorts or leaving the studio.

Sears' Gunning

Grad Sears, United Artists v.p. in charge of distribution, shouldered his gun Monday (21) and set off from New York for a week of pheasant shooting in the Dakotas. He'll go from there to Chicago and then possibly to the Coast if producer deals now pending out there have jelled sufficiently.

If the situation requires their presence in Hollywood, Sears will be joined by UA prez Edward C. Raftery, who will plane out early in November.

Mason Due on Coast

Hollywood, Oct. 22.

James Mason is definitely slated for a Hollywood trip soon and will stop over in Bermuda en route for a short vacation.

Actor is currently wrapping up two films in England and will come to the Coast soon afterwards.

National Boxoffice Survey

New Product Boosts Biz—'No Leave,' 'Cloak,' 'Killers,' 'Sleep,' 'Clementine' Lead List

Business at film theatres is looking up currently, with ending of strikes and release of new, strong product boosting the total take. Old axiom that there're few situations that a good picture won't cure again was borne out, with the public as alert as ever in sensing the weaker films.

Aside from several new starters, nearly all big, the leadership goes this week to "No Leave, No Love" (M-G) although in only two cities. It's closely followed by "Cloak and Dagger" (WB). Others in the first 10 list are "Killers" (U), "Big Sleep" (WB), "Darling Clementine" (20th), "Notorious" (RKO), "3 Little Girls" (20th), "Always Loved You" (Rep), "Holiday in Mexico" (M-G) and "Home Sweet Homicide" (20th).

"No Leave" actually is a bit disappointing in N. Y. and L. A. "Cloak" also is getting no really big coin this stanza except in L.A. and N. Y. although termed big at $11,000 in Louisville. On the other hand, "Clementine" is starting with a flourish this session, being leader in K. C. with sock week and copping best coin in L. A. with $74,500. Besides the steady trade "Killers" is still getting despite lengthy run in N. Y., it moved up into third position via sock $38,000 done in two Detroit theatres, big $24,000 in Denver and fine takings in L.A.

Real smash of week is "Blue Skies" (Par), which is soaring to colossal $140,000 at N. Y. Paramount, breaking all records for the Par flagship. Crosby-Astaire starrer has been playing six shows daily almost since opened, with house starting its final stageshow at midnight.

Both "Margie" (20th) and "Deception" (WB) show rare promise on basis of their opening weeks in N. Y. Former is pushing N. Y. Roxy to great $117,000 while "Deception" looks to do $52,000 at the Hollywood, close to old high for this house. "Dark Mirror" (U) is climbing near $50,000 on initial week at N. Y. Criterion, also strong. "Jolson Story" (Col) also is stacking up well at $136,000 for second frame at N. Y. Music Hall.

Also-rans just out of Big Ten money are "Nobody Lives Forever" (WB) and "Angel on My Shoulder" (UA).

(*Complete Boxoffice Reports on Pages 14-15.*)

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Triple-Theatre 'Outlaw' B'way Dates In Middle Between UA and N.Y.C. Cops

New York City officials declared this week they would go all-out in a fight to bar "The Outlaw" from all metropolitan theatres and in a follow-through pushed a three-way application for revocation of the film's State seal. Cancellation plea made simultaneously with the intervention of License Commissioner Benjamin Fielding in a court battle between United Artists, pic's distrib, and Harry Brandt would result in a statewide ban of "The Outlaw," if successful.

Meanwhile, N. Y. Supreme Court Justice Carroll G. Walter yesterday (22) reserved decision on the UA plea for a temporary injunction to restrain Brandt from backing out of licensing deals for preem of the film Saturday (26) at the Republic, Gotham and Rialto theatres. Brandt's action was the result of a warning by Fielding and Police Dept. reps that the theatres would face license revocations should they play the "Outlaw."

Petition to knock out the seal of approval on the film was served upon the Chancellor of the Board of Regents, the director of the Motion Picture Division of the Dept. of Education, and the attorney general. Made in Fielding's name, it charged that local ads, trumpeting the three-theatre preem, were obscene and indecent. Cited in it were several sections of the State Education Law which permit revocation for obscene or salacious advertising.

Particular distaste was expressed over the quiz-slogan: "How would you like to tussel with (Jane) Russell?" Court fight between producer Howard Hughes and the Motion Picture Assn. was referred to by the commish to back his charges. At the same time, municipal politicos were maintaining in court and out that the city had the power to act regardless of any future move by the State Board of Censors.

In a court clash, Edward C. Raftery, UA prexy, taxed Fielding with "an attempt to impose a local censorship on top of a state censorship." Asking for a dismissal of the suit, Arthur Sheinberg, Brandt's attorney, declared: "If we exhibit the film we will then face the prospects of having our theatres closed. It seems that we are the real sufferers here and not the plaintiff."

Brief and affidavits submitted by the city contended that issuance of a State license did not preclude municipal authorities from prosecuting violations of law in conjunction with exhibition and advertising of a film licensed. Affidavit of Fielding said that because of "the long unfavorable record" of the "Outlaw" a private screening was attended by police and other officials which resulted in the unanimous opinion that the film "was an offense against morality, decency and public welfare."

Specifically named as defendants in the suit were Amity Amus. Corp., owner of the Gotham, Midtown Theatres Corp., of the Rialto theatres and 1662 Broadway, Inc., of the Republic. As result of the deal made Sept. 19 which called for triple opening Oct. 26, UA has spent over $100,000 on advertisements, the complaint declared.

An injunction against the breach of the contract and a further restraining order to ban the playing of any other pix in the three theatres for the period following Oct. 26 was demanded. Terms of the licensing contracts, cited in the papers, disclose that the theatres were to receive 75% of the first $10,000 weekly and 25% of all sums above the initial 10G.

Take Back Your Code!

Production Code Administration's seal of approval on "The Outlaw" was returned to it last week by producer Howard Hughes' attorney, following PCA squawks that Hughes was illegally using the okay insignia. Certificate was dated May 23, 1941.

Charles Poletti, producer's counsel, in returning the papers to Judge Samuel Roseman, attorney for the PCA, said the seals were being clipped out of "Outlaw" prints "as rapidly as the mechanical work can be done."

Pix Differ From Plays—Fielding

By-product of the legal tussle over the playing of "The Outlaw" in New York theatres, but which may have far-reaching effect on the future of film censorship in N. Y. City, is the attempt by municipal authorities to obtain a judicial ruling that Section 1140A of the Penal Code is inapplicable to pix. Contention made both by License Commissioner Benjamin Fielding and Corporation Counsel John Bennett, and expounded in the city's brief, if upheld, would permit clamping down on a film without a preliminary conviction for indecency.

Argument of city officials on the point, heretofore undecided, is that the Penal section in question applies to live entertainment but not to flickers. Provision declares any persons guilty of a misdemeanor who "gives, directs, presents or participates in, any obscene, indecent, immoral or impure drama, play, exhibition, show or entertainment . . ." License to theatre, section provides, can be revoked only after conviction for violating these strictures.

Municipal politicos are maintaining that films are not specifically included and that, under the broad police powers granted the License Commissioner, action may be taken against a theatre playing an obscene pic without first obtaining a conviction. In effect, power sought would permit city authorities to step in and close theatres without any judicial ruling. Point was made in court by Arthur Sheinberg, attorney for Harry Brandt, that the city had warned Brandt that it could revoke a license without preliminary conviction.

Question was recently raised but not answered when Fielding shuttered the Miami theatre for tacking "hot shots" to a film after it had been passed by the State Board of Censors. American Civil Liberties Union, citing 1140A as authority, charged that padlock on the house without court conviction was invasion of personal liberties. Commish, however, obtained a Special Sessions conviction of the theatre op who, incidentally, pleaded guilty, before the ACLU could put the question to the N. Y. Supreme Court.

RKO Bests Lorentz

Los Angeles, Oct. 22.

RKO won a decision in the state supreme court where Pare Lorentz, director-writer, was denied a review of his suit charging the studio with breach of contract and defamation of character. RKO had won the case in the lower courts.

Lorentz claimed he had been hired to write, direct and produce two features for RKO at a minimum of $50,000 each.

Prestige (Rank) Veers From Sureseaters To Major Theatre Dates

Spurred by the reception accorded "Brief Encounter," first J. Arthur Rank pic distributed domestically by it, Prestige Pictures unit of Universal - International has ditched initial plans which called for release of the British films to intimate art houses only. Unit which was originally set up because of the belief that certain of the British pix were not suitable for regular theatres is now swinging into that type of operation and has already closed a number of deals for its present list of a half-dozen films. Revamped estimate of the drawing power of the special type films tagged for Prestige distribution is due to the strong showing of "Encounter." In its current run at the intimate Little Carnegie (N. Y.) film has yet to fall below the $7,500 mark.

Concentrating first below the Mason-Dixon line, deals have been inked in Memphis, Birmingham and Mobile for screening the Rank pix at full-sized non-art houses. In Memphis, Prestige has closed with the Flexer circuit, a three-house chain, for the entire British list with "Encounter" curtain-raising Oct. 23 at the Ritz. Latter house, under the pact, a 1,200-seater is being converted to a first-run as leadoff in the town for Prestige films.

Policy is the same in Birmingham and Mobile. In the first-named, the Pantages, 2,300-seater, will play "Encounter" plus "Lady Surrenders" and "Captive Heart." In Mobile, the 1,600-seat Downtown is ready for "Encounter" and "Lady."

REP PUTS $1,600,000 INTO TRUCOLOR HYPO

Hollywood, Oct. 22.

Republic is allocating $1,600,000 for expansion of its Trucolor laboratories in Hollywood and Fort Lee, N. J. New process is owned exclusively by Republic, according to Herbert J. Yates, prexy, and patents have been applied for in all foreign countries where American copyrights are legal.

Yates announced that Republic will turn out 18 Trucolor features, six more than its original program, for 1946-47.

N. Y. to L. A.

Joe Bernhard
James M. Cain
Jack Cohn
Betty Comden
Lester Cowan
William Dozier
Virginia Field
Si Fischer
Joan Fontaine
Arlene Francis
Marty Goodman
Adolph Green
Bill Mayberry
James A. Mulvey
Robert M. Savini
Arnold Stoltz
Harry H. Thomas
Malvin Wald
George Weiss
Max Youngstein
Rhys Williams

L. A. to N. Y.

Robert Alton
Leonardo Bercovici
Edgar Bergen
Russell Crouse
Mrs. Clarence Day
Richard Dix
Margaret Ettinger
Florence George
Hy Glick
Don Haynes
Howard Herty
Larry Lansburgh
Howard Lindsay
Bernard Luber
William Marshall
Norman Moray
Charles C. Moskowitz
Joseph Moskowitz
William Powell
N. Peter Rathvon
William Saal
Al Santell
George Schneider
Max Shagrin
M. L. Simon
Joe Sullivan
Murvyn Vye
Edward J. White
Herbert Yates

N. Y. to Europe

S. N. Behrman
Joan Bennett
Mary Chase
Harry Foster
Fortune Gallo
Reginald Gardiner
Joseph S. Hummel
Kim Hunter
Eric Johnston
Irving Maas
Dorothy Malone
Gerald Mayer
Ray Milland
Gerald Movius
Pat O'Brien
Joyce O'Hara
Norman Siegel
Mrs. Sime (Hattie) Silverman
Joseph Somlo
Andrew Stone
Lou Walters
Walter Wanger

ARRIVALS
(From Europe)

Bert Ambrose
Marianne Davis
Frances Day
Ernest W. Fredman
Paul Gallico
Geraldo
Ben Goetz
Robert Goldstein
Ben Henry
Russell Holman
Jack Hylton
Alan P. Herbert
Sir Arthur Jarratt
William Mollison
Irving Rapper
David Rose
Nate Spingold
Jack Votion
Pat Wallace
Roland Young

Here's What the AAA Is

With professional scriveners embattled from New York to Hollywood over the American Authors' Authority plan advanced by James M. Cain, considerable misunderstanding—or lack of understanding—has been evidenced by both sides on the proposed function of the AAA. Here's Cain's idea as he has outlined it in the current issue of The Screen Writer, along with his explanation of a revision he has made in it since his original proposal:

"The American Author's Authority . . . is simply a repository of copyrights, to be voluntarily assigned to it in trust, and to be safeguarded in a way that an individual owner cannot safeguard them. Its activities will be three fold: to keep accurate record of the copyright and all transactions arising under it, and preclude the possibility of the idiotic situation that faces me as I write, since I have accepted $250 for exclusive reprint rights to some story of mine until a certain date, and now, through a defect in my filing system, I can't ascertain what this date is or even the name of the story; second, as the legal owner of the copyright, to take over all court actions it becomes involved in; third, as the legal owner of the copyright, to maintain lobbies, and vigorously enforce the rights of the copyright in legislation, especially tax legislation. . . .

"Some of the things the Authority will not do is attempt to act as the author's agent, or do his collective bargaining for him, or have anything to say about prices, wages or working conditions. . . .

"The alarm over monopoly is in main part my own fault, and due to a mistake I made in my original article. At that time, being anxious to legitimate the thing foursquare with the guilds and allay any suspicion we were trying to engorge or supersede the guilds, I said that the Authority would accept any work for copyright, but would first insist that its author join the indicated guild. But the monopolistic possibilities of this were pointed out in practically a shout of protest, from left, right and middle. . . . (My idea now is) that the Authority would accept any property, from anybody at all, regardless of its content, but that any writer who wishes a voice in management of the Authority must naturally join the proper one of the four guilds that will set it up."

Cain, Connelly, Thompson—Everybody Gets Into the Act; AAA Squabble East

By HERMAN SCHOENFELD

The war of words over the proposed American Authors Authority plan exploded with renewed fury this week in a complicated three-front battle array. At last count, the belligerents were identified as the cohorts of James M. Cain, advocates of the plan; the American Writers Association, bitter-end opponents of the AAA; and the top council of the Authors' League of America which has ducked into a foxhole waiting for the firing to blow over.

Initial clash took place Friday (18) between Cain and Marc Connelly, Screen Writers Guild eastern representative and member of a special Authors' League subcommittee appointed to study the AAA proposal. Meeting in the cocktail lounge of the Gotham hotel, N.Y., where Cain was holding a press conference upon his arrival from the Coast, the two scriptwriters blew their tops at each other in a public argument over the postponement of a discussion meeting originally skedded by the Authors' League for last Sunday (20).

Arriving at the press conference just as Cain announced plans for another meeting the following day (21), Connelly broke into the session and heatedly informed the reporters that the original meeting was postponed because of the illness of Elmer Rice, Authors' League prexy. The new meeting, he said, was being organized by a rebel minority that had no legal standing in any of the guilds.

Cain Raises Cain

Passing the lie, Cain told Connelly and the press that he didn't believe anyone was ill and accused the hierarchy of the writers' guilds of "thimble-rigging" the show out of fear of meeting the issue. Cain, openly burning to find the Sunday meeting killed after making a cross-country trip especially to explain the AAA plan there, said: "I ain't amused." Connelly stalked from the conference after telling Cain he expected an apology.

In background of the press interview, Carl Carmer, former Authors' prexy and present member of its council; novelist Stefan Heym and mag writer Nancy Davids moved as leaders of the "committee for action," insurgent rank and file caucus within the Authors Guild pressing for adoption of the AAA plan. After Connelly's departure, Heym, author of "Hostages," took the floor to denounce the leadership of the guilds for pussyfooting and inactivity. Cain dittoed these sentiments and explained that the new meeting was being called by the "committee for action" to give him a chance for expressing his viewpoint.

Meanwhile, Rice was taken from his Stamford, Conn., home by ambulance to the Lenox Hill hospital in N.Y. where he was put under observation for an undisclosed illness. Cain, however, queried why Sunday's meeting had to be postponed even if Rice was ill.

On Sunday (20), while Cain was defending his AAA plan over WNYC, spokesmen for the American Writers Assn. flayed it as a "racket" at a rally held in the St. James theatre, N.Y. Drawing analogies with Goebbels' system of German literary straitjacketing and James C. Petrillo's control of the music world, columnist Dorothy Thompson charged that the AAA contained a threat that all writers would be "coerced into joining the authority by boycotts of the organized writers against publishers or producers who take the work of the unorganized." Another blast at the AAA came from Hollywood where a group of 29 screen writers, including Zoe Akins, Morrie Ryskind, Raymond Chandler, Rupert Hughes and Casey Robinson, issued a signed statement rejecting the plan.

On his broadcast, Cain declared that "writers fear this thing because it is new, as people once feared banks and lightning rods and surgery. When you get sick enough, you get operated on whether you're afraid of surgery or not." Cain denied any "closed-shop" intent of the AAA, declaring that his original article on the plan was loosely formulated and that he had retreated from this stand. No publisher will be blacklisted, he said, if he deals with authors not in the authority.

"Doublecross"

At the "rump" meeting held last Monday night (21) at the Henry Hudson hotel, N.Y., Cain lashed out at both the American Writers Assn. and the Authors' League toppers. Cain charged Rice and Connelly of cooking up an "obvious doublecross" while "pretending to run interference for me. Actually they were ready with the old Army switcheroo, so that one hit me high, and one hit me low and I went down for awhile." Cain called postponement of the meeting by Rice and Luise Sillcox, exec secretary of the Authors' League, "a calculated, snide, sneaking effort to place restrictions on freedom of thought and expression."

Turning his guns on the AWA, Cain asked where their membership was during the recent fight on the Coast led by the Screen Writers Guild against the "judicial lynching" of three booksellers for selling Edmund Wilson's novel, "Memoirs of Hecate County." "If this American Writers Assn. is, as it professes to be, dedicated to the sacred cause of freedom, why does it take such a peculiar way to show it, and become so singularly preoccupied on the only occasion recently when freedom's sacred cause came to its attention?" Cain asked to know where John T. Flynn, Mrs. Clare Boothe Luce, Rupert Hughes, and George E. Sokolsky were during this fight for civil liberties.

Discussing merits of the AAA, Cain said that the articles of incorporation fully guarantees against any possibility of censorship over ideas, mode of expression, or color, creed, nationality, and political beliefs of authors. "This plan," he said, "has nothing to do with ideas in any form. Its object is to promote commerce, traffic, and exploitation." Other speakers at the meeting were Carl Carmer and Bob Newman, radio scripter and former member of the Authors' League council.

FILM GROSSES 8% OVER 1945

Radical K.O. of 'Chi Release System' Has Industry Legalites Jittery

Chicago, Oct. 22.

Upset by appeal of the Chicago decree, ruling handed down last week by Federal Judge Michael F. Igoe in the Jackson Park case, severest to date against the majors in any U. S. court, is viewed as probable by industry legalites who at the same time note that "hard cases make hard laws." Chief danger seen by lawyers is that the limitation on the duration of first-runs in the Loop to two weeks, a move without precedent in the courts, may stand as legal authority for similar holdings by other judicial bodies. Simultaneously, the legalites are pointing out the Chi system as the tightest of any domestic situation, left the majors wide open to the judicial beating.

While courts have previously cut down on clearances, ordered better runs for theatres and awarded cash balm for adjudged violations of the anti-trust laws, no decision heretofore limited the extent of any run, lawyers say. Should the two-week ceiling on first-runs stand, entire production system which aims at heavy budget pix and extended runs for them would be subjected to a severer attack than any yet devised by the Department of Justice.

Suspension of effect of the decree for 30 days by Judge Igoe to permit local counsel to prepare appeal papers has stayed, temporarily at least, turmoil in distribution of films in the Chi territory. Major company lawyers expect little difficulty in obtaining continuance of the hold-up order until the U. S. Circuit Court of Appeals has its chance to pass on the new decree. Sales execs intimate that no top pix would be released in Chi pending determination of the appeal if the stay is not prolonged. Receipts under the new system would not warrant risking films when chances of reversal are considered excellent.

Feeling is strong among many legalites that the majors should have trimmed their sails long before the judicial tempest struck. One lawyer declared, "The Chicago system is the hardest to defend of any in this country. What's followed should have been expected. Naturally, the court in following up the jury verdict with a decree was going to do it up brown. Hard cases make hard laws." Others, though not as emphatic, spoke in the same tenor.

Chi setup has pix funnelled through eight Balaban & Katz houses, the RKO Palace and Grand, the Essaness Oriental and the newly created first-run Woods. After a three-week clearance layoff, films then percolate down through, A, B and C theatres before hitting first, second, third, etc., runs. Films are backlogged some three months behind national release, it is said, because of narrow funnelling.

Abolishment of the "Chicago system of release" and knocking out the clearance or waiting time came as a sensational climax to Chicago's Jackson Park case when Federal Judge Michael L. Igoe last week issued an injunction against nine major U.S. companies.

The decree, as entered, provides for no first-run to be held in any theatre for longer than two weeks, with allowance for one more week in another house owned by the same company, and no waiting time for clearance between first and second runs.

Defendants in the case are RKO, Loew's, Paramount, 20th-Fox, Vitagraph, Balaban & Katz, Warner Bros. Pictures, Warner Bros. Circuit Management Corp., and Warner Bros. Theatres, Inc.

Small independent houses will benefit by the injunction even though it was filed specifically on behalf of the Jackson Park theatre. This is because distributor chains and producers are enjoined in the bill from holding up product.

If enough prints of a film are provided, there is nothing in the decree that says a first-run house cannot run a film indefinitely. Attorney for Jackson Park, Thomas C. McConnell, said, in interpreting the decree, the prime factor is not to hold up a film. He claims, in the decree, that this is a violation of the Sherman anti-trust act. McConnell said this will mean a new showcase for indie producers and theorized that more pictures will have to be put on the market to meet the new demands.

LITTLE CARNEGIE, N. Y., TO FIGHT EVICTION

Operators of the Little Carnegie theatre, N. Y., who have been given an eviction notice for Dec. 1 as result of the sale of the building, are planning a battle to continue possession of the house. They've retained Louis Nizer as counsel and are said to be ready to make a court fight on the basis that the dispossess violates OPA restrictions.

Louis and William Goldberg and Irwin Lesser have been the lessees. New operator slated to take over Dec. 1 is George Schwartz, who also runs the World, another New York art house. Goldbergs and Lesser were served with the required 120-day eviction notice, but claim other factors make the action illegal.

Official sale papers filed last week disclose that Robert E. Simon, Jr., prez of Carnegie Hall, Inc., which includes the adjoining Carnegie Hall itself, is turning the film theatre property over to Little Carnegie Realty Corp., of which Leon Savage is prez. Included in the sale are a store and 12 apartments over the lobby portion of the house.

Acceptance of Day Co. In Decree an Impetus To Auctioneering Idea

Competitive bidding received a boost in the midst of its steady hammering in N. Y. federal court yesterday (Tuesday) as the special statutory tribunal admitted amicus curiae the proposal of the Joseph P. Day Co. to set up a special non-industry body to handle all bids for distribs and exhibs. Proposal was contained in a brief filed by Jennings & Kenney, Day's attorneys.

Plan is not an out-and-out auction system but an adaptation of auction principles to film distribution. Permanent organization would be set up to act as a distributing agency for all pix through a series of forms for either open or sealed bids, the forms to be approved by the court. First form would be addressed to this organization by a distrib, who would name the picture and the exhibs qualified to bid for it.

Auctioneer would then advise the exhibs, insert a notice of the film's sale in the papers and fix the day of the sale. Subsequent forms would contain the bids, with the distributor reserving the right in all cases to accept or reject any or all bids within five days. Organization would have a branch office in each of the 31 chief exchange centers, each to be headed up by a licensed auctioneer to conform to state laws.

PITT POWER STRIKE ENDS AFTER 4 WEEKS

Pittsburgh, Oct. 22.

Pittsburgh's four-week costly power strike finally came to an end Sunday night (20) when indie power union agreed to submit its wage dispute to arbitration. Costly because the losses ran into stratospheric figures, with amusement biz taking it on the chin along with the others, arbitration was the thing Duquesne Light Co. had held out for but which union steadily refused to accept.

Although no operations in industry were curtailed during walkout, theatres, niteries and cafes took it plenty on the chin by trying to make a show of biz as usual while downtown was practically pitchblack and while, for three of the four weeks, there were no streetcars or trolleys running.

HOWEVER, FILM BIZ CAUTIOUS

Despite the Wall Street slump, strikes, food shortages and the myriad of other disturbing trends prevalent throughout the country during the past few months, film grosses continue to show strength. Survey of major affiliated theatre circuits reveals b.o. receipts up, on an average, about 8% over the same weeks last year.

Only bearish factor present—and admittedly an important one in smelling out the trend to falling grosses which all theatremen expect —is that the percentage of increase over the same weeks of 1945 is getting progressively less. It's not a marked swing downward, but the curves denoting last year's business as against this year's are getting closer and closer together.

This trend is disturbing because

(Continued on page 11)

Mass Picketing At Technicolor In CSU Strategy

Hollywood, Oct. 22.

Mass picketing was staged at Technicolor yesterday (21) as the Conference of Studio Unions tried out a new strategy in its fight to have major studios and the International Allianee of Theatrical Stage Employees accept an AFL directive on set-erection jurisdiction.

Legal limit of pickets patrolled Technicolor entrances, while several hundred others demonstrated beyond the 200-foot limit from the plant. Demonstration effectively blocked entrance to the color laboratory until police officers ordered them to disperse. There were no incidents of violence reported although one worker entering Technicolor reported a window of his automobile had been broken. Three homemade "bombs" were found outside Consolidated but were unexploded.

Studio Costumers union, which has had a charter offer from the International Brotherhood of Electrical Workers, has a meeting scheduled for tomorrow night (23) at Masonic Temple, at which offer will be discussed, although it is not believed the local will leave the IA. Same is true of Film Technicians Local 683, IATSE, which also received charter offer from the IBEW but declared "we are not contemplating moving out of the IATSE."

Local 683 still has not been formally notified of the IA trial at which its officers were found guilty of actions against International policy. It's expected that IA will serve a formal notice of emergency and that local is to be taken under trusteeship today. It is believed, though, that notice will have to come through the courts as officers of the local have indicated they will resist any takeover by the International.

John Martin 683 business agent, declared yesterday that "we believe the majority of the members of the IATSE want democratic unionism. We intend to carry on our fight for that kind of unionism, for free elections and the right to negotiate our own contracts within the IATSE."

Field's French Prod.

Hollywood, Oct. 22.

Arthur Field, former Metro producer, flies to New York today on first leg of journey to France where he will set up indie film production unit. Field has interests in several story properties in France and will make his films in native language, but with eye to bi-lingual treatment and international market.

French coin will be used and Field will make arrangements for studio spaee and distribution after arriving in Paris. He expects to stop over in N. Y. for three days prior to heading for Europe.

Strong Likelihood the 1947 Congress Will Chop 20% Amus. Tax Tap in Half

Washington, Oct. 22.

Likelihood is that the Treasury Dept., now preparing its recommendations for the 1947 tax bill, will ask Congress to drop all emergency war taxes including the extra 10% bite on theatre admission prices imposed following Pearl Harbor. Understood in Capitol Hill circles that Secretary of the Treasury John Snyder shares the view previously expressed by former Sec. Fred Vinson that the wartime added nick on amusements and luxuries should finale as close to the end of hostilities as feasible.

Vinson's T-men last year tried to edge Congress into a repeal of the super-taxes but failed because with the war momentum only beginning to slow down at that time, and with the services still swollen the politicos felt ordinary taxes wouldn't pay Government costs. Success of a similar move seems more likely since President Truman's recent economy drive plus normal fadeout of hangover expenses of the war has sliced Federal operating costs sharply. Republican gains, which seem in the cards, would strengthen repealers in their push to lift the emergency nicks.

Based on a towering $256,454,000 paid out by showbiz for the first seven months of '46, complete year should pour some $461,000,000 into Uncle Sam's coffers. With film theatres footing approximately 90% of the totals or $415,000,000, public stands to save some $200,000,000 should the admission taxes be halved next year. Filmeries now pay a 20% tax, only 10% of which is permanent in nature.

RKO Repacts Rogell

Hollywood, Oct. 22.

Sid Rogell, one of the three executive producers on the RKO lot, was handed an ew contract as chief of a production unit.

Currently Rogell has 13 features in preparation for early filming. In the last year he turned out 14 productions.

Arbitrator's Award Final, Court Rules In Lust's Test Suit

Power of the three-judge statutory court to review awards made by the motion picture industry's arbitration tribunals was denied this week in a decision which tossed out a test case filed by Sidney Lust, operator of a theatre circuit in Washington, D. C., and outlying territory. Brief opinion handed down by the court declared that it was limited to a consideration of violations of the anti-trust laws by the majors and that it had no jurisdiction to pass on specific appeals from arbitration awards.

Additionally, court said that Lust in voluntarily submitting his dispute with the majors to the industry's arbitration boards was bound to accept any ruling as final. Pointed out was the fact that Lust had signed the customary agreement which waived court action as a preliminary step to appearance before the arbitrators.

Lust's plea for an upset of a decision by the arbitration appeals tribunal was heard by the court immediately preceding pro-and-con arguments on the proposed anti-trust decree. Exhib's attorney claimed that the appeals body had miscalculated factual evidence and disregarded other evidence brought out before arbitrators in its holding which had reversed the arbitrators' award.

EXEC VP IDEA FOR UA DROPPED INDEFINITELY

Plan United Artists' owners were mulling last spring for creating the post of executive v.p. has been more or less dropped as impractical. Although there is a recognized need for additional manpower in the upper echelons to relieve company toppers of some of their chores, UA board has reached the conclusion that no one is available to fill the spot who will meet the approval of the three owners, Mary Pickford, Charles Chaplin and David O. Selznick. If and when a likely candidate appears on the scene, the exec v.p. proposal probably will be revived, it is said.

One of the principal duties for which the owners wanted the additional official was as a watchdog on expenditures. There has been feeling over a period of time that the distribution system was operating at too high a cost. It has reached as high as $90,000 a week.

Reason for the owners dropping the exec v.p. idea temporarily as impractical is that they don't feel they can get a man with a sufficiently strong personality to do the job they want and still to get along with present UA execs. It's recognized that he would have to be a $100,000 a year man or more—and worth that—or he'd be worth nothing to do the desired job.

Lazar's N. Y. Visit

Irving Lazar, studio story and talent chief for Eagle-Lion, is due in New York from the Coast, Nov. 1, for a 10-day gander at new plays and perusal of actors lined up for his approval by Benn Jacobson, eastern story and talent exec.

Max Youngstein, pub-ad chief for E-L, heads for the Coast this week for huddles at the studio on coming product.

20TH FAILS TO OPTION, HUROK'S GHOST SUES

Ruth Goode, former press agent for Sol Hurok and collaborator on his memoirs, "Impresario," published last spring by Random House, is suing Hurok in N.Y. supreme court for $9,625. Sum is due her, she claims, as part of $25,000 option money paid to Hurok by 20th-Fox for a film based on the book.

Mrs. Goode maintains she wrote the book, based on material Hurok gave her, with the two sharing credit lines. Agreement was to split all royalties from book and film sales. Book royalties are not in dispute. Mrs. Goode claims she received $1,500 from Hurok, as advance against royalties.

She claims further that 20th took option on book, with idea of buying same for $200,000, Hurok was to act as technical adviser on the film, as well as procure the services of several of his important concert artists, including Marian Anderson, Artur Rubinstein, Alicia Markova and Anton Dolin. Studio evidently decided against making the film, because option was subsequently let run out. The $9,625 claim is half the $25,000 option money, less percentages to publisher and agent, and less the $1,500 received. Hurok is to appear before Justice Bernard L. Shientag today (Wednesday) for examination.

Lasky-MacEwen's 5-10% Cut for Janney's 'Bells'

Purchase of screen rights to Russell Janney's best-seller, "Miracle of the Bells," by Jesse Lasky and Walter MacEwen, producing partners at RKO, calls for a down payment of $100,000 plus 5% of the producer's gross up to $5,000,000. If it should go beyond that—which is considered highly unlikely — figure jumps to 10%. There's no ceiling.

Janney, who produced "The Vagabond King," legiter, in 1925 and a revival in 1943, may work on the screenplay. His partner in the "Vagabond King" production, incidentally, is said to be the central femme character in "Bells." She was Olga Treskoff, who came from a small Pennsylvania coal town, died in New York and was taken back to her hometown for burial, just as was the case in the book.

Denverites Plug for Govt. to Keep Hands Off Film Biz; Cowboys On Horseback (Not Jeeps) Like Westerns

By HAYDEN TALBOT

Denver, Oct. 22.

Account for it any way you please, the fact remains this part of the world is peopled by men with forthright views and the courage to voice them. Maybe it's the climate in this mile-high town of nearly half a million. Maybe it's the searchlight sun blinding the motorist morning and night as it comes up and goes down with a bang. Maybe it's the towering, grim Rockies. Whatever it is Denver and timidity are as inconceivable a mixture as mustard and ice cream.

One such man—and this roving reporter met enough others to be able to call him a typical Denverite—is Charles R. Gilmour, president of Gibraltar Enterprises, Inc., and president of the Rocky Mountain Theatre Owners & Managers Association. Guys interested in this symposium in spots as far distant from Denver as Minneapolis and Kansas City had tipped off your scribe not to overlook Gilmour, in their opinion the outstanding indie of the whole western country.

Gilmour's chain of 38 indie houses is scattered all over Colorado, Wyoming, Nebraska and New Mexico, key spots being the Grand theatre in Rocky Ford, the Rialto in Loveland, the Craig theatre in Craig, the Loma in Socorro and the Lensic theatre in Santa Fe. Says Gilmour:

"General policy of our operation is for all of our ace houses to have a set single-feature policy. In our other houses we give 'em doubles on Saturday and Sunday when a Western is an absolute must. Fox-West Coast does more double-billing than anybody else in this area. Otherwise all first-run houses in Denver, Albuquerque, Santa Fe, Colorado Springs and Pueblo play singles exclusively.

"It may come as a surprise to easterners to learn Westerns are tops throughout this territory. It may surprise them even more to learn more and more horses are being used hereabouts for recreational purposes. There has been a vast increase in the past five years, and at the end of the next five I expect to see more people riding horseback in this part of the country than playing golf. Riding schools are springing up everywhere — with from 75 to 10^ kids in a class. And it's not only for fun the horse is coming back into his own in this territory. Here the horse is as essential as he ever was. So long as cattle are worked he will be.

"All this talk about cowboys on motorcycles and in jeeps is silly. It isn't happening, and it won't happen. S you see, maybe, why Westerns are popular in this area. Men who make their living working cattle know how big a part a horse plays in their lives. Who's going to say how much Tom Mix owed to Tony? Can you imagine even easterners lining up at the boxoffice to see a Western star riding to the rescue of his sweetheart—in a jeep?

Every Audience Likes To Pick Holes in Pix

"The fact Westerns mean capacity business in the heart of the cattle country seems to me to be important to the whole industry. It explains to my satisfaction why drawing room comedies pack New York theatres. Same reason in both cases. People like best what they know most about. We're all—most of us unconsciously—critics. Your cowhand goes to see a Western to find out if he can pick holes in it. Your Park avenue society folks watch the screen to see if they can catch the Dukes and Duchesses making a faux pas—or maybe to pick up a new-fangled way of manipulating a knife and fork. I say this is an important angle because anything which accounts for people paying to see a movie is important to us in the business.

"Along with other parts of the country business hereabouts has been excellent until recently. When the polio epidemic hit us it all but knocked us out in several situations. For the first time in six years we had periods in red. At the moment in Denver conditions are more or less stationary, although seven new cases were reported yesterday. How seriously the Denver authorities view polio can be judged by their postponing the opening of schools until Oct. 1. However, if it hadn't been for polio I believe 1946 would have come close to holding up to 1945 figures, and as it is all the houses in this area will show a good profit on balance when the books are balanced at the end of the year.

"As for increased prices, we've jacked up ours here in Denver to 35c for adults—with similar hikes elsewhere—and have yet to hear of one complaint being registered. But when we tried to boost the kids' admission price from 11c to 16, and 16 to 21c, the parents got up in arms and let out an unearthly squawk. So we had to give in pronto. Those kids are important to us.

New Theatres Needed

"We need new theatres badly. In little towns particularly. But new building operations are impossible under existing conditions. Take our so-called fireproof theatre in Scotts Bluff, Nebraska, the Egyptian. Fire gutted it, leaving only the bare walls. We had eight priorities to rebuild it, but it took us 15 months to get the job done. Another fire in one of our houses in Santa Fe wiped it out three months ago. Nothing we've been able to do to date has succeeded in persuading CPA to give us clearance to rebuild this house.

"Quality of the postwar product is generally improved, I'd say. On the other hand, pictures are not being as elaborately or pretentiously produced as before the war. But in the light of undeniable facts why should they be? Pictures which, in 1939, would have played to modest business are doing capacity today. It is true reissues are frequently better than current product, but the over-all quality is better.

Too Many Pix Sold As A's

"As for quantity, we have too many pictures. By this I mean too many pictures rated as being in the A bracket. This tendency to put ordinary pictures in top brackets is all wrong. You see, an A picture automatically rates a Sunday playing date in split week houses. Many of them deserve to get only a Tuesday-Wednesday playdate. As it is, it's impossible to give them all a Sunday showing. Yet all the producing companies are doing this, and so there is more A product than we can assimilate.

"Again speaking for this territory only, the clearance setup is pretty well accepted—nobody complaining so far as I know. Extended runs are not general in Denver, although in the case of the Fox houses here a picture, having had its first run in the Denver theatre, moves over to the Webber and then to the Esquire. But generally at the other two first run houses, the Aladdin and the Rialto, most pictures get a one-week showing. Three weeks is considered a long run here, but 'Going My Way' did six weeks at the Denham theatre."

Wide Open Spaces Knock Out Exhib Orgs In West

Gilmour continued:

"As president of the RMTOM association I suppose I should be in favor of exhibitor organizations, but in the case of our outfit it has been years since we even pretended to function. We've been inactive for a simple reason—the great distances separating our members. We quit trying to keep going when we discovered it was impossible to get exhibitors in to Denver, however important the meeting. Some come to town only once or twice a year; some let two or three years go by without showing up. You can't fault them for this; distances in this part of the world are too vast.

"Another thing which might seem to make me ardent in the matter of exhibitor organizations is the fact I'm a director of ATA. The truth is I would be, if I could persuade myself any organization could be made to work. I remember I went to New York years ago when they had the 5-5-5 conference, with Sidney Kent the chairman. Now, exhibitors in this area were hotly opposed to the idea of buying five pictures at a time. We argued and fought against it to the best of our ability, trying to point out what they were proposing was a slap in the face of the distributor, and would be a terrible thing for the little fellow. But all our efforts got us nowhere.

Another Cockeyed Idea

"Now they've started another cockeyed idea, selling pictures singly. And again, as always, it's the little fellow who suffers. As for this auction bidding—tied up with the single selling—I've studied the Government's proposals carefully—and I haven't the slightest idea what it's all about. Far as I can discover nobody else understands this newest screwy scheme. What we do know is, producers and distributors are designating pictures improperly. Not only this, they also tell you when you must play their product. Up to now it has been possible, with unhampered relations between distributor and exhibitor, to make amicable adjustments. Under this Government decree no adjustment is possible.

"However, as you say in this week's VARIETY, now and again good comes out of evil, and maybe this is like that. But as we see it, we're going to fight it. For the moment we're marking time because frankly we don't know where we stand. But nobody should interpret this as meaning we intend to be shoved around. Washington should realize this is an exceptional business. If we were selling canned peaches the Government might be able to help us, but the picture business is different. Nothing the Government can do can help us. On the contrary, every independent in the country would be better off, if Washington would adopt a hands-off policy.

"As for percentages, like my ideas about the excessive quantity of A pictures, I am apparently in a minority when I say I do not consider them exorbitant. Everybody in the business—producer, distributor, exhibitor alike—wants to make all he can. It's only natural. So why all these gripes? To prove my point, take a specific case.

"When we had to play 'Gone With the Wind' on 70-30 terms, we set up a terrible howl—and then proceeded to make more money with it than we supposed possible. Even when we played repeats of this picture on 50-50 terms, and bellyached worse than ever, we cleaned up again. The point I'm trying to make is—nothing is exorbitant if, having paid the price, you realize a handsome profit on the investment.

"All right, the producer who gets 70% is making a fortune. But why shouldn't he? He was the fellow who took the gamble in laying out a lot of mony in the first place. The exhibitor didn't have any part in that production gamble. But it takes people in the business to understand such things, and nothing is going to be accomplished by Governmental interference.

Divorcement Absurdity

"Same thing applies to this divorcement absurdity. Without naming names I can point to the case of John Doak, who is in what amounts to a partnership with, say, Paramount, each of 'em owning half the theatre. John Doak refuses to sell out to Paramount. Why should he? His half interest in that house is bringing him in a nice annual income. On the other hand, Paramount is glad to have him run the theatre. No paid manager could be counted on to run the house as well as the guy who owns one-half of it. Why, then, should Paramount lose such a profit-maker? It's only downright greed on the part of dog-in-the-manger exhibitors who keep at the Government to redress their so-called wrongs which is responsible for all this screwy legislation.

"In this connection, could anything be screwier than this single-picture buying? In the old days you bought a block of 52 pictures. You fought three or four days over details, questioning the merit of the four pictures placed in the top class, but pretty soon you had everything ironed out—and were set for the year. Maybe one or two of those top class four were lousy and were wrongly bracketed, but there was just as good a chance some one or more of the remaining 48 might turn out a sleeper—and you'd be sitting pretty on the year's operation. As against this, the system of buying singly is ridiculous.

A Constant Battle—Needlessly

"Take my case, with 38 situations to buy for. I'm expected to put up 38 battles on each of the pictures I want for my circuit. Multiply this by the total number of pictures I've got to have to keep my houses going 52 weeks in the year, and you'll realize what I used to be able to do in a matter of a few days will keep me busy practically every day in the year. Ridiculous is too mild a word; it's crazy. The result is going to be everybody will be worn out by this battling, and you won't have accomplished a darn thing.

"I went to the first conference of ATA at St. Louis. Frankly I was skeptical. But I listened intently with an open mind. When it was all over I found myself still skeptical. I still want to know of one independent association which ever did its members a bit of good.

Get Govt. Out

"In actual practice it is my experience the distributor is usually reasonable. In our dealings with him we definitely do not need any help from the Government. It's the guy who wants something for nothing who yells to have one-sided laws passed. If we can get the Government out of our hair it will be to the good of the industry as a whole.

"I've had 32 years in the damn thing, and think I know what I'm talking about when I say a certain type of independent exhibitor has got the rest of us in more jams than anybody else. What a lot of these gripers don't realize is it costs the distributor a helluva lot of money to sell the little fellows, a lot more relatively than it does to sell the big fellows. The distributors don't lead with their chin; they know they have a case.

"There is no question the balance of power could be in the hands of the exhibitors, but, while greed motivates so many of them, you're never going to get the unanimity which alone can make the exhibitors powerful enough to wield their mass power.

"I wasn't always an exhibitor. Once I was a Fox exchange manager. There developed an epidemic of stealing by hole-in-the-wall exhibitors who came in to the exchange wearing very loose double-breasted jackets—and walked out with dozens of one-sheets and 11 x 16 glossy prints under the coat. Naturally, we got onto this racket, and put an end to it. I mention it merely to point out a fact too often ignored by those who insist all the evils in the industry are the exclusive work of producers and distributors."

(Next week, Salt Lake and Reno)

$1,000 PLATE FETE FOR SKOURAS, GREEK FUND

Spyros Skouras has resigned as president of the Greek War Relief Assn., a position he's held for the last six years, and named board chairman, with William Helis of New Orleans succeeding him as prez.

Skouras and Peter Levathes, exec assistant to 20th sales chief Tom Connors, flew to Chicago last Friday (18) for the conclave and were met there the following day by George Generalis, h.o. trade press contact who trained out. Trio huddled with 20th execs in Chi on Monday (21) and were due back at the h.o. yesterday (Tuesday).

A dinner in honor of Skouras is slated to be held in N. Y. after Jan. 1, simultaneous with the launching of a drive to raise $12,000,000 by the assn. Dinner will be ticketed at $1,000 a plate.

Goldhammer Joins E-L

In a move to strengthen distribution of its product, Eagle-Lion has named L. E. Goldhammer special sales representative, effective Nov. 1. Goldhammer will headquarter in Los Angeles and will supervise exchanges in Salt Lake City, Denver, Portland, Seattle and San Francisco.

Goldhammer recently announced his resignation from Film Classics where he was veepee in charge of sales. Prior to becoming one of the organizers of FC in 1944, Goldhammer worked as a sales exec in RKO for 14 years.

SKIRBALL-MANNING'S ED

Arianne Allen has been named story editor of the Skirball-Manning producing outfit, which releases through Universal-International.

Job is a new one, with former story materials having been handled for the outfit by the Universal story ed. Miss Allen will headquarter in New York.

Urges Long-Range Selling for Pix

Editor, VARIETY:

Noted with great interest your new special series. It's especially interesting to those of us in Hollywood who are interested in the relationship between the publicity dollar, the advertising dollar and the boxoffice dollar.

I hope somewhere along the line you deal with the problem of long-range merchandising for motion pictures. This, to my knowledge, has never been tackled intelligently by any branch of the motion picture industry.

We go along from year to year peddling our wares from picture-to-picture with no thought whatever being given to the customers next month, next year, next generation. So far as I know, this is the only major industry in the world with no over-all long-range merchandising plan of any kind.

What is being done to sell the idea that the motion picture should be visited at least once a week by the entire family? We nibbled at that, not very successfully, with the "motion pictures are your best entertainment" campaign. Then we allowed the egg to just lie there.

What is being done to convince people that motion pictures offer the cheapest, best and cleanest entertainment for the whole family all the time? I'm convinced that if such ideas are planted early with tomorrow's customers, the film world will be millions of dollars ahead in the long run.

Perhaps we need to subsidize a permanent field force, paid on a pro rata basis by all studios and exhibitors, to keep selling, all the time, the idea of taking the family to see a show. Perhaps we need to sell a family rate idea for a night or matinee per week, sacrificing today's quick buck so we can grab a deuce tomorrow.

Or don't we want to look that far ahead?

George Glass.
(Loew-Lewin, Inc.)

Jarratt Warns

Continued from page 3

the war their films accurately reflected public feeling and audiences began to prefer them for that reason. That gave British producers a chance to develop new personalities, whose popularity has carried over into the postwar period and is accounting in large measure for the strong business English pictures are now doing at home, Jarratt said.

The British quota law which was established in 1938 and requires that domestic product get a minimum of 17½% of playing time is beginning to mean less and less, Jarratt said, since many exhibs want to play all the top British pix they can get. However, there's the same evidence of resistance and falling business in England as here on mediocre and low-budget films, British exec declared.

Reasons

Tough sledding ahead for American product, he explained, was due because only 156 top pictures a year can be absorbed by the British market, with its three circuit system (Rank's Odeon and Gaumont-British and the Warner Bros.—Maxwell Associated British Cinemas). In the past, he said, American companies sent over 140 to 150 "A" films a year; which could be readily absorbed. Now, however, J. Arthur Rank will make 30 features next year, Korda 10 and Columbia, Metro and Anglo-American together another 10, providing a total of 50 top British films. That means there will be playing time for only 106 American pix and there will be plenty of scrambling f[illegible]es among all but the toppers.

Big films in England are now grossing between £250,000 and £400,000, Jarratt said, the tremendous business being accounted for by the fact that nothing but entertainment can be purchased without coupons, since there are still terrific shortages in food and consumer goods.

Rentals come in more slowly than normally, Jarratt said, because a shortage of rawstock prevents the use of all the prints that would be desirable. Jarratt, who owns a large film processing lab in England, said that aside from the fact that the number of prints had to be held down, lack of rawstock was not affecting the British industry.

'B' BLACKOUT NOW ONLY DIMOUT

Briefs From the Lots

Hollywood, Oct. 22.

Elisha Cook, Jr., drew a key role in "A Time to Kill," Hakim-Loew production, at RKO...Metro completed shooting on "Summer Holiday," film version of Eugene O'Neill's "Ah, Wilderness," with Mickey Rooney, Frank Morgan, Walter Huston, Marilyn Maxwell and Gloria DeHaven heading the cast... Gladys George inked for the mother role in "Millie's Daughter," directed by Sidney Salkow at Columbia... Metro handed Jayne Meadows a featured role in "The Personal Touch," her third film chore since leaving Broadway...Warners started 10 days of exterior shooting on the back lot for "The Woman in White"... Walter Lantz's next Cartune in the "Musical Miniatures" series will be "Die Fledermaus," with a 45-piece orchestra playing Johann Strauss melodies...Alan Young drew a comedy role in "Chicken Every Sunday," to be filmed by 20th-Fox on location in Tucson, Ariz., starting Nov. 26.

Robert Montgomery's next two-way chore as director and actor at Metro will be "Upward to the Stars," with Audrey Totter as co-star. Pair recently completed "Lady in the Lake," which Montgomery also directed. George Haight will produce "Upward."

RKO borrowed a TWA Constellation from Howard Hughes for four days of location shooting on "The Bachelor and the Bobby Soxer" at the Long Beach Airport. Picture co-stars Cary Grant, Myrna Loy and Shirley Temple.

Edward Arnold, currently in Chicago, will appear with Lionel Barrymore in "The Personal Touch," latest picture in the Dr. Gillespie series at Metro...Leon Ames draws a heavy role in "Undercover Maisie" at Republic, his sixth film chore this year...Clifton Young, spotted by Warners scouts at the Actors Lab, was signed for a featured role in the Humphrey Bogart-Lauren Bacall co-starrer, "Dark Passage"...Allen Rivkin writing screenplay for "Be Still, My Love," to be produced by Hal Wallis.

Irving Allen, indie producer, purchased "New Mexico," a yarn by Max Trell, for production as a tinted western with Eddie Albert as star . . . Don Cloud will handle exploitation on "Great Son," to be produced by Mike Todd at Universal-International . . . Jack Cardiff, British cameraman, arrived in Hollywood to take a glimpse at American methods . . . Anatole Litvak, currently directing "A Time to Kill," will take a troupe to France next summer to film "Coup De Grace," a French novel, for Hakim-Litvak Productions . . . Maria Montez was inked by Seymour Nebenzal to star in "Atlantis," based on the Pierre Benoit story, "Atlantida," starting in December.

Next Walter Wanger production under his three-picture commitment to Universal-International will be "Washington Flyer," to be followed by two more in 1947 . . . George Archainbaud draws director chores on "King of the Wild Horses," to be produced by Ted Richmond at Columbia, starting Nov. 4 . . . William Boyd returned from his Malibu vacation to start work on his sixth Hopalong Cassidy film for United Artists release . . . James S. Burkett and Sam Becker will produce "Bells of San Fernando" for Screen Guild Productions with Terry Morse as director, starting Nov. 15 . . . Peter O'Crotty doing the screenplay for his own story, "Daybreak," at Eagle-Lion . . . William De La Forre, formerly with Walt Disney, was inked to animate Trucolor cartoons at Republic.

Lamar Trotti, producing "Captain from Castile" for 20th-Fox, will use two first cameramen instead of one to speed up the job. Dual lensers are Joseph La Shelle and Arthur Arling. Shooting schedule calls for three months on location in Mexico, with Henry King directing and Tyrone Power as star.

Marina Koshetz gets a featured role in "Cabbages and Kings," to be produced by Joe Pasternak and directed by George Sidney at Metro . . . Arturo de Cordova, currently working in Jules Levey's "New Orleans," will go to Mexico on completion of his chore to star in his own production, "Son of Casanova." . . . Art Black inked as assistant director on Robert Riskin's "Magic Town." . . . Metro sent "The Personal Touch" into work, with Lionel Barrymore, Lucille Bremer and James Craig heading the cast . . . Pine-Thomas bought Milton Raison's yarn, "Hard Boiled," dealing with dynamite workers . . . Columbia inked Arthur Marx to write the screenplay for "Blondie Sees Stars," co-starring Penny Singleton and

(Continued on page 11)

Record Turnout For SMPE Meet

Hollywood, Oct. 22.

Society of Motion Picture Engineers opened its 60th semi-annual convention here yesterday (Monday) at the Hollywood-Roosevelt hotel. Precedental assembly has some 250 members and delegates in attendance during the conclave, which lasts until Friday (25). Thirtieth anni of the organization is also being recognized. Yesterday's initial session was a recordbreaker in attendance, with more than 400 registering, almost twice the expected number, forcing SRO on the luncheon and exclusion of some guests.

In addressing the luncheon group, Byron Price, veepee of the Motion Picture Assn. of America, stressed the need for vastly increased research program in the industry. He noted that if sound and color had not come to films, they would not have survived. Films would have remained a sideshow, he said, but continued development and scientific research has and will keep motion pictures a major public entertainment medium.

At the opening technical session, Donald E. Hyndman, SMPE prexy, announced that Warner will sponsor a new annual memorial award in honor of Samuel L. Warner, which has been accepted by the society. Award, probably a scroll, will go to the person or company who annually makes the most outstanding contribution to the development of motion pictures.

That was followed by the announcement from the society's secretary, Clyde R. Keith, that three

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WILDE IN 'AMBER' AGAIN AFTER SALARY BALK

Hollywood, Oct. 22.

Cornel Wilde, who has been whirling in and out of Amber's boudoir as if it were equipped with revolving doors, is in again, this time for the duration of the production. The peripatetic lover, after twice spurning the embraces of the heroine in "Forever Amber," has relented enough to go through with the chore for a price not disclosed.

Wilde's first walkout was the result of an artistic urge. The role, he contended, was not commensurate with his talent as a thesp. The second lam was financial, accompanied by a demand for more coin, although his contract with 20th-Fox has about six years to run. The studio announced all's well again and that Wilde will be ready to leap into Linda Darnell's embracing arms, come Thursday, when the film goes into action. Unless somebody else walks out.

Only 3 Pix, But Ent Has 7 Units Working

Hollywood, Oct. 22.

Enterprise, with three pictures in work, has seven units shooting, either on location or in the studio.

"The Other Love" has one troupe filming on the new sound stage, one at Mount Whitney and one at Mount Wilson. "Arch of Triumph" has two location crews at work in Paris and on the French Riviera. "Ramrod" is winding up production on the process stage.

225 B'S SLATED FOR NEW SEASON

That blackout on production of B pictures, about which some of the majors have either been beating their drums in full volume or muttering under their breaths, seems to have resolved itself into a dimout—and only a slight dimout at that.

Survey of the 12 chief producing or distributing organizations reveals that exhibs still in the market for B product—of which there will undoubtedly be just as many this year, regardless of any competitive bidding systems yet to be inaugurated—will have approximately the same number of B pix this year as they had during the 1945-46 season. Roundup discloses at least 225 films that could be classified as B's are now in various stages of preparation for release this year. About half of these are westerns.

Some of the majors, plus several of the minor companies, are reluctant to admit any of their product belongs in the B film category. Execs of PRC, Republic and Monogram, evidently out to make a bid for top playing time in case their product does go on the auction block, have all earmarked a group of films as "specials." This survey gives all companies the benefit of the doubt, classifying as an A film any picture that represents the best effort the studio can turn out, including such factors as budgeting, top stars, directors, producers, etc. Classification is also based on whether a film will merit top playing time in the key city first run houses.

WB and U's Aims

Of the majors, Warners and Universal-International have apparently put the greatest emphasis on ridding their programs of B's. WB claims to have cut out all B's about six years ago and thus hopes to be all set in case its pictures go on the auction block. U-I, in an attempt to emphasize its concentration on only top-budgeted A pix, has sold to PRC the only new film it considers could have been classified as a B. That was "Brute Man" (reviewed in this issue). "Michigan Kid" and "Vigilantes Return," both in Cinecolor and both of which might have been on the borderline, have been retained by U-I, with the company willing to gamble they'll get top bids in case the auction bidding system becomes effective.

Twentieth-Fox and Paramount are next on the A-train, having assertedly cleared all B production off their lots in order to spread their money, talent, etc., about A pix exclusively. Both, however, will continue to release B product of their indie producers. Par will have five Pine-Thomas pix for release this year,

(Continued on page 26)

U's 'Brute Man' to PRC But Hangs on to 2 Others

Aiming to rid its releasing slate for next year of one of its few remaining low-budgeters, Universal has sold the negative of "The Brute Man" to PRC. Price was approximately $125,000, which comprised the negative cost plus interest on the coin U had tied up in the film.

Deal was made about 10 weeks ago, following U's merger with International and the resultant decision to make nothing but top-budgeters. It wasn't revealed until last week, however, when PRC held its tradescreening of the film, which was produced by Ben Pivar, directed by Jean Yarbrough and features Tom Neal. Titles on the pic gave no indication of its origin on the U lot (reviewed in this issue).

Two other films were included in original negotiations, it has been learned, but U decided to hang on to them, since they are both in Cinecolor and company figures it could justifiably distribute them under the new policy. They are "Vigilantes Return," with Jon Hall and Margaret Lindsay, and "The Michigan Kid," with Hall, Rita Johnson, Victor McLaglen and Andy Devine.

No further sales of U negatives are contemplated, a U exec stated last week.

More Hopping On 'B' Bandwagon As Reissue Firms Go Into Production

Distrib Into Prod.

Hollywood, Oct. 22.

Harry Stern, film distributor for 25 years and recently associated with PRC, has formed Harry Stern Productions, Inc., to make pictures independently. Release outlet will be announced later.

First picture for the new company will be "Imperial Valley," a story about the taming of the Colorado river, based on Stern's own idea.

Korda Continues Producing the B's

While American majors keep talking of dropping B productions, Sir Alexander Korda will make them in England as a subsidiary to his high budget pix, Sir Arthur Jarratt, member of the exec board of all Korda enterprises and managing director of British Lion, disclosed on his arrival in New York Monday (21). Jarratt said Korda will make two distinct series of films the first year, one group costing about £150,000 and the other around £350,000. (That's approximately $600,000 and $1,400,000.)

Low-budgeters, Jarratt said, are designed solely for the British home and empire market, from which they can show a profit. If they turn out suitable for U. S. consumption, too, that's all to the good, Korda exec declared. Low budgeters will be dropped altogether after the producer's initial year of operation, it is hoped, Jarratt said.

First film in the £150,000 class, he disclosed, will be "White Cradle," starring Madeleine Carroll and Ian Hunter. Exteriors have been completed in Switzerland and interiors, currently being shot in England, will be finished in about four weeks.

Korda's initial high-budgeter being produced under his own aegis will be "Salome," starring Orson Welles and Eileen Herly and going

(Continued on page 26)

WANGER, GOETZ MAP FAMILY FILM TRILOGY

Hollywood, Oct. 22.

Walter Wanger and William Goetz are huddling on production plans for a trilogy of films, all dealing with same U. S. family during and after the Civil War. Purchase of James Street's "Tap Roots" caused start of talks, with two other volumes, "Oh, Promised Land" and "By Valour and Arms," slated to be linked in trio of pictures for Universal-International.

Should plans be carried through, players committed to "Roots" would work in all three films, and possibly a fourth currently being written by Street. Series would be made in Technicolor. Wanger is endeavoring to sign George Marshall as director for initial production.

Auer's 2-Ply Rep Pact

Hollywood, Oct. 22.

John H. Auer was handed a two-way contract as producer and director at Republic and assigned to work on two features, with his brother Steve as production aide.

Pact starts with "Mike Was a Lady," to be followed by "Crime Passionelle."

HELLINGER BUYS 'EAST'

Hollywood, Oct. 22.

Mark Hellinger bought "East of Midnight," a novel by Forrest Rosaire, for production at Universal-International as a John Garfield starrer.

Picture will follow the New York Homicide Squad story which Hellinger is readying as his next production.

To cash in on currently strong biz and fill any vacuum left by the majors moving out of B production, two outfits which heretofore have specialized in reissues took further action during the past week toward going into picturemaking on their own, while a third was reported heading for such a step. Trio, each with an exchange setup, holds the cards for making quite a dent in the demand for low-budgeters to fill the bottoms of double bills.

Screen Guild Productions decided to up its stock by 50% partially to finance a hypoed slate of new pictures; Bob Savini's Astor Pictures Corp. has set up an organization to make six features as a starter; and Edward L. Alperson's Film Classics is being repeatedly reported as planning to add a group of new pictures to its reissues.

Screen Guild, which is principally owned by its exchange franchise-holders and exhibs, will use the coin from the increase in its outstanding stock to step up its sales organization, as well as its production plans. All of the new shares will be purchased by present stockholders and franchise-owners, it was said at the Chi meeting last week of the SGP board.

Upped production activities will mean the release of 31 new features by SGP during the coming year. Nine of these have already been finished. Under the plan for turning out additional pix, two SGP stockholding exhib groups, one in Boston and the other in Detroit, have raised $500,000 each and each will make eight features.

Detroit setup, Melrose Productions, comprised of three exhibs, is headed by Jack Broder, with Sam Decker in charge of production, and William Berke, formerly of RKO and Monogram, pacted as producer-director. The Boston group is headed by Arthur Lockwood and Sam Gordon.

Savini, prez of Astor, leaves New York for the Coast this week on his company's plans for original production. He'll huddle with Jack Elliott, who will produce the first of the series of six pix for Astor. Bud Pollard, New York director, will meg the film and is currently on the Coast arranging studio facilities and working with writers.

Alperson, head of Film Classics, will continue making medium-budgeters for 20th-Fox release under a six-picture deal he has with the studio. First one was "Black Beauty." He's been reported, however, o.o.ing additional studio facilities and talking with potential associates for turning out a series of low-budgeters for FC release. His main idea before going ahead, he indicated to VARIETY some time ago, w[illegible] not to enter into production unless he was sure he could line up enough film to make for regularity of release.

SGP's New Deals

Hollywood, Oct. 22.

Screen Guild Productions handed new five-year contracts to John J. Jones, prexy, and Robert L. Lippert, and announced an expansion of its distributing facilities to handle its increasing production.

Company will establish four major sales districts with a manager in charge of each division, working under supervision of F. A. Bateman, general sales manager. New York exchange, headed by Nat Beier, will open Nov. 1.

Rep Sets 8-Pic Sked For Remainder of '46

Hollywood, Oct. 22.

Republic will shoot eight features before the end of the current year, completing two thirds of its production schedule for the 1946-47 season.

October starters are "Gallant Man" and "Along the Oregon Trail." Slated for the green light in November are "Marshall of Cripple Creek," "Bells of San Angelo," "Wyoming" and "Will Tomorrow Ever Come?" Rolling in December will be "Virginia City Raiders" and "Slippy McGee."

Mr. EXHIBITOR:

This 2-page advertisement, appearing in the current issue, is the first of a series of 2-page advertisements to appear this fall in LIFE

Start Cheering...It's the BEST thing that ever happened...

You'll have the time of your life watching Myrna Loy and Fredric March fall in love all over again, and Dana Andrews and Teresa Wright fall in love at first sight. It's a gay and heart warming story with Virginia Mayo and Hoagy Carmichael (who thrills you at the piano), and you'll meet Cathy O'Donnell, a new personality you'll love ... all in Samuel Goldwyn's The Best Years of Our Lives

Great ENTERTAINMENT

Advertisement

LIVING and LOVING

They are one and the same in Mr. Goldwyn's picture of our years

"In the beginning was the word."

THE WISDOM of these six words from the Old Testament* is respected by veteran movie-maker Samuel Goldwyn. In a career that all but spans the entire life of his industry, astute Producer Goldwyn has established a note-worthy record for wisely choosing words for translation to the screens of the world for the enjoyment and education of its people. *Dodsworth, Dead End, Wuthering Heights, The Little Foxes, The Pride of the Yankees* are among the 90 pictures that have resulted from his handiwork. But always he first had to find the words—significant words that would add up to significant stories, words that would be remembered.

One sultry August day in 1944 word-conscious Samuel Goldwyn was reading a news magazine, alert for words that would somehow suggest his next movie. The world was bloody with war. If, in the midst of this human agony, the world at large was too preoccupied with the desperate present to contemplate its future, Producer Goldwyn was an exception. His thoughts jumped forward to his country's future when a picture, spread across one of the magazine's pages, caught his sharp eye (TIME, Aug. 7, 1944). Out of the windows of a travel-soiled Pullman car stuck eleven pairs of khaki-clad shoulders, eleven faces, some smiling, some seemingly bewildered, some almost grimly expectant. Below the window were chalked two words: "Home Again!!"

"Home again," he murmured to himself. Th[...]
was it. Some day America would again be ho[...]
to all of them—all of them whose fate was n[...]
eternal sleep in foreign soil. The world would [...]
weary of war. Why not, then, a picture ab[...]
America and Americans? Its streets, drug-sto[...]
and banks. Its living, loving people; wor[...]
playing, loafing—in the new America of [...]

Producer Goldwyn's hand reached out for
phone. "Get me MacKinlay Kantor—no,
Eddie—MacKinlay Kantor, the writer. He'[...]
Palm Beach." *Valedictory, Long R*[...]
Gentle Annie, Happy Land had long ago s[...]
MacKinlay Kantor as a writer with deep
pathy for the American scene.

In a week the writer was in Hollywoo[...]
at work on the story the producer had su[...]
to him and hired him to do. The result[...]
For Me, published as a novel by Coward-[...]
and circulated as the choice of the [...]
Guild.

*Genesis

Advertisement

...re was no screenplay. So Mr. Goldwyn ...elephone to his ear again, talking long ...o New York with Pulitzer Prizewinning ...t Robert Emmet Sherwood (*Idiot's* ...*Road to Rome*, *There Shall Be No Night*). ...order, Mr. Sherwood was in Hollywood, ...on the screenplay in Mr. Goldwyn's own

...Mr. Goldwyn assigned the man to trans- ...e words to the screen: Director William ...Academy Award winner for *Mrs. Miniver*, ...r of *Dodsworth*, *Dead End*, *Wuthering* ...s, *The Little Foxes* and a score of others— ...ctor whose name had never been associated ...any but the best productions. Just out of ...ieutenant colonel's uniform he wore in the ...where he continued his string of outstand- ...films with *Memphis Belle* and *Thunderbolt*, ...ector Wyler caught the excitement, imme- ...ly set his heart to putting the idea onto film. ...Meanwhile the producer and the director con- ...ered other principals vital to the screen trans- ...ion of Sherwood's script from Kantor's novel ...om Goldwyn's idea. Cinematographer Gregg ...oland, famed as the photographer of *Intermezzo*, ...*apes of Wrath*, *Citizen Kane* and a score of ...her memorable pictures, was hired. And soon, ...yrna Loy, Fredric March, Dana Andrews, ...eresa Wright, Hoagy Carmichael and Goldwyn's ...exciting new discovery, Cathy O'Donnell were busy studying their lines for the roles in which they were cast. Then Mr. Goldwyn made a surprise announcement: the addition to the cast of Virginia Mayo and Harold Russell. Blonde, beautiful Virginia Mayo had played leads before in *The Princess and the Pirate*, *Wonder Man*, *The Kid from Brooklyn*, though never in a tough, dramatic part. Harold Russell, a onetime Army sergeant, had appeared before a movie camera only once before—in an Army Signal Corps film. However, Harold Russell is as American as apple pie and Mr. Goldwyn felt somehow that he would be unforgettable.

Now, two years and $3,000,000 later, Samuel Goldwyn's greatest picture is finished. Soon it will be seen on the screens of the world. A masterpiece of the contemporary scene, its title has been changed to *The Best Years of Our Lives*. It may well prove to be the best picture of our years.

RELEASED BY
RKO RADIO PICTURES, INC.

VIRGINIA MAYO AND DANA ANDREWS, working, living, loving—in *The Best Years of Our Lives.*

and it happens to you in

"THE BEST YEARS OF OUR LIVES"

a truly great motion picture

Produced by SAMUEL GOLDWYN
Directed by WILLIAM WYLER
Screenplay by ROBERT E. SHERWOOD
From the Novel by MACKINLAY KANTOR
Released thru RKO Radio Pictures

Mr. EXHIBITOR: "The Best Years of Our Lives" is being advertised in 30 great national publications for a combined total circulation of

123, 354, 131

A circulation unprecedented in motion picture advertising.

Deception

Hollywood, Oct. 19.

Warner Bros. release of Henry Blanko production. Stars Bette Davis, Paul Henreid, Claude Rains; features John Abbott, Benson Fong. Directed by Irving Rapper. Screenplay, John Collier and Joseph Than; based on play by Louis Verneuil; camera, Ernest Haller; editor, Alan Crosland, Jr.; original music and Hollenius' Cello Concerto by Erich Wolfgang Korngold. Tradeshown Oct. 16, '46. Running time, **111 MINS.**

Christine Radcliffe....Bette Davis
Karel Navak....Paul Henreid
Alexander Hollenius....Claude Rains
Bertram Gribble....John Abbott
The Manservant....Benson Fong

"Deception," a story of matrimonial lies that builds to a murder climax, gives Bette Davis a potent vehicle. Plot is backed with lavish production, strong playing of a story loaded with femme interest, and bright direction to point it for hefty boxoffice returns. Cast is small but the names of Miss Davis, Paul Henreid and Claude Rains guarantee marquee voltage for all situations. Another credit adding to entertainment values is the music score, used both as plot motivation and as standout production moments.

Role given Miss Davis is less neurotic than most of her recent assignments. She plays it to the hilt, using full dramatic talent in the reading to please her large following. It's not all her show, though. Claude Rains as her elderly teacher and sponsor walks off with considerable portion of the picture in a fine display of acting ability. His role is a choice one and what he makes of it adds much to the quality of this production. By contrast, Henreid suffers although turning in a smooth performance in a role with not too much color.

Plot concerns deception practiced by Miss Davis to prevent husband Henreid from discovering that she had been the mistress of Rains before her marriage. Henreid, refugee cellist, is a jealous man whose temperamental instability is reason for the wife's deception. Plot suspense is carefully fostered in the excellent script by John Collier and Joseph Than, based on the Louis Verneuil play. Pickup to story comes with Rains' entrance and his mad jealousy over his desertion by his mistress. To him falls juicy plums in the form of dialog and situations that carry the story along. End comes as Henreid makes his debut as a concert cellist playing a Rains composition after Miss Davis, fearing that her sponsor planned to reveal previous relation, kills him.

Only others credited in the small cast are John Abbott and Benson Fong. Former, as a rival cellist, makes the most of the spot and Fong gives good account to his footage as Rains' understanding houseboy.

Finesse and understanding insight of Irving Rapper's direction does much to point up the dramatic play and show off the players to the best advantage. Henry Blanke's production is lush and showmanly, abetted by fine art direction by Anton Grot and decorations by George James Hopkins so eyefully displayed by Ernest Haller's camera.

Music importance is emphasized by Erich Wolfgang Korngold's score and staging of orchestral numbers by LeRoy Prinz. Korngold's original music and the Cello Concerto are outstanding highlights that will be fully appreciated by concert lovers.

Brog.

Never Say Goodbye

Hollywood, Oct. 19.

Warner Bros. release of William Jacobs production. Stars Errol Flynn, Eleanor Parker; features Lucile Watson, S. Z. Sakall, Forrest Tucker, Donald Woods, Peggy Knudsen, Tom D'Andrea, Hattie McDaniel, Charles Coleman, Patti Brady. Directed by James V. Kern. Screenplay, I. A. L. Diamond and James V. Kern; original story, Ben and Norma Barzman; adaptation, Lewis R. Foster; camera, Arthur Edeson; music, Frederick Hollander; editor, Folmer Blangsted. Tradeshown Oct. 18, '46. Running time, **96 MINS.**

Phil Gayley....Errol Flynn
Ellen Gayley....Eleanor Parker
Mrs. Hamilton....Lucile Watson
Luigi....S. Z. Sakall
Corp. Fenwick Lonkowski..Forrest Tucker
Rex....Donald Woods
Nancy....Peggy Knudsen
Jack Gordon....Tom D'Andrea
Cozy....Hattie McDaniel
Withers....Charles Coleman
Introducing Patti Brady.

"Never Say Goodbye" is a matrimonial comedy dealing with a divorced couple. It manages to be fairly amusing and has sufficient cast strength to rate average b.o. Lightweight plot is backed up with good physical production values and cast works hard to get the antics over. Names of Errol Flynn and Eleanor Parker, plus other familiars, lend marquee weight to aid selling.

Plot deals with divorced couple who are still in love but unable to get together again. Flynn is seen as a famous artist of the calendar girl type whose eye for the girls originally broke up the marriage. Plot centers largely on efforts of couple's young daughter, Patti Brady, to get her parents together again. Film introduces young Miss Brady but she offers little more than the usual screen moppet ability talent-wise.

James V. Kern's direction works hard to put over comical angles of Flynn playing Santa Claus and bedroomish mixups between him, Eleanor Parker and Forrest Tucker. General audiences will be amused but many of laughs will come from impossibility of majority of the situations found in the Kern-I. A. L. Diamond script. Story eventually gets the couple together but not without plenty of complications.

Flynn's forte is not comedy. Miss Parker gives role s.a. but otherwise has little opportunity to display histrionic talent. Abetting chuckles is S. Z. Sakall as restaurant-owning friend of the couple. Forrest Tucker does well as an overgrown marine who gives Flynn jealousy pangs. Donald Woods does another of his stiff-necked characterizations. Lucille Watson, Peggy Knudsen, Tom D'Andrea, Hattie McDaniel and others are capable.

William Jacobs' production supervision assured glossy physical appurtenances for dress. Lensing by Arthur Edeson is expert. Art direction and decorations by Anton Grot and Budd Friend, respectively are well valued. Running time of picture could be trimmed to advantage.

Brog.

Laughing Lady

(Songs—Color)

(BRITISH-MADE)

London, Oct. 16.

Anglo-American Film release of British National picture. Stars Anne Ziegler, Webster Booth; features Felix Aylmer, Francis L. Sullivan, Peter Graves. Directed by Paul L. Stein. Screenplay by Jack Whittingham. Music by Hans May. Camera, Geoffrey Unsworth. At the Palace theatre, London. Running time, **100 MINS.**

Denise....Anne Ziegler
Andre....Webster Booth
Sir William Tremayne..Francis L. Sullivan
Prince of Wales....Peter Graves
Louise....Chili Bouchier
Sir Felix Mountroyal....Felix Aylmer
Lord Mandeville....Ralph Truman
Robespierre....Charles Goldner
Lord Barrymore....Jack Melford
Pierre....Paul Dupuis
Gilliat....John Ruddock
Tinville....George de Warfaz
Lady Langley....Mary Martlew
Jenkins....Frederick Burtwell

To make a big-scale Technicolor costume musical in 63 days for $400,000 must constitute something of a record these days here, but indie producer Lou Jackson has a fine knack of film budgeting. However, until he can get international stars, his pictures are of necessity aimed at home and Empire markets. This one should bring in a nice profit. Like his "Waltz Time," this should find a place in the U. S.

While the star names mean nothing in America, Webster Booth and Anne Ziegler are big concert and theatre attractions here, and will bring many additional customers. They have been given some nice numbers by Hans May.

Based on a radio play by Ingram d'Abbes, story is set in France and England during the French Revolution. While watching heads roll from the guillotine, Charles Goldner (Robespierre) offers to reprieve a duchess if her son, Booth, can bring back to France the "Pearls of Sorrow," a necklace given to his mother by Marie Antoinette and subsequently smuggled to England.

So he becomes a highwayman on the London-Brighton road, meets Miss Ziegler, celebrates with a love duet, and finds himself commissioned to paint her portrait—complete with necklace—by her rich future husband. As the necklace was given her by the Prince of Wales, and theft of it, for some obscure reason, would shame her, Booth prefers to return to France and sacrifice his own and his mother's life. Booth's servant, who has stolen the necklace, is made to return it to Miss Ziegler who, learing the truth, rushes to Paris and arrives just as the guillotine is about to descend on her lover's neck.

For their singing, Miss Ziegler and Booth rate top marks. But their acting sometimes leaves much to be desired. They are hardly cut out for heroic romantic leads. General level of acting is first rate, with notable work by Francis Sullivan, Paul Dupuis, Felix Aylmer and a fine characterization by Peter Graves.

Cane.

Amok

(FRENCH-MADE)

Distinguished Films release of Carlyle production. Features Marcelle Chantel, Jean Yonnel, Vladimir Inkijinoff. Directed by Fedor Ozep. Adapted from Stefan Zweig short story. English titles, Walter Klee. Reviewed N. Y., Oct. 18, '46. Running time, **68 MINS.**

(In French; English Titles)

William Brandt and Oliver Unger, partners in Distinguished Films, Inc., recently-established importing unit, have been battling the N. Y. censors over "Amok." Continuing their efforts to prove their case—in public opinion, at least—they held a special screening last week with the press as a "jury." If the newspaper and mag critics agree with the Regents, declared g.m. Martin Levine, Distinguished will abandon further appeals to the courts. While no actual vote was taken, consensus of the "jury" was fairly clear: regardless of the censorship angles, "Amok" isn't worth fighting for.

Since the whole motivation of the film concerns a married woman's demands upon a doctor to perform an abortion before her husband returns home from a year abroad and discovers she is pregnant, there is certainly something to be said on the side of the censors. On the other hand, the more liberal and reasonable viewpoint on a film like this would be to approve it, since, if it has any appeal at all, it obviously will be only to the small, select audiences that patronize art houses. The N. Y. Regents may have been fearful, though—and justifiably—that the picture would be advertised and exploited as lurid, which, actually, it is not.

Whole dispute, of course, goes back to basic concepts of freedom of speech and press and the right of any politically-appointed body to deign itself a keeper of public morals and monitor of what may be seen and what may not be seen. Necessity of having official ganderers to prevent pure obscenity from reaching the screen is recognized as a justifiable infringement on freedom of speech, but "Amok" is not in that category. Although the situation set up by the author is a basically immoral one, of course, the treatment of it in the film is in no sense obscene or objectionable—at least from a moral standpoint.

Leaving all that aside, the picture itself is poor and boresome. It is based on a famous short story by Stefan Zweig—and should have remained that. Stretching it to 68 minutes spreads the yarn much too thin.

Scene of the tale is an unnamed French colonial island in which natives occasionally are driven "amok" by the wet and torrid climate. After one such "amok" scene—which has nothing whatever to do with the principal theme—that's forgotten and the conflict is picked up between a French doctor there (Jean Yonnel) and a woman from the French colony (Marcelle Chantal). The medico at first refuses to perform the abortion she requests and then virtually goes "amok" himself in his desire to perform it. Her pride by that time won't permit her to allow him to operate and the picture concerns itself principally with his efforts to convince her, since he has fallen in love with her. She winds up by going to a native herb doctor and dying. In the meantime, her husband has returned and, to keep him from having an autopsy performed, the doctor dramatically cuts a cable permitting the coffin containing her body to fall into the sea, knowing full well the act will likewise plunge him to his death.

Technically, the film is atrocious. Direction and, particularly, cutting are in the manner of early silents. The performances and English titles are likewise in keeping with that tradition. All in all, the whole thing would best be forgotten.

Herb.

Miniature Reviews

"Deception" (WB). Potent Bette Davis vehicle with solid appeal for femme patrons. Boxoffice outlook hefty.

"Never Say Goodbye" (WB). Fairly amusing comedy with Errol Flynn name for average grosses.

"Laughing Lady" (Songs-Color) (Anglo-Am.). Despite lack of names this Britisher may do well in America.

"High School Hero" (Songs) (Mono). Lightweight teen-age comedy for featherweight gross.

"The Brute Man" (PRC). Dull meller that's strictly double bill fodder.

"Spring Song" (Anglo-Am.). British-made romance of stage yarn; okay for duals in U. S.

"Amok" (French). Fighting the N. Y. State censors is not worth the trouble.

"Broken Love" (Italian-Made) (Songs). Beniamino Gigli in an oppressively-weak story offering little for U. S. market.

The Brute Man

PRC release of Ben Pivar production. Features Tom Neal, Jane Adams, Jan Wiley, Donald MacBride, Rondo Hatton. Directed by Jean Yarbrough. Screenplay, George Bricker and M. Coates Webster from original story by Dwight V. Babcock; camera, Maury Gertsman. Previewed N. Y., Oct. 17, '46. Running time, **58 MINS.**

Hal Moffat....Rondo Hatton
Helen....Jane Adams
Clifford Scott....Tom Neal
Virginia....Jan Wiley

Semi-horror pic, originally produced on the Universal lot, was turned over to PRC for distribution a couple months ago in line with U's policy of no more B's. Singularly unexciting meller is suitable only for lower dualers.

Replete with chases and murders, yarn concerns the maraudings of a paranoic killer known as The Creeper (Rondo Hatton). Disfigured by acid in a college chem lab, he seeks vengeance upon his former schoolchums whom he believes responsible for his plight. Hatton's facial features, which run a close second to those of Frankenstein's monster, furnish the film's few chills.

Unwittingly sheltering The Creeper from the law, a blind piano teacher (Jane Adams) is promised financial aid from the murderer for an eye operation to restore her sight. In thefting jewels from ex-classmates, the Clifford Scotts (Tom Neal and Jan Wiley), he rubs out Scott and escapes with the ice. However, the sleuths discover the link between The Creeper and the piano teacher when she attempts to hock the jools. Anticipating his return to her home, they seize him in a trite finale.

Producer Ben Pivar, long U's keeper of the B's, has done little to make what may have been his last "B" to stand out from similar fodder. Scripting and acting are in keeping with the quality of the production. Film, incidentally, was Hatton's last pic before his death in Beverly Hills last February.

Spring Song

(SONGS)

(BRITISH-MADE)

London, Oct. 15.

Anglo-American Film Corp., release of British National Films picture. Stars Carol Raye, Peter Graves, Leni Lynn. Directed by Montgomery Tully. Screenplay by Montgomery Tully, James Seymour from original story by Lore and Maurice Cowan. Music by Hans May, lyrics by Alan Shanks. Camera, Ernest Palmer, Moray Grant. At the Palace, London. Running time, **90 MINS.**

Tony Winster....Peter Graves
Janet Hill; Janet Ware....Carol Raye
Johnnie Ware....Lawrence O'Madden
Vera Dale....Leni Lynn
Lady Norchester....Netta Westcott
Sir Anthony....David Horne
Mary Norchester....Diana Calderwood
Menelli....Alan Wheatley
Carrington....Peter Penn
Dresser....Maire O'Neill
Hotel Manager....Gerald Kempinski
Cobb....Finlay Currie
Dancer....Jack Billings

Louis H. Jackson, production chief of British National, biggest indie British producer who has his own well-equipped studios, makes films on a budget calculated to bring profit in the home market. Anything extra from abroad is added gravy. But this attitude leads to playing safe, and imaginative treatment of any theme is ducked because it might be more difficult to sell.

"Spring Song" could easily have been elevated in nostalgic charm like that of "Meet Me in St. Louis," but conventional handling has robbed the original story of any individuality.

Film cost a fraction of some recent British epics ($280,000). Never pretending to be more than a modest film, it gives real entertainment value. Should play to hefty grosses in this country. For America it may fit nicely into dual bills. Much of the action being backstage cries for technicolor, but wisely hackneyed vaudeville turns have been omitted.

A valuable brooch, heirloom of the Norchester family, links two periods 1911 and 1946, and two love stories, in which Carol Raye plays mother and daughter and Peter Graves uncle and nephew. Searching for the donor of the brooch to the Red Cross, Peter ends up at the stage door of a theatre, falls in love with Carol, is forbidden by her father to see her again, and the young lovers learn the near-tragic love story of 1911. But when Carol discovers that Tony is to risk his life trying out a new jet plane, she tears half across England to fall into his arms.

On her showing here, Miss Raye establishes herself as top newcomer in British films. She appears destined to be a big topliner. Hollywood is certain to take more note of her than British producers have so far. Never has she danced better, her number "Give Me a Chance to Dance" (with Jack Billings) winning big applause.

Peter Graves shows up as an important light comedian. May soon rank in popularity with David Niven, whom he slightly resembles. Lawrence O'Madden, grand character actor, wins great sympathy by his fine playing, and Leni Lynn displays her coloratura in a couple of songs that have been interpolated to show the range of her voice.

Musically Hans May earns praise for composition and direction. He has given the picture a fine melodic lilt, and numbers like "Spring Song," "Somewhere in This Great Big World" and "It's Love Again" should reap a rich harvest.

The jet plane scenes were flown by Geoffrey de Havilland, recently killed breaking the world's speed record.

Cane.

High School Hero

(SONGS)

Monogram release of Sam Katzman (Maurice Duke) production. Features Freddy Stewart, June Preisser, Noel Neill, Ann Rooney. Directed by Arthur Dreifuss. Screenplay, Hal Collins, Arthur Dreifuss; camera, Ira Morgan; music, Edward Kay; editor, Ace Herman. At Fox, Brooklyn, dual, week Oct. 19 '46. Running time, **69 MINS.**

Freddie....Freddie Stewart
Dodie....June Preisser
Betty....Noel Neill
Addie....Ann Rooney
Jimmy....Jackie Moran
Roy....Frankie Darro
Lee....Warren Mills
Tawnley....Milt Kibbee
Miss Hinklefink....Belle Mitchell
Chi-Chi....Isabelita
Coach Carter....Douglas Fowley
Mrs. Rogers....Edythe Elliott
Prof. Farrell....Leonard Penn
Governor Huffington....Pierre Watkin
Mayor Whitehead....Dick Elliott
Jan Savitt....Jan Savitt
Freddie Slack....Freddie Slack
Tiny....Joe Derita
Freddie Slack Orchestra
Jan Savitt Orchestra featuring Isabelita

Monogram might well go into the advertising business on the strength of this picture. Cross-plugs come so fast that it's hard to keep up with them, going from Capitol Records to Koret Fashions, to Royal Crown Cola ad infinitum, all of which makes the exhibs' exploitation job somewhat simpler, but doesn't add a great deal to the picture's b.o. value.

Nevertheless, the final product emerges as fair divertissement for the junior coke crowd to which it is pitched with ever so slight a touch of accidental honesty. If the company is able to train early teensters to make this film series a habit, grosses will be helped, but adult trade will find it slightly boresome. Film is one of Mono's Teen-Ager series, all of which feature the same perennial highschoolers in the same situation settings. So, outside of payroll, film's budget was probably negligible.

Story probably happened before, but only on the screen. At least all the old gimmicks are used for the occasional chuckles that emerge. Two highschools have a big football game, but only one has a team worth mentioning and they're the heavies in the black jerseys. Poor whitesweatered Whitney High has two objects in mind; to win the game and have a show, in which they eventually succeed, after taking the audience through a succession of stock teenster troubles. High spots are provided by the musicating of Freddie Slack and Jan Savitt.

Thesping by the "kid" veterans is good throughout, except for one sequence wherein June Preisser makes an impassioned speech to save the gang from suspension. Camera work is extremely spotty, with attempts in one sequence to follow a drum majorette's batoneering leaving the audience a little dizzy.

Broken Love

('Cuore Infranto')

(ITALIAN-MADE)

(Songs)

Suprafilm release of Italafilm production. Stars Beniamino Gigli; features Emma Gramatica, Camilla Horn. Directed by Guido Brignone. Music, Giacomo Puccini. At Arena Cine Verdi, N. Y., week of Oct. 18, '46. Running time, **89 MINS.**

Luciano Riccardi....Beniamino Gigli
Letizia....Emma Gramatica
Claudia Riccardi....Camilla Horn
Corinna Delly....Ruth Hellberg
Alberto Vieri....Herbert Wilk

(In Italian; English Titles)

"Broken Love," featuring slick production mountings seldom equalled in an Italian-made film, offers ample evidence that the Italian industry is rapidly regaining its pre-war equilibrium and is, in fact, casting surreptitious glances at the American market. However, bogged down by a very weak story, incompetent acting and equally incompetent direction, the film appears to have very little to offer American audiences. It will probably do business in the Italian-language theatres but its value in even arty American houses looks doubtful.

Pic's chief claim to fame lies in the Puccini music, as sung by Beniamino Gigli, the former Met tenor who's still under a Fascist cloud. Gigli's age is apparent in both his appearance and voice. He's still one of the most robust tenors on the screen but his speaking voice is ultra-poor and his acting is hammy to the extreme. Music lovers, though, will go for his rendition of the death-bed scene from "La Boheme," the film's climax.

Story is an oppressive tear-jerker, supposedly adapted from the opera, with hardly a touch of comedy or anything light-veined to break the mood. Gigli is seen as the "world's greatest tenor," whose happiness in success is marred by the fact that his young daughter suffers from a weak heart. Latter falls in love with a young bank clerk and the duo is all set to marry when the boy's former mistress comes back from a concert tour and puts her foot down. Weak-charactered boy goes off with the mistress and the gal's heart condition gets worse. After another couple of reels devoted to practically nothing, the boy returns to her just before she dies, with the final scene cutting back and forth from the gal to Gigli singing "La Boheme" in order to point up the similarity between the two stories.

Supporting cast is only fair. Emma Gramatica as Gigli's maiden sister and Ruth Hellberg as the mistress take whatever honors can be passed out. Camilla Horn suffers nobly but weakly as the daughter and Herbert Wilk is good-looking enough but too willy-nilly as her vis-a-vis.

Story is set against a rich backdrop of Roman homes, the canals of Venice and Riviera gambling casinos, representing a heavy outlay of cash. Guido Brignone's direction is stultified, adding to the film's slow pacing.

Stal.

New Foreign Film

(Unlikely for Anglo-U. S. Market)

"Karlek Och Stortlopp" ("Love Goes Up and Down") (Swedish). Stars Sture Lagervall, Eva Dahlbeck; features Sigge Fyrst, Thor Modeen, John Botvid, Hjoerdis Pettersson, Agneta Lagerfeldt, Bullan Weijden; directed by Rolf Husberg; screenplay, Sven Bjorkman, Hasse Ekman. Reviewed in Stockholm. Running time, **92 MINS.**

Swedish comedy with strong international appeal. Story is woven around a young author who's sent by a film company to the mountains to write a love story with a skiing background. While in the hills on this job he meets a femme correspondent who's also there getting material. Romantic tale will do well in Sweden although it's too low for the U. S. market.

Wins.

Inside Stuff—Pictures

Produced in cooperation with U. S. Army Air Forces, photographed by combat camera units, and supervised by Army coordinator Frank Lloyd, "The Last Bomb," Technicolor two-reeler released by Warners, tells how the air forces battered Japan to its knees even before the first atom bomb was dropped on Hiroshima. With the Army, Navy and Air Forces jockeying for dominant position in armament budget expenditures, the short is a pitch for public support being thrown behind the powerful infant of the services, air power. At the tradescreening yesterday (22), air-minded Generals Curtis E. LeMay and Emmett "Rosy" O'Donnell were present answering queries on the film.

The 20-minute feature traces the execution of a major bombing mission over Tokyo by a fleet of B-29s with P-51s running interference. Film's high point shows the bomb bays of the huge airships opening up over the doomed city, releasing countless missiles that look like matchsticks as they hurtle to the ground. As they land, little blisters are seen to form on the targets which finally are enveloped in dense smoke and fire. Photography at this point is brilliant, although on the whole, the tints are unevenly processed, going rapidly from bright intensities to dull shadings. Background music and commentary interlace tightly with the action.

"The Windjamber," 56-minute feature produced by Jerry Fairbanks and financed in part by John Deere & Co., manufacturers of farming equipment, was previewed in New York last week. Starring Bob Burns, film rolls up his homespun philosophy along with a few shots of Hollywood night life, aimed at rural audiences.

Story deals with Burns' gift for making animals "talk." Exhibition of the pic, for most of the first year, will be confined to screenings before outlying farm groups located in regions serviced by few theatres. Eventually the theatrical rights revert to Fairbanks. Incidentally Fairbanks is the producer of Par's "Speaking of Animals" shorts. In addition to Burns, cast includes Gayle Robbins and Scott Elliott. Lew Landers directed while Vince Farrar handled the lensing.

On the Theatre Guild show on the ABC net last Sunday night (20), Ronald Colman, playing the lead in the kilocycle version of "The Green Goddess," disclosed that he appeared as an off-stage voice in the original legit production, starring George Arliss. Twenty-five years later Colman was still being heard without being seen.

Play, which grew out of an idea of producer Winthrop Ames, was written by William Archer, one of the few drama critics who became successful playwrights. Other critics who turned creative include George S. Kaufman, former N. Y. Times first nighter, and Jack Lait, former VARIETY mugg.

SEG MEMBERS APPEAL JOBLESS PAY DECISH

Hollywood, Oct. 22.

Eleven members of the Screen Extras Guild filed a petition for a rehearing of the district court of appeals verdict denying them unemployment compensation because they refused to accept calls at $5.50 a day. Ruling of the court was that "the mere fact that an individual has the wardrobe necessary for work at a $10.50 a day rate does not allow him to restrict his work to that rate."

Henry Ely, attorney for the Guild, said the court's decision declares, in effect, that a screen extra is not an employe. Adrian A. Kragen, representing the studios, stated the decision "will definitely preclude the use of unemployment insurance as a subsidy to individuals who would rather receive a dole than accept suitable employment."

L.A. Adds 2 More 1st Runs, Total 2,510 Seats

Hollywood, Oct. 22.

Already head and shoulders above any other city as far as first run film houses are concerned, Los Angeles will add two more theatres to that category next Wednesday (30) when the Mayan and Mel-Van, with a combined 2,510 seat total, switch over to a first run day-and-date basis. Opening will be "Strange Holiday," Claude Rains starrer, and "Accomplice." "Johnny in the Clouds" is set for the second bill. Other pictures include "Bedelia" and "Her Sister's Secret."

Sidney Pink, who already had the Mel-Van, 910-seater, leased the Mayan, former downtown legit house, from Paul Schreibman, general manager of the Mayan and Belasco. Pink plans to book films requiring individual treatment, he stated after signing the lease yesterday (Monday).

Huston's Canadian Pic

Hollywood, Oct. 22.

Walter Huston is dickering with Quebec Productions in Toronto on a film version of "Apple of His Eye," legiter in which Huston is currently starring in Canadian city.

Deal would be for Huston to star in film version which would be in Technicolor.

RHYS WILLIAMS WEST

Rhys Williams, who had one of the lead roles in the recently closed "Mr. Peebles and Mr. Hooker," trained to the Coast Saturday (19).

East for the past two months, he'll vacash with his family at his Studio City home before resuming work in films.

Briefs from the Lots

Continued from page 7

Arthur Lake . . . Jack Baur, with Metro for 10 years, shifted to Enterprise as associate casting director. Enterprise assigned Robert Rossen to direct and collaborate on the screenplay for "Burning Journey," the John Garfield starrer, slated to start Nov. 15. Rossen recently completed a similar chore on "Johnny O'Clock" at Columbia.

Harry Kosiner, European representative for Edward Small, is testing French actors in Paris for the title role in "The Life of Valentino," to be produced by Small in Hollywood...John Rogers and Arthur Lewis will start their first indie production, "Night After Night," in November...Hunt Stromberg goes to bat this week with "Personal Column," co-starring Lucille Ball and George Sanders...Louis Lighton retired to his Arizona ranch for several months to prepare the screenplay for "The Black Rose," which he will produce for 20th-Fox ...Marion Parsonnet's first writing chore for Enterprise is the screenplay on "She Walked in Beauty," based on a story by Fannie Hurst... Cathy Downs, Vivian Blaine, Peggy Ann Garner and Kurt Kruger to Kansas City for the opening of the 20th-Fox feature, "My Darling Clementine."

Elsa Lanchester will drop her British accent to play a Russian duchess in "Will Tomorrow Ever Come," to be produced by Allan Dwan at Republic...Eddie Cantor's forthcoming RKO production, "Rich Man, Poor Man," will have 88 speaking parts, with Joan Davis costarring with Cantor and Gordon Douglas as director, starting Nov. 15...Ernie Pagano fetched his "Slave Girl" troupe back from Kanab, Utah, location shooting to wind up on the Universal-International lot.

Studio Contracts

Hollywood, Oct. 22.

Rhonda Fleming, Vanguard.
Danlele Amfitheatrof, compr., U-I.
Elsa Schreiber, test director, U-I.
Jacqueline White, renewed, RKO.
Harry Harvey, actor, RKO.
Catherine McLeod, renewed, Rep.
James Francis Crow, renwd., RKO.
Walter Reed, actor, RKO.
Gene Markey, renewed, 20th-Fox.
H. Cummings, dialog director, 20th.
Barbara Hale, renewed, RKO.
Bill Williams, renewed, RKO.
M. Romanoff, actor, Enterprise.
Virginia Patton, renewed, Liberty.
Adele Palmer, designer, Republic.
Howard J. Green, writer, Col.
June Haver, renewed, 20th-Fox.
Joseph Kane, renewed, Republic.
Marion Parsonnet, writer, En'prise.
Sid Rogell, renewed, RKO.
Dan Duryea, renewed, U-I.

Nix 'Ragtime' Appeal

Los Angeles, Oct. 22.

California supreme court turned down an appeal by Marie Cooper Dieckhaus for a rehearing of her plagiarism suit against 20th-Fox, involving that company's picture, "Alexander's Ragtime Band." Plaintiff won the case in trial court but the verdict was reversed in the circuit court of appeals.

Author charged the screenplay was pirated from her unpublished novel.

PRC Ups Sales, Flackery Forces

Backed by heavy cash outlay from Pathe Industries, its parent organization, and with its sights raised to the promising B pix market in the coming year, PRC has registered probably the greatest percentage expansion in sales and exploitation forces of any of the film companies, major or minor, during the current stanza. Rapid growth, initiated after Harry H. Thomas was named prexy in September, 1945, is on the upswing with six new flacks tagged for PRC drumbeating in the past two weeks.

Present PRC publicity staff which compares favorably with any of the minors now consists of 11 h.o. flacks; five artists; for studio pub-ad personnel; and three recently added fieldmen. All of the additions were made since September, '45 when the company was operating almost as a one-man band with Arnold Stoltz, chief flack, plus a secretary in the east and Robert Goodfried, studio pub-topper, alone on the Coast. Staff has mushroomed to the point where it is considered ample to handle all of PRC's exploitation and a good part of the groundwork for Eagle-Lion, another Pathe subsid. Further growth is in the wind with at least three more fieldmen to be named for the middle south and far west territories before the year is up.

Sales force expansion while not as sharp as that of flacks has been substantial. Personnel boost in salesmen of 50% has been scored by PRC. Company, simultaneously, went about picking up its franchises this year and currently operates all exchanges but two, those in San Francisco. Here, too, exchanges will operate partly for E-L and further hoisting of forces is part of the company's blueprints.

Company is whetting its knife to carve a bigger slice of the B pix potential market of 12,000-13,000 theatres which the majors, pressing, have partly evacuated.

Grosses Up 8%

Continued from page 5

admission prices have been going up and, thus, it indicates that actual attendance is slipping beyond what the mere curve itself would make it appear. B.o. tap, on the average, is about 8% higher than it was a year ago, having jumped from 42½c. to 46c. Had attendance kept pace with what it was earlier in the year, in comparison with 1945, theatre income should be up about 16% now, instead of half that.

Nothwithstanding such facts, biz remains terrific, no matter how you look at it. Nevertheless, the industry as a whole appears to have lost some of the optimism which pervaded it earlier in the year. General economic conditions domestically and the world political situation have caused most execs to lose some of that feeling that terrific grosses can be expected for years to come. There's a lot more caution evident in thinking, with everyone watching closely for marked changes in the tide.

Meantime, with the war over a little more than a year, income received by major companies from abroad continues to average about 35% of total revenue. That's the same proportion as before and during hostilities. However, it denotes an actual increase in dollar volume, since domestic grosses are up too.

Terrific rentals that the American majors got out of England during the war served to keep up the proportion of half as much income being derived from abroad as is received domestically. Opening of new markets since the end of hostilities, while British grosses have leveled off, has pushed up the dollar volume to keep the 35% figure steady despite expanding U. S. rentals.

Bondholders to Pass on Skouras' 2 St. Loo House Bids; Exchange Briefs

St. Louis.

Holders of bonds totaling $4,900,000 on the Missouri and Ambassador theatre buildings for which Charles P. Skouras representing himself and his brothers have offered to retire at par will pass on the offer. The original offer, which was accompanied by $500,000 earnest money, was made to Clarence M. Turley, secretary of the two identical companies that control both buildings. After being submitted to the trustees, a vote of a majority favored the offer being acted upon by the bondholders. The move to let them express their view on the offer was made without recommendation by the trustees.

Turley said the amount of the offer was equivalent to par. Since the Skouras' offer was made the trustees, according to Turley, several letters from eastern brokers have been received stating their clients might be interested in taking over the bonds but none submitted any earnest money.

Present securities consist of a $1,000 income bond and a voting trust certificate for 10 shares of common stock for each $1,000 bond originally issued. Skouras Brothers offered to pay $1,000 for each unit of bond and stock. The offer was not contingent on acceptance by all or a majority of the present owners. If a majority accepted, Skouras would obtain control of the two companies. Control of the Ambassador Building Corp., would carry with it 52% of the common stock in the St. Louis Amus. Co., which owns or operates 25 nabes in St. Louis and St. Louis county. The remaining stock is owned by the Fanchon & Marco Service Corp., headed by Harry C. Arthur, Jr., who, on several occasions, has attempted to gain a controlling interest in the amusement company.

Texas Allied Meet, Oct. 28-29

Dallas.

Annual fall meeting of Allied Theatre Owners of Texas set for Oct. 28-29 by Col. H. A. Cole, prexy. The recent Federal court decision, CPA's handling of theatre building permits, television and theatres will be among the subjects to be discussed.

John Paul Jones, former treasurer of Prince theater at San Antonio prior to his service in the Navy, named treasurer of Uptown following his discharge. Both are Interstate houses.

Chief Barker Bob O'Donnell, of the Variety Club Texas Tent, announced that the R. E. Griffith Boys camp at Belton and the Boys Ranch at Copperas Cove will be consolidated as Boys Ranch. Boys Ranch was the locale for the recent Metro film of that title.

New 1,000-seat Hollywood at Port Arthur, being built by Lawrence Fontana, set to open soon.

Gidney Talley opened his third house at Mathis, a 450-seater. House built for $75,000 is called the It theatre; Leon Coach is manager.

Frank Murphy Quits Loew's

Pittsburgh.

William Elder, just out of the service and formerly with Loew's in Columbus, is new manager of Penn here. He replaces Frank Murphy, who's resigning to operate a new radio station, WSVD, in Dayton, O., along with three other ex-GIs. Murphy will go on a roving assignment for Loew's until FCC gives WSVD the green light.

D. T. Schultz, with WB eight years, resigned as manager of circuit's Virginia in Fairmont, W. Va., and will pilot the Lee, an indie house in same town. Schultz succeeds James H. Brownlee, who was Fairmont city chief for Warners before going to the Lee, years ago.

Ken Woodward resigned as manager of the Clifton in Huntingdon, Pa., and Maurice Baum, owner, has stepped in as temporary manager.

Interstate Buys in Galveston

Galveston.

Interstate Theatres, Inc., has bought two properties adjacent to present State theatre, one of five Interstate houses here, and plans to tear down the present house, a bakery and apartment house to make room for a new 1,750-seat house. Building now housing the State was formerly the Grand Opera House, and over 50 years old, Interstate recently began building a new theatre in the west end of city.

Mike Cullen Upped by Loew's

St. Louis.

Mike Cullen is new district manager for Loew's, having houses in St. Louis and Kansas City under his jurisdiction. Allen Sparrow, who formerly covered these cities, will have to handle cities in Ohio, Indiana and Pennsylvania.

Hugh McKenzie is new district advertising and publicity manager for RKO with headquarters in St. Louis. Succeeds Ed Terhune transferred to Dallas.

Cleve Nelson bought the Sidell, Sidell, Ill., from Archie Baldwin of Georgetown, Ill.

Fred Wehrenberg, head of MPTOA of St. Louis, Eastern Missouri and Southern Illinois states that owners of a majority of picture theatres here will pay the recently enacted city income tax of ¼% while many business houses are withholding payment pending a court decision on the ordinance's validity. The tax, deducted from payrolls, is designed to offset shrinking municipal revenue.

"The motion picture theatre owners advocated this tax as a substitute for threatened 5% amusement tax," Wehrenberg said.

Philly Changes

Philadelphia.

John J. Bergin, Paramount branch sales manager, and David Korson, Columbia branch sales chief, honored by more than 200 film men at a luncheon at the Ritz-Carlton hotel under auspices of Motion Picture Associates.

Switches at Paramount Publix, under Harry Botwick, city manager, who is operating the Tower, Roosevelt, Frankford and Nixon are Roy Sullender, formerly manager Nixon, to Tower; Allen Goodkin, to Nixon; Charles Carver to replace John Wilson at Frankford; and Norman Bailey to remain as manager of Roosevelt.

Jewish stage shows will open soon at the Lincoln, in line with similar policy during portion of past several years.

Vet Mgrs. to Chi Theatre Anni

Chicago.

Unique angle to John Balaban's party for Danny Kaye which was prelude to Chicago theatre's 25th anniversary, was the attendance by several B&K managers who at one time or other during the past 25 years held lesser jobs at the house.

Present were Ed O'Donnell, Marbro; McNeill Smith, Gateway; Dean Jones, United Artists; Bill Studdert, Southtown; Ambrose B. Conroy, Garrick; Jim Thomson, Nortown; George Brandt, Tivoli; William Methe, Roosevelt; James Cassin, Maryland; Ted Boisumeau, Belmont; and Ray Thompson and Charles Nesbett of the Chicago.

Bennin's St. Loo Post

Herbert J. Bennin named manager of Metro's St. Louis exchange, succeeding J. Frank Willingham, on leave because of illness. Bennin's been with Metro for the last 18 years, having started with the company as a poster clerk in the Chicago exchange in 1928. He was named acting branch manager of the St. Louis branch office last June, when Willingham became ill. John J. Maloney, central sales manager, installed Bennin in his new job over the weekend.

Bolton Joins Goldwyn

Hollywood.

Whitney Bolton has joined Samuel Goldwyn's flackery unit to handle increased publicity on "Best Years of Our Lives."

Bolton, former head of Columbia publicity, will work under Bill Hebert, Goldwyn publicity chief.

Film Pilots Hiked To $75 Per Day and More

Hollywood, Oct. 22.

Motion picture aviators were upped to $75 a day through a new agreement between the Screen Actors Guild and the major studios. On location, the price goes up to $100 daily.

Pact calls for time and a half after eight hours and double time on Sundays and holidays.

COL.'S DIVVY

Columbia Pictures has declared a quarterly dividend of $1.06¼ per share on the company's $4.25 cumulative preferred stock.

It's payable Nov. 15 to stockholders of record Nov. 1.

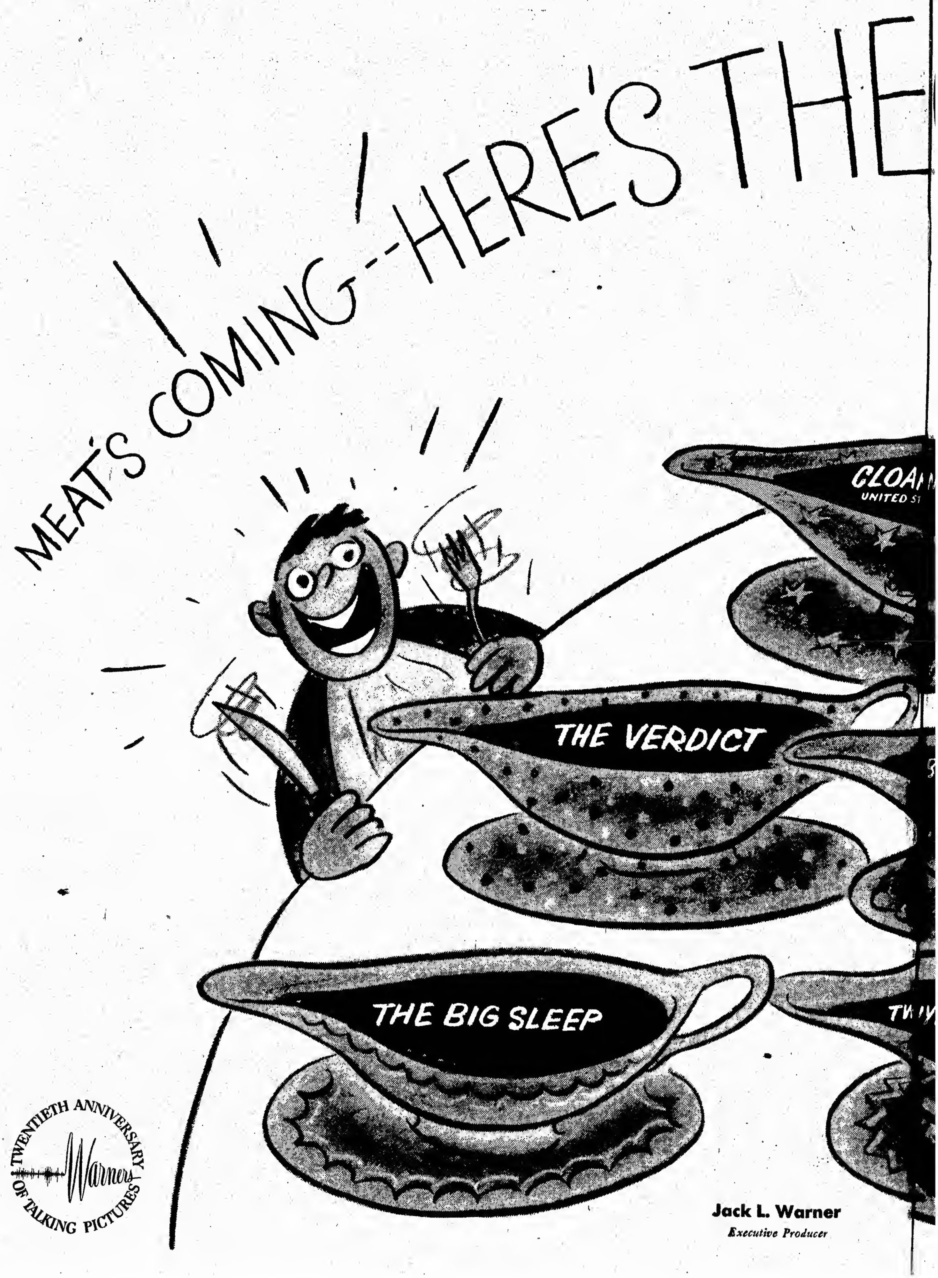
Tommy Dorsey

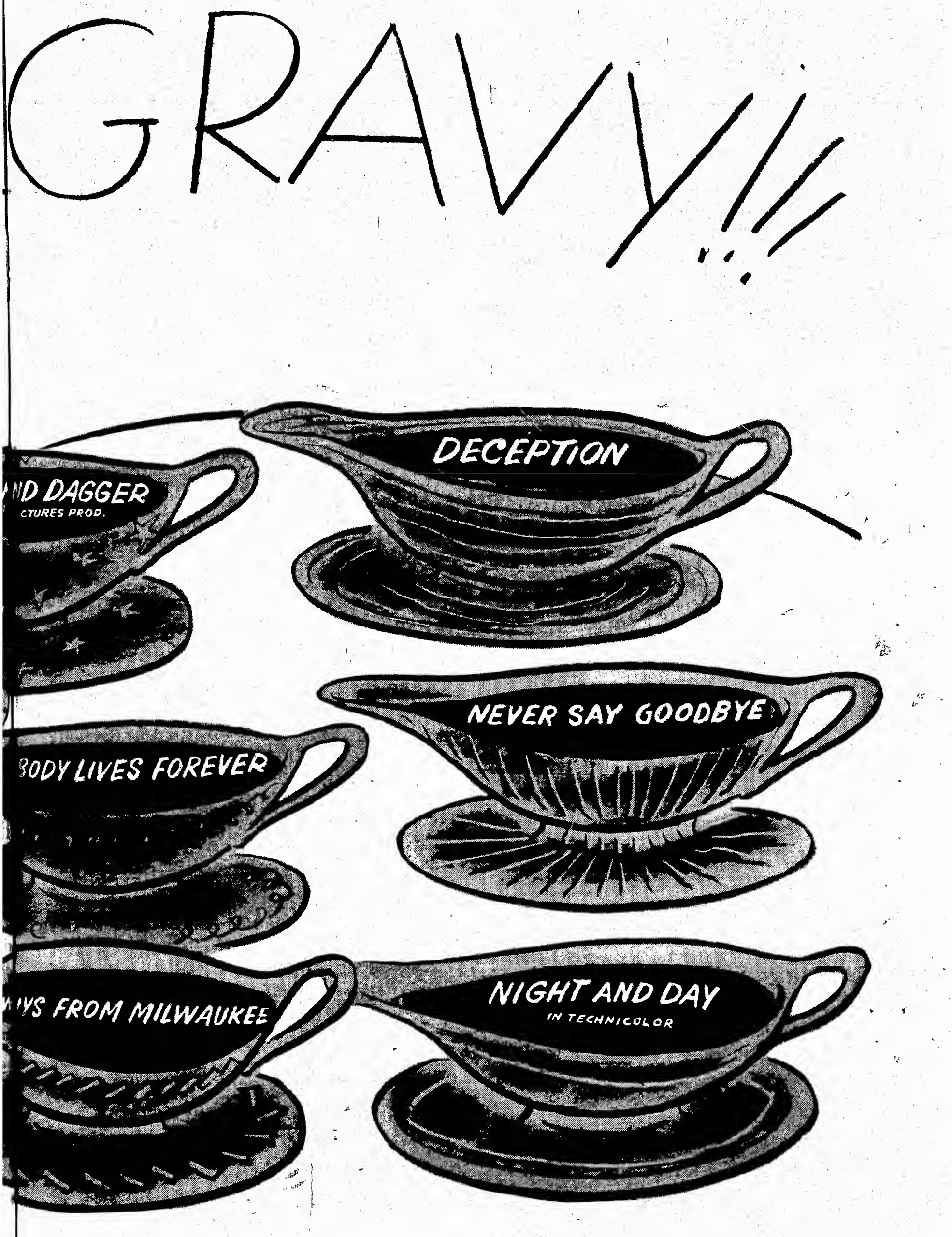
Continued from page 1

acts being paid separately by Fair promoters.

All told, the bill grossed $167,000, out of which Dorsey got his 105G and, after other expenses, the Fair operators took a profit of $20,000. Total attendance was just short of 72,000, and the Fair promoters, who had hoped to break even on the auditorium operation while profiting nicely on the crowds brought onto the grounds by the show, were bowled over by the result.

Dorsey left here Sunday (20) night after completing the stand, headed by train for Oklahoma City, where he opens a six-week concert tour. Thereafter he is going to Rio de Janeiro for a rest.


MEAT'S COMING--HERE'S THE
THE VERDICT
THE BIG SLEEP
TWENTIETH ANNIVERSARY OF TALKING PICTURES
Warners
Jack L. Warner
Executive Producer


GRAVY!!!
ND DAGGER
DECEPTION
NEVER SAY GOODBYE
ODY LIVES FOREVER
YS FROM MILWAUKEE
NIGHT AND DAY
IN TECHNICOLOR

'Clementine' Torrid $74,500 for 4 L.A. Spots; 'Loved You' $34,000 in 2, 'Ace' Nice 41G, 'No Leave' 55G, Both 4

Los Angeles, Oct. 22.

Westerns and mellers are grabbing the most coin this stanza much the same as last week. "Darling Clementine" looks to hit a handsome $74,500 in four theatres. "No Leave, No Love," which started slowly, did not recover and will only do dull $55,000 for initial week in four houses.

"Mr. Ace," playing in four smallseaters, is clocking a good $41,000. "Always Loved You" will get $34,000 in two Paramount locations. "Cloak and Dagger" and "The Killers" continue as outstanding holdovers, former doing neat $50,000 on second frame in three spots while "Killers" will land strong $39,500 in five houses on initial holdover stanza.

Estimates for This Week

Belmont (FWC) (1,532; 50-$1) — "No Leave, No Love" (M-G). Fair $7,000. Last week, "Three Wise Fools" (M-G) (2d wk), oke $4,000.

Beverly Hills Music Hall (Blumenfeld-G&S) (824; 65-$1)—"Mr. Ace" (UA). Neat $6,000. Last week, "Scandal in Paris" (UA) (2d wk), $3,000.

Carthay Circle (FWC) (1,518; 50-$1) — "3 Little Girls" (20th) (m.o.). Good $6,000. Last week, "Lady Surrenders" (U) (2d wk), light $3,700.

Chinese (Grauman-WC) (2,048; 50-$1) — "Darling Clementine" (20th). Excellent $18,000. Last week, "3 Little Girls" (20th) (2d wk), fair $10,300.

Downtown (WB) (1,800; 50-$1)—"Cloak and Dagger" (WB) (2d wk). Steady $20,000. Last week, stout $26,100.

Downtown Music Hall (Blumenfeld) (872; 55-$1) — "Mr. Ace" (UA). Smooth $22,000. Last week, "Scandal in Paris" (UA) (2d wk), faint $7,200.

Egyptian (FWC) (1,538; 50-$1) — "No Leave" (M-G). Light $12,000. Last week, "Wise Fools" (M-G) (2d wk), dull $6,200.

El Rey (FWC) (861; 50-$1)—"End of Time" (RKO) (3d wk). Closing with $3,000 in five days. Last week, steady $5,000.

Four Star (UA-WC) (900; 50-85)—"Canyon Passage" (U) (2d wk-m.o.). Nice $3,000. Last week, okay $4,600.

Guild (FWC) (968; 50-$1)—"Killers" (U) (2d wk). Good $5,000. Last week, hefty $8,300.

Hawaii (G&S-Blumenfeld) (956; 50-$1)—"Mr. Ace" (UA). Trim $7,000. Last week, "Scandal Paris" (UA) (2d wk), dismal $3,300.

Hollywood (WB) (2,756; 50-$1)—"Cloak and Dagger" (WB) (2d wk). Near $15,000. Last week, handsome $22,600.

Hollywood Music Hall (Blumenfeld) (475; 50-85)—"Mr. Ace" (UA). Brisk $6,000. Last week, "Scandal Paris" (UA) (2d wk), dull $2,500.

Iris (FWC) (828; 50-85)—"Killers" (U) (2d wk). Fine $5,500. Last week, socko $8,800.

Loew State (Loew-WC) (2,404; 50-$1)—"Clementine" (20th). Big $33,000. Last week, "3 Little Girls" (20th) (2d wk), weak $15,400.

Los Angeles (D'town-WC) (2,097; 50-$1) — "No Leave" (M-G). Below average, $25,000. Last week, "Wise Fools" (M-G) (2d wk), faint $13,900.

Loyola (FWC) (1,248; 50-$1) — "Clementine" (20th). Stout $9,500. Last week, "3 Little Girls" (20th) (2d wk), closed with $5,600.

Million Dollar (D'town) (2,420; 55-85)—"Strange Voyage" (Mono) with Earl Carroll Vanities on stage. Fair $19,000. Last week, "Glass Alibi" (Rep) with Eddie Heywood and Billy Eckstine bands on stage, okay $20,600.

Orpheum (D'town-WC) (2,210; 55-$1)—"End of Time" (RKO) and "Apology for Murder" (PRC) (3d wk). Near $8,000 in five days. Last week, nice $15,500.

Pantages (Pan) (2,812; 50-$1) — "Sister Kenny" (RKO) (2d wk) and "Criminal Court" (RKO). Dull $11,000. Last week, with "Step By Step" (RKO), slow $14,800.

Paramount (F&M) (3,398; 50-$1)—"Always Loved You" (Rep) and "Affairs Geraldine" (Rep). Fair $22,000. Last week, "Martha Ivers" (Par) and "G. I. War Brides" (Rep) (4th wk), $15,000.

Paramount Hollywood (F&M) (1,451; 50-$1)—"Always Loved You" (Rep). Okay $12,000. Last week, "Martha Ivers" (Par) (2d wk), oke $7,600.

RKO Hillstreet (RKO) (2,890; 50-80)—"Sister Kenny" (RKO) (2d wk) and "Criminal Court" (RKO). Slight $13,000. Last week, with "Step By Step" (RKO), off at $19,300.

Ritz (FWC) (1,370; 50-$1)—"Killers" (U) (2d wk). Potent $8,500. Last week, smash $13,500.

Studio City (FWC) (880; 50-$1) — "Killers" (U) (2d wk). Good $5,500. Last week, stout $7,700.

United Artists (UA-WC) (2,100; 50-$1)—"Killers" (U) (2d wk). Strong $15,000. Last week, new house record at wow $26,000.

Uptown (FWC) (1,719; 50-$1) — "Clementine" (20th). Hefty $14,000. Last week, "3 Little Girls" (20th) (2d wk), thin $6,300.

Vogue (FWC) (885; 50-85)—"End of Time" (RKO) (3d wk). Only $3,000 in five days. Last week, nice $4,700.

Wilshire (FWC) (2,296; 50-$1) — "No Leave" (M-G). Slow $11,000. Last week, "Wise Fools" (M-G) (2d wk), down to $5,400.

Wiltern (WB) (2,300; 50-$1) — "Cloak and Dagger" (WB) (2d wk). Steady $15,000. Last week, strong $20,000.

Laurel (Rosener) (835; $1.80-2.40) —"Henry V" (UA) (19th wk). Fair $3,000. Last week, near $4,000.

Broadway Grosses

Estimated Total Gross
This Week $879,000
(Based on 18 theatres)
Total Gross Same Week
Last Week..........$617,000
(Based on 17 theatres)

'Clementine' Hot 20G, 3 K. C. Spots

Kansas City, Oct. 22.

First peacetime revival of the American Royal Stock and Horse show sees the city livening up entertainment-wise. Twentieth Fox sent in five of its players for p.a.'s with the Midwest preem of "My Darling Clementine" at the Uptown. Film is off to a sock week, being day-date also at the Esquire and Fairway. "Holiday in Mexico," at the Midland looks fine while "O.S.S." at the Newman is smash.

Estimates for This Week

Esquire - Uptown - Fairway (Fox Midwest) (820, 2,043, 700; 45-65) — "Darling Clementine" (20th). Plenty of plugging on Midwest preem and star appearances (at Uptown only) are helping. May hit sock $20,000, and cinch holdover. Last week, "Black Angel" (U) light $12,000, 8 days.

Midland (Loew's) (3,500; 45-65)—"Holiday in Mexico" (M-G) and "Dangerous Business" (Col). Fine $18,000, and holdover. Last week, "Boy's Ranch" (M-G) and "Faithful in Fashion" (M-G), fair $11,000.

Newman (Paramount) (1,900; 45-65) — "O.S.S." (Par). Great $16,000 or near, and may hold. Last week, "One More Tomorrow" (WB) (2d wk), slim $8,000.

Orpheum (RKO) (1,900; 45-65) — "Nobody Lives Forever" (WB) and "Vacation in Reno" (RKO). Moderate $11,000. Last week, "The Stranger" (RKO) and "Genius at Work" (RKO), slow $10,000.

Tower (Fox-Joffee) (2,200; 39-60) —"G.I. War Brides" (Rep) and "Rendezvous With Annie" (Rep). Okay $6,500. Last week, "Under Nevada Skies" (Rep) and "Wild Beauty" (U), same.

'Loved' Record $8,000, Balto; 'Clementine' 15G

Baltimore, Oct. 22.

Steady action here this week with entire downtown sector big. Outstanding figures are being chalked up by "I've Always Loved You" at the Mayfair, and "Gallant Journey" at the combo Hippodrome. Also pleasing is "My Darling Clementine" at the New. "Loved You" will get Mayfair a new high.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60)—"Boys' Ranch" (M-G). Not getting very far at $12,000. Last week, "Suspense" (Mono), $11,300.

Hippodrome (Rappaport) (2,240; 20-70)—"Gallant Journey" (Col) plus vaude. Big $19,000. Last week, fourth of "Notorious" (RKO) and vaude, okay $13,300.

Keith's (Schanberger) (2,460; 20-60)—"Plainsman" (Par) (reissue). Opens today (Tues.) after 17 days of "Killers" (U). Final 10 days hit $17,000 after sock $19,000 opening week.

Little (Rappaport) (306; 35-66)—"Portrait of Woman" (Indie). Top trade at $3,500. Last week, third of "Open City" (Indie), 2,900.

Mayfair (Hicks) (980; 25-55)—"Always Loved You" (Rep). Breaking house record with smash $8,000. Last week, "Shouldn't Happen to Dog" (20th), $4,100.

New (Mechanic) (1,800; 20-60)—"Darling Clementine" (20th). Nice $15,000. Last week, "Home Sweet Homicide" (20th), mild $8,300.

Stanley (WB) (3,280; 25-74)—"Cloak and Dagger" (WB) (2d wk). Holding well at $16,000 after a punchy getaway to $22,200.

Valencia (Loew's-UA) (1,860; 20-60)—"The Raiders" (Indie). Attracted critical raves and okay $4,000. Last week, "Holiday in Mexico" (M-G) (m.o.), $4,300.

D. C. Still Mild Albeit 'Lucky'-Vaude Okay 25G

Washington, Oct. 22.

Biz along town's main stem continues to follow the mild pattern of recent weeks. Only standout is Metro's reissue of "Rage in Heaven" at Loew's Palace, but "If I'm Lucky" looks okay at the Capitol. The number of holdovers also will slow up the pace.

Estimates for This Week

Capitol (Loew) (3,434; 44-80)—"If I'm Lucky" (20th) with vaude. Okay $25,000, but not up to usual trade here. Last week, "Cockeyed Miracle" (M-G), $20,000.

Columbia (Loew) (1,263; 44-70)—"Young Widow" (UA) (2d run). Mild $7,500. Last week, "Claudia and David" (20th) (2d run), $7,000.

Earle (WB) (2,154; 44-85)—"Cloak and Dagger" (WB) (2d wk). Not-so-hot $17,000 after last week's fine $24,000.

Keith's (RKO) (1,838; 44-80) — "Stranger" (RKO) (2d wk). Holding its own at $14,000. Last week, nice $19,000.

Metropolitan (WB) (1,513; 44-70) "Black Angel" (U). Okay $10,000. Last week, "Sister's Secret" (PRC), $9,500.

Palace (Loew) (2,370; 44-70) — "Rage in Heaven" (M-G) (reissue). Solid $22,000, to top town. Last week, "3 Little Girls" (20th), $17,000.

'Shoulder' Smooth 23G, Tops Prov.; 'Notorious' 20G, 'Sleep' 16G, H.O.'s

Providence, Oct. 22.

Holdovers are really racking up sock trade hereabouts with RKO Albee's "Notorious" and Majestic's "Big Sleep" on the hot side. Loew's State looks solid with "Angel On My Shoulder," most important new entry.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Notorious" (RKO) (3d wk) started Monday. Solid $20,000 second stanza after hitting astounding $30,000 in first sesh.

Carlton (Fay-Loew) (1,400; 44-65) —"Mr. Ace" (UA) and "Unknown" (Col) (2d run). Snappy $5,000. Last week, "If I'm Lucky" (20th) and "Down Missouri Way" (PRC) (2d run), $4,500.

Fay's (Fay) (1,400; 44-65)—"Home In Indiana" (Rep) and vaude on stage. Nice $7,00. Last week, "Rendezvous With Annie" (Rep) and vaude on stage, $8,000.

Majestic (Fay) (2,200; 44-65)—"Big Sleep" (WB) (2d wk). Solid $16,000. First week was big $19,000.

State (Loew) (3,200; 44-65)—"Angel on Shoulder" (UA) and "Little Iodine" (UA). Fairly healthy $23,000. Last week, "Mr. Ace" (UA) and "Unknown" (Col), $19,500.

Strand (Silverman) (2,200; 44-65) —"Martha Ivers" (Par). Last week, "Beaucaire" (Par) (2d wk), good $8,000. Strong $15,000 or close.

Biz Dips in Seattle But '3 Girls' Nifty 13G

Seattle, Oct. 22.

Biz is leveling off for fall routine with holdovers and reissues hurting this week. Best newcomer is "Three Little Girls in Blue," only good at Paramount.

Estimates for This Week

Blue Mouse (H-E) (800; 45-80)—"Beaucaire" (Par) (4th wk). Fair $4,500 after splendid $5,900 last week.

Fifth Avenue (H-E) (2,349; 45-80) —"Holiday in Mexico" (M-G) (2d wk). Good $11,500. Last week, big $16,700.

Liberty (J&vH) (1,650; 45-80)—"Rebecca" (UA) (reissue) and "Sing While You Dance" (UA). Fair $7,300. Last week, "Thrill of Brazil" (Col) and "Man Who Dared" (Col), so-so $6,800.

Music Box (H-E) (850; 45-80)—"Young Widow" (UA) and "Step by Step" (RKO) (m.o.). Good $5,700. Last week, "Claudia and David" (20th) (m.o.), $5,200.

Music Hall (H-E) (2,200; 45-80)—"The Bowery" (20th) and "Dixie" (Par) (reissues). Fair $7,000. Last week, "If I'm Lucky" (20th) and "Return of Rusty" (Col), okay $8,800.

Orpheum (2,600; 45-80)—"Big Sleep" (WB) (2d wk). Swell $13,000. Last week, sock $19,700.

Palomar (Sterling) (1,350; 45-80)—"Black Market in Babies" (Mono) and "Queen of Burlesque" (PRC), plus vaude. Fair $8,000. Last week, "Heart" (PRC) and "Song Old Wyoming" (PRC) and vaude, $8,000.

Paramount (H-E) (3,039; 45-80)—"3 Little Girls" (20th) and "Criminal Court" (RKO). Good $13,000. Last week, "Young Widow" (UA) and "Step by Step" (RKO), fairish $10,700.

Roosevelt (Sterling) (800; 45-80)—"Canyon Passage" (U) (6th wk). Okay $4,000. Last week, fair $4,600.

'Sleep' $43,000, 'Killers' 38G For 2 Spots, Big News in Det.; 'Girls' 31G

Detroit, Oct. 22.

Big news here this week is the smash biz being registered by "The Big Sleep" at the Michigan and "The Killers," latter playing day-date at the Adams and Downtown. "Three Little Girls in Blue" also looks likely to have a rousing week at the Fox. Top coin will go to "Sleep," with two-house combo bringing "Killers" nearly as much.

Estimates for This Week

Adams (Balaban) (2,863; 70-95) — "Killers" (U) and "The Dark Horse" (U). Great $20,000. Last week, "Canyon Passage" (U) and "Mysterious Mr. Valentine" (Rep) (6th wk), fair $9,000.

Broadway - Capitol. (United Detroit) (3,400; 70-95)—"Nobody Lives Forever" (WB) and "Blonde For a Day" (PRC) (2d wk). Socko $15,000. Last week, big $20,000.

Downtown (Balaban) (2,683; 70-95) — "Killers" (U) and "Dark Horse" (U). Sock $18,000. Last week, "Cuban Pete" (U) with Henry Busse orch, Don Regan, Betty Taylor, Glen West, Marvelettes on stage, okay $20,000.

Fox (Fox-Michigan) (4,049; 70-95) —"3 Little Girls" (20th) and "Personality Kid" (Col). Lofty $31,000. Last week, "Home Sweet Homicide" (20th) and "Black Beauty" (20th), solid $21,000.

Madison (United Detroit) (1,866; 50-60) — "Stolen Life" (WB) and "Deadline at Dawn" (RKO). Usual $2,300 in 3 days. Last week, "Jesse James" (20th) and "Return Frank James" (20th) (reissues), $2,200 in 3 days.

Michigan (United Detroit) (4,034; 70-95) — "Big Sleep" (WB) and "High School Hero" (Mono). Stout $43,000. Last week, "Janie Gets Married" (WB) with Frankie Carle orch, Johnny Morgan, Marjorie Hughes, Gregg Lawrence, others on stage, big $37,000.

Palms-State (United Detroit) (2,976; 70-95) — "Kid From Brooklyn" (RKO) and "Missing Lady" (Mono) (4th wk). Okay $15,000. Last week, $16,000.

United Artists (United Detroit) (1,941; 70-95) — "Each His Own" (Par) and "Hearts Growing Up" (Par) (5th wk). Strong $14,000. Last week, $16,000.

Key City Grosses

Estimated Total Gross
This Week $3,200,000
(Based on 20 cities, 181 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,766,000
(Based on 21 cities, 175 theatres)

'3 Girls' Wham $32,000 Tops Hub

Boston, Oct. 22.

"Three Girls in Blue" at the Metropolitan leads as the city shows some signs of coming back after recent offish weeks. "Rage in Heaven," a reissue, at the State and Orpheum, also looks good. "Black Beauty" is a so-so Par-Fen combo.

Estimates for This Week

Boston (RKO) (3,200; 50-$1.10)—"Captain Fury" (FC) and "Captain Caution" (FC) (reissues) plus Dave Apollon, Three Rockets, Paul Remos, others, on stage. Excellent $30,000. Last week, "Crack-Up" (RKO) plus Bob Crosby orch, others, on stage, $33,000.

Esquire (M-P) (1,500; $2.40)—"Henry V" (UA). Just $5,000, student trade dwindling and end appears in sight after 30 weeks. Looks to hold out another month. Last week, $5,500.

Fenway (M-P) (1,373; 40-80)—"Black Beauty" (20th) and "Earl Carroll Sketchbook" (Rep). Not too potent $9,000. Last week, "Two Guys Milwaukee" (WB) and "Decoy" (Mono), $10,000.

Majestic (Brand-Mage) (1,500; 40-80)—"Beau Geste" (Par) and "Victor Herbert" (Par) (reissues). First week nice $10,000 and holds as of Sunday (20). Last week, "Live Once" (UA) and "Pago Pago" (UA) (reissues), $6,000 on second week.

Memorial (RKO) (2,900; 40-80)—"Notorious" (RKO) (5th wk). Strong $24,000 after excellent $26,000 on fourth.

Metropolitan (M-P) (4,367; 40-80) —"Three Girls Blue" (20th) and "Dangerous Money" (Mono). Very powerful at $32,000. Last week, "Beaucaire" (Par) and "Last Crooked Mile" (Rep) (2d wk), $25,000.

Orpheum (Loew) (2,900; 40-70)—"Rage in Heaven" (M-G) (reissue) and "Shadowed" (Col) (2d wk). Trim $27,000 on first week ending last Sunday (20). Last week, "Loved You" (Rep) and "Dangerous Business" (Col), $24,000.

Paramount (M-P) (1,700; 40-80)—"Black Beauty" (20th) and "Earl Carroll Sketchbook" (Rep). Only so-so at $15,000. Last week, "Two Guys Milwaukee" (WB) and "Decoy" (Mono), $16,000.

State (Loew) (3,200; 40-80)—"Rage in Heaven" (M-G) (reissue) and "Shadowed" (Col). First week acceptable $15,000 and holds as of Sunday (20). Last week, "Always Loved You" (Rep) and "Dangerous Business" (Col), $12,000.

Translux (Translux) (900; 30-74) —"Gas House Kids" (PRC) and "Lady and Monster" (Col) (reissue). Okay $5,500. Last week, "None Shall Enter" (Indie) and "Night Train Memphis" (Rep), $5,000.

'Killers' 21G, Denver; 'Beaucaire' Great 15G

Denver, Oct. 22.

Biz is shaping up nicely this week, with "Beaucaire" and "The Killers" especially strong. "Young Widow" and "The Stranger" also will do well.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74) — "3 Little Girls" (20th) and "Inner Circle" (Rep), after week at Denver, Esquire, Webber. Big $7,000. Last week, "Cloak and Dagger" (WB) and "Great to Be Young" (Col) (m.o.), big $6,500.

Denham (Cockrill) (1,750; 35-70)—"Beaucaire" (Par). Big $15,000 and holding. Last week "O.S.S." (Par) (3d wk) and "Aloma South Seas" (Par), fair $9,000.

Denver (Fox) (2,525; 35-74)—"The Killers" (U) and "Little Miss Big" (U), day-date with Webber. Fine $16,000. Last week, "3 Little Girls" (20th) and "Inner Circle" (Rep), also Esquire, Webber, big $20,000.

Orpheum (RKO) (2,600; 35-74)—"The Stranger" (RKO) and "Bamboo Blonde" (RKO). Fine $16,000. Last week, "Courage of Lassie" (M-G and "Faithful in Fashion" (M-G), big $17,500.

Paramount (Fox) (2,200; 35-74)—"Young Widow" (UA) and "Mysterious Intruder" (Col). Big $12,000. Last week, "Wife Monte Cristo" (PRC) and "I Ring Doorbells" (PRC), fine $10,000.

Rialto (Fox) (878; 35-74)—"Cloak and Dagger" (WB) and "Great to Be Young" (Col), after week at Denver, Esquire, Webber. Fair $3,000. Last week, "Time of Lives" (U) and "Wild Beauty" (U) (m.o.), fine $5,000.

Webber (Fox) (750; 35-74) — "The Killers" (U) and "Little Miss Big" (U), also Denver. Fine $5,000. Last week, "3 Little Girls" (20th) and "Inner Circle" (Rep), also Denver, Esquire, big $6,000.

Mpls. Better; 'Forever' Rousing 12G, 'Angel' Same, 'Holiday' 14G, 2d

Minneapolis, Oct. 22.

Batch of new pictures currently will help give the public a wider choice. However, number of holdovers and a pair of reissues will slow up the overall picture. "Angel on My Shoulder" looks like best newcomer grosser, with "Nobody Lives Forever" about same.

Estimates for This Week

Aster (Par) (900; 30-44)—"She-Wolf of London" (U) and "Singing on Trail" (Col). Reaching okay $2,000 in 5 days. Last week, "Shadowed" (Col) and "Queen of Burlesque" (PRC) split with "Partners in Time" (RKO) and "Heading West" (Col), trim $2,200 in 8 days.

Century (Par) (1,600; 50-70) — "Home Sweet Homicide" (20th). Fair $7,000. Last week, "Claudia and David" (20th) (2d wk), $7,500.

Gopher (Par) (1,100; 44-50) — "Shadow of Doubt" (U) (reissue). Hitting good $4,000. Last week, "High School Hero" (Mono), $3,800.

Lyric (Par) (1,100; 50-70)—"Cloak and Dagger" (Par) (m.o.). Profitable $5,500. Last week, "Martha Ivers" (Par) (3d wk), $5,000.

Orpheum (RKO) (2,800; 50-70) — "Nobody Lives Forever" (WB). Fine $12,000. Last week, "Time of Lives" (U), $11,000.

Radio City (Par) (4,000; 50-70)— "Holiday in Mexico" (M-G) (2d wk). This one has kept ticket sellers busy, with fancy $14,000 this frame on top of smash $19,000 initial week.

RKO-Pan (RKO) (1,600; 50-70)— "Notorious" (RKO) (4th wk). Announced as final week for this sock film, and nice $8,000 looms after strong $9,000 for third downtown.

State (Par) (2,300; 50-75)—"Angel on Shoulder" (UA). Healthy $12,000. Last week, "Cloak and Dagger" (Par) (2d wk), $9,000.

Uptown (Par) (1,100; 50-55) — "2 Guys Milwaukee" (WB). First nabe showing. Good $4,500. Last week, "Beaucaire" (Par), big $5,000.

World (Par-Steffes) (350; 50-99)— "Dodsworth" (FC) (reissue). Has been brought back many times, but there's still life in this at good $3,000. Last week, "2 Guys Milwaukee" (WB) (6th wk), $1,800.

Danny Kaye Lifts 'Daughters' to New High, $97,000, in Chi; 'Ace'-Carle 55G, 'Sleep' Lusty 31G, 'Wind' Fine 28G

Chicago, Oct. 22.

Big week here with four new shows, topped by Chicago's 25th anni combination of Danny Kaye on stage plus "Bachelor's Daughters," which may top Sinatra's mark of $90,000 by a good margin. Kaye is the obvious real draw here.

Oriental is off to good start with $55,000 for "Mr. Ace" plus Frankie Carle band on stage. Other new ones include "Big Sleep," at the Apollo, for great $31,000, and "Scarching Wind," at United Artists, doing tidy $28,000. Holdovers continue good biz.

Estimates for This Week

Apollo (B&K) (1,200; 65-95) — "Big Sleep" (WB). Rousing $31,000. Last week, "Claudia and David" (20th) (2d wk), fine $20,000.

Chicago (B&K) (3,900; 95) — "Bachelor's Daughters" (UA) with Danny Kaye heading stageshow. No matinee price for this one with smash $97,000 looked for, new high here. Last week, "Martha Ivers" (Par) and Larry Adler on stage (3d wk), great $53,000.

Civic (Wildberg) (900; $1.10-$2.40) — "Henry V" (UA) (12th wk). Hearty $12,000. Last week, ditto.

Garrick (B&K) (900; 65-95) — "Martha Ivers" (Par) (4th wk). Trim $9,000. Last week, "Home Sweet Homicide" (20th) (2d wk), fat $19,000.

Grand (RKO) (1,150; 65-95) — "Notorious" (RKO) (4th wk). Holds well with very strong $30,000 likely. Last week, lofty $35,000.

Oriental (Essaness) (3,240; 65-95) — "Mr. Ace" (UA) with Frankie Carle orch in person. Bangup $55,000. Last week, "Holiday in Mexico" (M-G) and Del Courtney orch (3d wk), great $40,000.

Palace (RKO) (2,500; 65-95) — "Time of Lives" (U) and "Wild Beauty" (U) (2d wk). Snappy $22,000. Last week, tasty $24,000.

Roosevelt (B&K) (1,500; 65-95)— "2 Guys Milwaukee" (WB) (3d wk). Nice $16,000. Last week, dandy $20,000.

State-Lake (B&K) (2,700; 65-95)— "Anna" (20th) (3d wk). Strong $25,000. Last week, mighty $31,000.

United Artists (B&K) (1,700; 65-95) — "Searching Wind" (Par). Fine $28,000 or near. Last week, "Easy to Wed" (M-G) (5th wk), big $23,000.

Woods (Essaness) (1,200; 65-95)— "Stranger" (RKO). No stranger in 6th week at big $13,000. Last week, hefty $17,000.

'Loved You' Sock $19,000, L'ville

Louisville, Oct. 22.

Town has a liberal showing of new product, and business is on bright side. Word-of-mouth is helping "I've Always Loved You" at the Rialto, and "Mr. Ace" at the State is also brisk. Major Bowes All Star Graduates at the National are proving lightweight draw, but "Wife of Monte Cristo" on the screen may help. "Cloak and Dagger" is socko at the Mary Anderson.

Estimates for This Week

Brown (4th Ave.-Loew's) (1,000; 40-60)—"Time of Lives" (U) and "Inside Job" (U) (m.o.). Okay $4,500. Last week, "Make Mine Music" (RKO) and "Bamboo Blonde" (RKO) (m.o.), neat $5,000.

Kentucky (Switow) (1,200; 30-40) —"Centennial Summer" (20th) and "Bride Wore Boots" (Par). Steady $3,400. Last week, "Without Reservations" (RKO) and "Dark Corner" (20th), $3,300.

Mary Anderson (People's) (1,100; 40-60)—"Cloak and Dagger" (WB). Hottest number in town, and doing all this house can hold. Sizzling $11,000. Last week, "Big Sleep" (WB) (3d wk), fine $6,500.

National (Standard) (2,400; 60-80) —"Wife Monte Cristo" (PRC) and Major Bowes Graduates on stage. Mild $8,000. Last week, "Sing While Dance" (Col) and Freddie Slack Orch, Ella Mae Morse, fancy $16,000.

Rialto (Fourth Avenue) 3,400; 40-60)—"Always Loved You" (Rep). This one is proving a hit in Louisville. Word-of-mouth among musical set is helping. Solid $19,000. Last week, "Time of Lives" (U) and "Inside Job" (U), near same.

State (Loew's) (3,300; 40-60)—"Mr. Ace" (UA) and "Great to Be Young" (Col). Brisk $18,000. Last week, "Holiday in Mexico" (M-G), huge $21,000.

Strand (Fourth Avenue) (1,400; 40-60)—"Black Beauty" (20th) and "One Exciting Week" (Rep). Healthy $6,000. Last week, "Earl Carroll Sketchbook" (Rep) and "G. I. War Brides" (Rep), fair $3,000 in 5 days.

Grosses Are Net

Film gross estimates, as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

Indpls. Picks Up; 'Lover,' Tucker-Auer Dandy 21G, 'Loved You' Modest 14G

Indianapolis, Oct. 22.

Trend is up for new fare this week, although extended runs will pull the average down. "Lover Come Back," with Tommy Tucker band and Mischa Auer heading vaude at the Circle, looks top entry. "Always Loved You" looks moderate at Indiana. "Holiday in Mexico" is holding up nicely in second week at Loew's.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 46-72) —"Lover Come Back" (U), with Tommy Tucker orch, Mischa Auer, others on stage. Dandy $21,000. Last week, "O.S.S." (Par), fine $14,500 at 40-60c scale.

Indiana (Katz-Dolle) (3,300; 40-60) —"Always Loved You" (Rep). Moderate $14,000. Last week, "Make Mine Music" (RKO) and "GI War Brides" (Rep), slow $12,500.

Loew's (Loew's) (2,450; 40-60)— "Holiday in Mexico" (M-G) (2d wk). Solid $12,000 after hefty $17,500 first stanza.

Lyric (Katz-Dolle) (1,600; 40-60)— "O.S.S." (Par) (m.o.). Nice $6,000 in 6 days. Last week, "Centennial Summer" (20th) (m.o.) and "Rendezvous 24" (20th) (m.o.), modest $5,500 in 8 days.

'REBECCA' BOFFO 10G AS PITT STRIKE ENDS

Pittsburgh, Oct. 22.

Biz generally is expected to get back to normal this week with the end of paralyzing power strike, but reprieve's too late to do current attractions much good. Biggest surprise is the Fulton, where the reissue of "Rebecca" opened socko and may even develop into a holdover. House had biggest weekend in a month. Penn is quietly expiring with "Gallant Bess" despite heavy ballyhoo.

Estimates for This Week

Fulton (Shea) (1,700; 40-70)—"Rebecca" (UA) (reissue). Amazing everybody, and despite power strike for two days of runs indicates big $10,000, maybe more. Last week, "Rendezvous With Annie" (Rep) and "Pal Trigger" (Rep) in 6 days at $2,000.

Harris (Harris) (2,200; 40-70) — "Home Sweet Homicide" (20th). Last-minute booking after house decided to hold off on "3 Little Girls" (20th) until end of power strike. Latter goes in tomorrow (Wed). "Home" won't do too badly at $7,500. Last week, "Plainsman" (Par) (reissue) did big $11,000.

Penn (Loew's-UA) (3,300; 40-70)— "Gallant Bess" (M-G). Looks as if M-G's enthusiasm for this was a little misguided. Will be lucky to get painful $12,000. Last week, "Night In Casablanca" (UA), n.s.h. $13,000.

Ritz (WB) (800; 40-70) — "Big Sleep" (WB) (4th wk). Held over here for second following m.o. from Stanley. Looks trim $2,000, surprisingly nice. Last week $3,500.

Senator (Harris) (1,750; 40-70) — "The Bowery" (UA) (reissue) and "Deadline for Murder" (U). Around $3,500, not bad at all. Last week "Shouldn't Happen to Dog" (20th) and "Crime Doctor's Manhunt" (Col), $2,500.

Stanley (WB) (3,800; 40-70)—"End of Time" (RKO) (2d wk). Didn't do enough opening stanza to warrant h.o., but house wanted to hold off "Cloak and Dagger" (WB) for possible power resumption. Turned out to be smart move since getting nice $12,000. Last week, fancy $17,500.

Warner (WB) (2,000; 40-70) — "Night In Casablanca" (UA) (m.o.). Here from Penn, about $5,500, rather thin. Last week, "Martha Ivers" (Par) (m.o.), $6,000.

'Holiday' Fancy $22,000, Buff.; 'Music' Loud 21G

Buffalo, Oct. 22.

Batch of new pix this stanza. Best showing is being made by "Holiday in Mexico," with "Make Mine Music" in runner-up spot.

Estimates for This Week

Buffalo (Shea) (3,500; 40-70)—"Mr. Ace" (UA) and "One Way to Love" (Col). Stout $20,000. Last week, "If I'm Lucky" (20th) and "Dark Alibi" (20th), about same.

Great Lakes (Shea) (3,000; 40-70) —"Holiday in Mexico" (M-G). Big $22,000. Last week, "Big Sleep" (WB) (2d wk), sock $15,500.

Hipp (Shea) (2,100; 40-70)—"If I'm Lucky" (20th) and "Dark Alibi" (20th) (m.o.). Oke $8,000. Last week, "Cloak and Dagger" (WB) (m.o.), solid $10,500.

Teck (Shea) (1,400; 40-70)—"Big Sleep" (WB) (m.o.). Trim $6,000. Last week, "Black Beauty" (20th) and "Passkey to Danger" (Rep), only $7,000.

Lafayette (Basil) (3,300; 40-70)— "Thrill of Brazil" (Col) and "Phantom Thief" (Col). Modest $14,000. Last week, "Killer" (U) (2d wk), and "Adventurous Night" (U), fine $13,000.

20th Century (20th Cent) (3,000; 40-70)—"Make Mine Music" (RKO) and "Falcon's Alibi" (RKO). Strong $21,000. Last week, "Suspense" (Mono), just $12,000.

'Crack-Up'-Jones Sock 38G, Frisco

San Francisco, Oct. 22.

Trade continues to lag at most spots, with only really big draw the Golden Gate. Spike Jones band there is boosting "Crack-Up" to a great session.

Estimates for This Week

Golden Gate (2,844; 60-95)— "Crack-Up" (RKO) plus vaude headed by Spike Jones orch and Aileen Caryle. Sock $38,000. Last week, "Make Mine Music" (RKO) (2d wk) plus stage show headed by Prof. Lamberti, Senor Wences, nice $26,000.

Fox (FWC) (4,651; 55-85)—"Darling Clementine" (20th). Great $41,000. Last week, "Nobody Lives Forever" (WB), fair $29,000.

Warfield (FWC) (2,656; 55-85)— "Cloak and Dagger" (WB). Nice $28,500. Last week, "Claudia and David" (20th) (2d wk), $10,500 in 5 days.

Paramount (FWC) (2,646; 55-85)— "Always Loved You" (Rep). Good $20,000 or over. Last week, "Courage of Lassie" (M-G) (2d wk), oke $11,000.

St. Francis (FWC) (1,400; 55-85)— "Big Sleep" (WB) (4th wk) (m.o.). Down to $9,000. Last week, trim $13,300.

State (FWC) (2,133; 55-85)—"Nobody Lives Forever" (WB) (m.o.). Thin $8,000. Last week, "Each His Own" (Par) (m.o.), $7,500.

Orpheum (Blumenfeld) (2,448; 55-85)—"Mr. Ace" (UA). Fine $21,000. Last week, "Killers" (UA) (3d wk), very good $13,500.

United Artists (Blumenfeld) (2,448; 55-85)—"Young Widow" (UA) (3d wk). Good $10,000 in eight days. Last week, mild $12,000.

ST. LOO SAGS ALBEIT 'FOREVER' NEAT 18G

St. Louis, Oct. 22.

Biz is sagging at the deluxers after a splurge caused by out-of-towners here for the baseball World Series. "Home Sweet Homicide" teamed with "Black Beauty" heads the list with a fairly good week. "Notorious," in heavy sugar last week, is still nice. "Nobody Lives Forever" looks second best this session.

Estimates for This Week

Ambassador (F&M) (3,000; 50-75) —"Nobody Lives Forever" (WB) and "Night Train to Memphis" (Rep). Neat $18,000. Last week, "3 Little Girls" (20th) and "Slightly Scandalous" (U), same.

Fox (F&M) (5,000; 50-75)—"Home Sweet Homicide" (20th) and "Black Beauty" (20th). Oke $21,000. Last week, "The Killers" (U) and "North of Border" (Indie), $20,000 in 10 days.

Loew's (Loew) (3,172; 50-75) — "Mr. Ace" (UA) and "Johnny in Clouds" (UA); mild $17,000. Last week, "Cockeyed Miracle" (M-G) and "Boys' Ranch" (M-G), sad $14,500.

Orpheum (Loew) (2,000; 50-75)— "Cockeyed Miracle" (M-G) and "Boys' Farm" (M-G) (m.o.). Thin $5,000. Last week, "Holiday in Mexico" (M-G) (m.o.), $7,500.

Missouri (F&M) (3,500; 50-75) — "Make Mine Music" (RKO) (m.o.) and "If I'm Lucky" (20th). Only $7,000. Last week, "Always Loved You" (Rep) and "End of Time" (RKO) (m.o.), fine $12,000.

St. Louis (F&M) (4,000; 50-60) — "Notorious" (RKO) (2d wk). Will tack $14,000 on the sock $22,000 grabbed for initial stanza.

B'way Booms; 'Blue Skies'-Kenton-Cole Plenty in the Black, Record $140,000; Bette Sock 52G, 'Margie' Sings 117G

With one stage-film combo breaking the all-time record, and two other attractions edging up close to old highs, Broadway first-runs are enjoying real fall prosperity this session. Booming weekend trade last Saturday and Sunday was the impetus which shot biz far ahead because Friday's rain was no help, and Thursday had not been especially strong. Some of the longer runs dropped further during the past week, with new pictures being readied in several spots.

"Blue Skies" plus Stan Kenton band, King Cole Trio, Dean Murphy and Lane Bros. on stage will give the Paramount a colossal $140,000, making it an all-time high for the theatre's 20th anni celebration. House went to six shows daily after the opening day last Wednesday (16), with final stageshow going on at midnight and theatre opening at 8 a.m. This coupled with a program that ran less than three hours made for fast turnover.

Next closest thing to a new record appears to be "Deception," Bette Davis starrer, around $52,000, while Hollywood theatre high is $55,000. Film broke weekend record for biz there held by another Davis picture, "Stolen Life."

Another weekend record was that made by the Roxy, with "Margie," and Frances Langford, Jon Hall, others, on stage. This combo will land great $117,000 on initial week ending last night. High crix praise helped this. Extensive advance bally for "Dark Mirror" is spelling close to a sock $50,000 for this film at the Criterion, not far from the house peak.

"No Leave, No Love," with Les Brown band, Henny Youngman, Bill Johnson on stage, is giving the Capitol about $97,000, on the disappointing side for this latest Van Johnson film. Sixth new entrant on Broadway, "Angel on My Shoulder," at the Globe, looks good $30,000.

Top holdover is "Jolson Story," which shapes to do very good $136,000 on its second stanza at the big Music Hall. Hall adds a Salute to United Nations spectacle to the stageshow starting tomorrow (Thurs.). State, which has "Martha Ivers" second-run after long run at nearby Paramount, plus Smith & Dale, Hal LeRoy and Susan Miller, is doing nicely at $30,000. "Cleopatra," now down to $21,000 at the Astor, likely will be supplanted by a new picture soon, house setting newcomer this week.

Estimates for This Week

Astor (City Inv.) (1,300; 70-$1.40)— "Cleopatra" (UA) (7th wk). Still slipping, and down to modest $21,000 or under; last week was in same groove at $23,000. House expects to set new picture to come in soon by end of this week.

Capitol (Loew's) (4,820; 60-$1.10)— "No Leave, No Love" (M-G), plus Les Brown orch, Henny Youngman, Bill Johnson on stage. On initial stanza looks to go to fine $97,000 albeit a bit disappointing. Holds. In ahead, "3 Wise Fools" (M-G), Paul Whiteman orch, Martha Tilton, Roddy McDowall (3d wk), just $49,000.

Criterion (Loew's) (1,700; 60-$1.25) —"Dark Mirror" (U). Teed off here last Friday (18), and doing remarkably well. At current pace, it may reach close to great $50,000. Last week, "Gallant Journey" (Col), only $30,000 in 9 days.

Globe (Brandt) (1,500; 70-$1.20)— "Angel on Shoulder" (UA). Started here last Saturday (19), and looks good $30,000. Holds. Last week, "Mr. Ace" (UA) (3d wk), slim $17,500.

Gotham (Brandt) (900; 70-$1.40)— "Bachelor's Daughters" (UA) (3d wk). Down to $7,500 this session but stays a fourth. Second stanza hit okay $8,000.

Golden (769; $1.20-$2.40)—"Henry V" (UA) (8th wk). Seventh round ended last Monday (21) night held up well with $12,000 after sturdy $13,500 sixth week.

Hollywood (WB) (1,499; 70-$1.10) —"Deception" (WB). New Bette Davis starrer did remarkably well over the weekend, reaching up near house mark of $55,000. Looks to hit $52,000. In ahead, 12th week of "Night and Day" (WB) was $15,300 in 8 days.

Palace (RKO) (1,700; 60-$1.20)— "Sister Kenny" (RKO) (4th wk). Will be close to $28,000 or not far from last week's $28,500, both nice.

Paramount (Par) (3,664; 70-$1.20) —"Blue Skies" (Par) with Stan Kenton orch, King Cole Trio, Dean Murphy, Lane Bros. (2d wk). First week ended last (Tues.) night hit new house record of $140,000, colossal, especially big since a non-holiday week. Forced to go six shows, and with fast turnover making record possible. In ahead, "Beaucaire" (Par), Charlie Spivak orch, Bob Evans, others, robust $62,000.

Radio City Music Hall (Rockefellers) (5,945; 70-$1.25)—"Jolson Story" (Col) and stageshow (2d wk). Still very good at around $136,000 after great $141,500 first frame although a bit below hopes. Stays indef. Salute to United Nations special spectacle added to stagebill starting tomorrow (Thurs.).

Republic (Brandt) (1,064; 75-$1.20) —"Fantasia" (RKO) (reissue) (4th wk). Neat $8,000 after fancy $8,500 third round. Stays indefinitely.

Rialto (Mayer) (594; 35-85)— "Raider" (Indie) (4th wk). English meller still okay at $7,000 after fine $8,600 done on third stanza. Holds fifth week.

Rivoli (UA-Par) (2,092; 60-$1.25)— "Two Years Before Mast" (Par) (5th wk). For fourth round concluded last Monday (21) night, this slipped down a bit but still sturdy at $43,000; third was $50,000. Stays here for some time yet.

Roxy (20th) (5,886; 90-$1.20)— "Margie" (20th) with Frances Langford, Jon Hall, Carl Ravazza, Harmonica Rascals, others, on stage (2d wk). For first session ended last (Tues.) night, this nice combo struck a smash $117,000. House cracked its weekend biz record last Saturday-Sunday. Crix praise helping. Previous week, "3 Little Girls" (20th) and Beatrice Kay, Maurice Rocco, Mary Raye & Naldi (3d wk), okay $73,000.

State (Loew's) (3,450; 43-$1.10)— "Martha Ivers" (Par) (2d run) and, on stage, Smith & Dale, Susan Miller, Hal LeRoy. Long run at nearby Paramount for film is hurting but going to bright $30,000 despite this. Last week, "Holiday in Mexico" (M-G) (2d run) (2d wk) plus Milt Britton orch, Paul Haakon, Edith Fellows, big $29,000.

Strand (WB) (2,756; 75-$1.20)— "Cloak and Dagger" (WB) with Alvino Rey orch, Jean Carroll, Sondra Barrett (3d wk). Off considerably this round at $48,000, but still in the chips; second was fancy $56,000. Continues for a fourth stanza.

Victoria (Maurer) (720; 70-$1.20)— "Westerner" (FC) (reissue) (2d wk). Doing remarkably well for a reissue, with fine $19,500 in sight for this frame after strong $26,500 opener. Stays third stanza.

Winter Garden (UA) (1,312; 60-$1.20)—"Killers" (U) (9th wk). Still making nice money with $30,000 for week ended last (Tues.) night; 8th round $31,000. Continuing.

'Stranger' 30G, Philly; 'Kid' 26G

Philadelphia, Oct. 22.

A quintet of new pix have hit town this week, with a couple of them providing a lift to sagging biz. Best of the lot is "Kid From Brooklyn." "The Stranger" also making its bow is okay.

Estimates for This Week

Aldine (WB) (1,303; 50-94)—"Kid From Brooklyn" (RKO). Sock $26,000. Last week, "Always Loved You" (Rep), off to pale $9,000 in fourth canta.

Arcadia (Sablosky) (700; 50-94)— "Cloak and Dagger" (WB) (2d run). Good $7,000. Last week, "3 Wise Fools" (M-G), so-so $5,300 second run.

Boyd (WB) (2,350; 50-94)—"Gallant Journey" (Col). Fair $20,000. Last week, "Angel on Shoulder" (UA), mild $8,000 in 3 days of fourth round.

Earle (WB) (2,760; 60-99)—"Decoy" (Mono) with Cab Calloway orch. Fine $34,000. Last week, "White Tie Tails" (U) with "Star and Garter" revue onstage, oke $22,500.

Fox (20th) (2,250; 50-94)—"Home Sweet Homicide" (20th). Weak $16,000. Last week, "If I'm Lucky" (20th), sour $13,000 second week.

Goldman (Goldman) (1,350; 50-94) —"Martha Ivers" (Par) (5th wk). Fair $14,000. Last week, husky $15,500.

Karlton (Goldman) (1,000; 50-94) —"Claudia and David" (20th) (2d run). Fair $6,000. Last week, "Caesar and Cleopatra" (UA), $7,500 second run.

Keith's (Goldman) (2,200; 50-94)— "O.S.S." (Par) (2d run). Just $4,000. Last week, "3 Little Girls" (20th), bright $7,000.

Mastbaum (4,350; 50-94)—"Nobody Lives Forever" (WB) (2d wk). Fine $28,000. Opener was solid $30,500 plus extra $5,000 for Sabbath showing at Earle.

Stanley (WB) (2,950; 50-94)— "Stranger" (RKO). Nice $26,000 plus $4,000 for Sunday show at Earle. Last week, "Notorious" (RKO) sock $16,500 seventh week.

Stanton (WB) (1,475; 50-94)— "Thrill of Brazil" (Col) (2d wk). So-so $9,500 after great $15,500 opener last week.

SPEAKING OF FACTS....

PRESIDENT'S DRIVE

Honoring SPYROS P. SKOURAS

AUG. 25th-DEC. 28th

20th CENTURY-FOX

During the Spyros P. Skouras Drive, 20th Century-Fox has presented a succession of triumphs unprecedented in boxoffice annals!

"MARGIE" *in Technicolor* is topping 20th's biggest Technicolor triumphs at the Roxy . . . "MY DARLING CLEMENTINE" is setting new-all-time records in San Francisco . . . Variety's National Boxoffice Survey says "3 LITTLE GIRLS IN BLUE" *in Technicolor* is "Heading the list . . . grabbing first money" . . . "ANNA AND THE KING OF SIAM," "SMOKY" *in Technicolor*, "CLAUDIA AND DAVID," "CENTENNIAL SUMMER" *in Technicolor* continue to set the pace everywhere!

Never in the history of the Industry has any company delivered so many great attractions!

Never in history has any company such great attractions coming!

THE FACTS SPEAK FOR THEMSELVES!

Tyrone Power · Gene Tierney · John Payne
Anne Baxter · Clifton Webb · Herbert Marshall
Darryl F. Zanuck's production of
W. Somerset Maugham's
The Razor's Edge

James Cagney
13 Rue Madeleine

Carnival In Costa Rica
in Technicolor
Dick Haymes · Vera-Ellen · Cesar Romero · Celeste Holm

Dana Andrews
Boomerang

Gene Tierney · Rex Harrison
The Ghost And Mrs. Muir

Bob, Son Of Battle
in Technicolor with
Lon McCallister · Peggy Ann Garner · Edmund Gwenn

John Payne · June Haver
The Enchanted Voyage
in Technicolor

Betty Grable
Mother Wore Tights
in Technicolor

Walls Of Jericho
The February, 1947, Literary Guild Selection!

Tyrone Power
Captain From Castile
in Technicolor

Betty Grable · Dick Haymes
The Shocking Miss Pilgrim
in Technicolor

Ronald Colman
The Late George Apley
Introducing Peggy Cummins

The Brasher Doubloon
George Montgomery · Nancy Guild

Cornel Wilde · Maureen O'Hara
The Homestretch
in Technicolor

I Wonder Who's Kissing Her Now
in Technicolor
June Haver · Mark Stevens

Jeanne Crain · Henry Fonda · Maureen O'Hara
Chicken Every Sunday

Forever Amber
in Technicolor
Linda Darnell · Cornel Wilde

Moss Rose
The greatest story by one of today's most popular authors!

The Snake Pit
Read by 20,000,000 in Readers Digest!
Book-of-the-Month!

Scudda Hoo! Scudda Hay!
in Technicolor
At the top of all best-selling lists today!

Many U.S. Plays Set for New Vienna Season Despite Coin Restrictions; Plan O'Neill, Saroyan, Odets Prods.

By JOSEF ISRAELS II

Vienna, Oct. 8.

Legit theatre schedules for Vienna's 1946-47 season are loaded with U. S. plays, being far more than last year, first free season Austrian theatre had played since the 1938 anschluss. Dr. Ernst Lothar, pre-Nazi director of Josefstadter Theatre who returned from N. Y. to serve as theatre officer for the Army's Information Services Branch, has placed a long list of American scripts, mostly well-known on N. Y. and foreign stages for production. He is working closely with stateside authorities who are trying to make still more legit material available here.

Principal difficulties have been in obtaining translations into German satisfactory to all concerned and the fact that royalties earned here must be held in Austrian schillings. This currency though now quoted in local black market at 50 to the dollar against last year's figure of 300, is not yet convertible into U. S. funds. Some authors are believed to be waiting for possible end of occupation or establishment of Austro-U. S. trade on some basis allowing currency exchange.

One of Vienna's biggest current hits is "Jacobowsky and the Colonel," still selling out at the Kammerspiele after 125 performances, a relatively long run for a town where repertory companies with frequent changes are the rule. Karl Skraup plays the Jacobowsky role created by Oscar Karlweis in N. Y. Thomas Job's "Uncle Harry" is set for addition to the Kammerspiele repertoire in December when it will alternate with Jacobowsky as long as the latter's draw lasts.

U. S. theatre officials are disappointed over the failure of John van Druten to okay "Voice of the Turtle" for local presentation. Last year when it was thought "Voice" would come here, Josefstadter Theatre snapped up an option on the script. Despite the mature appearance of Paula Wessely, top Austrian female star who was under prohibition for some months because of Nazi film activities, she is planned for the lead. Van Druten has okayed a German language version prepared by Alfred Polgar, but only for Germany. It's felt that "Voice" would be a major addition to U. S. stage prestige here.

This week sees the new legit season off to a start with newly formed "Stefanspielers," young actors group presenting Emmett Lavery's "First Legion."

Others

Other American plays set for coming season include:

"Mourning Becomes Electra," at Burgtheatre, starring Helene Thimig (Mrs. Max Reinhardt), and Maria Becker. "Mourning," first seen here, was at Burgtheatre in 1938 when the Nazi anschluss closed it.

Another Eugene O'Neill play "Ah! Wilderness" will be seen at the Volkstheatre and a third by O'Neill, as yet unnamed, is scheduled for Studio of the Josefstadt company.

Saroyan's "Time of Your Life" will play the Josefstad with Anton Edthofer in the Eddie Dowling role.

Clifford Odets' "Awake and Sing" is on list of Theatre Insel in der Komoedie for a November date.

The Burgtheatre repertoire also includes Patrick Hamilton's "Angel Street" under tag of "Gaslight"; the return of Albert and Else Basserman in Paul Osborn's "On Borrowed Time" and first local showing of Lillian Hellman's "Watch on the Rhine." Burgtheatre gets Emmett Lavery's "Magnificent Yankee" next spring.

Lothar is also planning U. S. productions in native theatres of provincial capitals in the American occupation zone, particularly Linz and Salzburg. Salzburg's Tribune Theatre is doing Elmer Rice's "Adding Machine" under the direction of Stephen Benesch. R. E. Sherwood's "Abe Lincoln in Illinois" and Sam Behrman's "Biography" are on schedule of Linz Landestheatre. Later, Salzburg will see Sidney Kingsley's "Men in White."

Plays which Lothar particularly wants for Austria, but not yet cleared for presentation, are "Harvey," "Man Who Came to Dinner," "Life With Father" and "Glass Menagerie."

Maxim's Reopens Under Cloud, Threats Fade

Paris, Oct. 22.

When Maxim's restaurant reopened here recently it was with heavy police protection and behind lowered iron shutters because of threatening letters that had been received.

Threatening notes came from people who considered reopening of the old, gay deluxe place a scandal when times are so bad. They also resented fact that the spot had enjoyed the cream of German patronage during the occupation. No untoward incidents, however, have occurred.

Agent Sees Brit. Prod. in Stride

Hollywood, Oct. 22.

Film production in England is entering its healthiest era, competition-wise, according to Harry Foster of the Foster Agency, London, here to work on picture deals and line up for England its first "water show," for which Foster is dickering Johnny Weissmuller. Despite all the publicity attending J. Arthur Rank's U. S. visit last year, the British filmagnate by no means rules the roost in England, he said, citing that Associated British Pictures controls 800 theatres over there as against Rank's 650.

Rank's films, because of his widespread studio holdings, number 20 this year. British National is turning out 14. And ABP and Ealling will have 11 and six, respectively each. That's not to mention Sir Alexander Korda, who's lined up a heavy schedule with Paulette Goddard, Burgess Meredith, Cary Grant and other U. S. film stars.

Another healthy sign cited by Foster is the activity shown by American producers overseas, with Metro ready to start rolling early next year and Warners currently getting their bombed-out studios together. Latter should be able to start next year, he said.

Talent agent, who handles some of William Morris Agency's deals overseas, returns to London on first eastward trip of the Queen Elizabeth to gander the new ice show that opened two weeks ago under his and Tom Arnold's banner at the Stoll theatre, London. House is England's first to be run strictly as an ice theatre. This and the upcoming splash show illustrate how the Britishers' postwar cravings for spectacles is being fulfilled, he said.

VIENNA'S FAN MAGS SEEK U.S. PIX STILLS

Vienna, Oct. 10.

As fall season opens Vienna newsstands are showing a considerably augmented number of fan type publications. Opening up of postal service and improvement of printing facilities has helped. Most ambitious newcomer is "Film," presently a monthly but expected to become a weekly when paper is available. This one is owned by Willy Forst, pic director and actor.

Magazines here claim they need U. S. stills and features they can translate into German, but complain Hollywood press departments largely ignore their pleas. However, increasing amount of such material is coming in from Paris, Switzerland and London. Some is picked up bodily from U. S. magazines distributed to soldiers here.

Mein Film, Funk and Film (Radio and Film) and Wiener Melange are among other publications giving considerable attention to U. S. pix. Latter uses some color. Another major publication, Freude aus Wien is done elaborately in four languages (German, English, French, Russian) and includes much emphasis on cultural activities as well as fashions.

British Film Briefs

London, Oct. 15.

Queen Mary, Duchess of Kent, Princess Alice, Viscount Lascelles and several Cabinet Ministers at the preem of Gainsborough Pictures' "The Magic Bow," at Odeon, Marble Arch, Oct. 10 in aid of London Homeopathic Hospital . . . Neil Agnew, here to launch David Selznick's "Duel in the Sun," hopes to get Paramount's Carlton for its West End pre-release, then off to Paris to launch pic over there . . . General Film Distributors film "Theirs is the Glory" has raised $80,856 for Forces Security Fund by their preem and subsequent collections . . . Arthur Loew, prexy of Loew's International, is expected here middle of October . . . Also due here soon is Al Crown, foreign sales manager for Samuel Goldwyn, who's now in Paris.

Picture theatre managers, numbering around 400, and representing over 1,000 theatres in London and provinces, approved of new rates of pay which will be submitted for ratification to the Cinematograph Exhibitors' Assn. . . Samuel Lechtzier, prexy of La Salle Recreations, Ltd., one of Canada's biggest theatre seating and equipment companies, due in London soon . . . After several years away from the film biz, Isidore Ostrer is staging a comeback. Has joined his brother Maurice ("Bill") as chairman of the newly formed Priemer Films . . . A. Russell Borland, considered an authority on educational films, has resigned as director of Scottish Film Council and Scottish Central Film Library, to join Pathe-British Instructional Films as Controller . . . John Davis, managing director of Odeon Theatres, off to Canada for short visit. Will also visit New York.

Any U.S., Argent. Govt. Disputes Not Clipping Yank Pix Biz—Bekeris

Political and economic differences between the U. S. and Argentine governments have had no appreciable effect to date on earnings of American films in that country, according to Sam Bekeris, United Artists general manager for the country. He said that the film biz there was excellent, with indications it will be better next year.

Bekeris arrived in N. Y. last Sunday (20) for huddles with home-office execs. Pointing out that there's never been a quota on the number of American films that can be exported to Argentine, he declared there's been no move yet to hold down American product. The raw stock situation there now is improving, and Argentina should turn out about 40-50 pictures this year, he said.

Great upsurge in film earnings in Argentina can be attributed to the fact that there's more money in circulation now than ever before. This in turn stems from Argentina's having built up her industries more during the war years than in the preceding quarter century.

Bekeris praised Argentine exhibs for having built what he termed the best theatres in Latin America and said that some could be compared favorably with the most deluxe houses in the world.

Avert French Radio Strike

Paris, Oct. 15.

Complete shutdown of all French radio just before election day, due to a threatened strike of all employees including technicians was averted by Wladimir Porche, French radio head, who persuaded personnel to delay the walkout. Men sought a wage hike of about 25%.

Huddling with the Finance ministry, Porche obtained its promise to have the situation adjusted. The management was willing to grant the raise but the government refused to okay it.

Hummel Back to Paris

Joseph S. Hummel, vecpee of Warner International in charge of Continental Europe and adjacent countries, winds up his h.o. conferences tomorrow (Thursday) and heads back to his Paris headquarters.

Hummel landed here a month ago, and huddled with execs on company plans for distribution of 16m films in Europe, theatre acquisitions and general distribution plans.

Rathvon Sees Small Chance for Mex 50% Quota; Tells RKO Prod. Plans

There is little likelihood that government quota legislation, as asked by a group of Mexican producers, will be passed, according to N. Peter Rathvon, RKO prexy, who just returned from a junket to joint Mexican-American studio holdings at Churubusco, near Mexico City. Rathvon was referring to a petition placed before the Ministry of the Interior in Mexico by native producers, asking that Mexican theatres be forced to give 50% of their playing time to Mexican films annually. Rathvon said a survey being completed shows that native product gets about 50% of the overall playing time already.

In speaking of RKO's production plans south of the border, Rathvon revealed that the company will release both versions of "The Pearl," picture made at Churubusco with a completely Mexican English-speaking cast. Also that in January, work will begin on "Tycoon," Technicolor film with an American cast. Company is also producing two Spanish-language features, made in Mexico solely for the Latin market. Studios, which are owned on a 50-50 basis by RKO and a Mexican group, headed by Amelio Azcarraga, are virtually completed, with only the laboratory facilities to come. The 12 sound stages already in operation have turned out 24 films so far this year, almost all of them Mexican. Studios will be on a normal service basis, open to any American film companies. 20th-Fox currently is shooting "Captain of Castile" on location there. John Ford begins December production on "The Fugitive," scripted by Dudley Nichols, from the book, "Labrynthine Way."

RKO board chairman said that Mexican production has suffered a big dropoff, largely because films were overproduced during the war years, when Argentina and other Latin countries lagged on production. Until recently there has been a backlog of some 40 native pictures, most of them of rather weak quality, Rathvon said, and they are currently being moved off the shelf by exhibitors in rapid fashion.

Production costs there are much lower than in the U. S., which has been one reason for strong American film company interest in Mexican studios. Another reason for the slide in native film making has been the recent change in administration and the necessity for economy adjustments by bankers.

Rathvon goes to the Coast on Oct. 31.

Depinet, Reisman See Lush 16m Market Abroad

Lack of theatres and building materials in Europe has made the continent a lush field for 16m films, according to Ned Depinet, president of RKO, and Phil Reisman, veepee over foreign operations, who returned from a six weeks' overseas tour last weekend. RKO execs reported a tremendous upsurge of interest in narrow-gauge operations, with France's more than 3,000 16m houses leading the way.

Pressure of demand for films in an area where regular theatres have virtually been decimated is the greatest factor in the climb of 16m business. Wherever 35m coverage is adequate, such as in England, narrow-gauge operations are correspondingly curtailed. RKO chiefs said Spain and Italy are great future markets for 16m, and that a certain percentage of the narrow-gauge houses now coming into existence will retain their hold even after regular theatre construction has resumed. Execs added that there is very little theatre building going on, and that further construction would be curtailed until the housing situation is cleared somewhat.

Mexico Seeking 50% Exhib Quota

Mexico City, Oct. 22.

Bursting of the Mexico production bubble is blamed for the big drive bubble is blamed for the demand by certain Mexican producers for an exhibitors' screen quota. Mexican film makers Monday (31) asked the government slap a 50% quota on all exhibitors, making them devote half of their screen playing time to Mexican-made pictures. This naturally would cut deeply into U. S. distributor revenue down here.

While fairly well known for months that private bankers had clamped down on loans to native producers, it was not fully realized that Mexican-made pictures were having such a tough time obtaining playing time. Whole situation apparently stems from producing too many films, many lacking strong boxoffice possibilities. Bankers balked, of course, when their loans were repaid so slowly.

U. S. film officials have felt for some time that Mexican production had overexpanded, situation being aggravated by high budgets for product that did not measure up, and some even hinted that the American film business ultimately would have to foot part of the bill.

U.S. ARMY WON'T CHANGE VIENNA'S VOLKSTEATRE

Vienna, Oct. 8.

Ernst Lothar, U. S. Army's Theatre Officer for American occupied zone of Austria, has expressed willingness to drop previous U. S. pressure for change in direction of Volkstheatre. Gustav Haenel, Nazi-time director of the house, considered the leading legit company here after Burgteatre, remains in charge. However a number of U. S. plays are included in this year's schedule at the house, which formerly was heavy on Soviet and communist "message" scripts last season.

Volksteatre is located in American zone of Vienna. When Americans joined in occupation of Austria, Soviets already had installed Haenel and his financial associate Muehlbauer, former comptroller of Hermann Goering works in Poland in the house. Haenel ran it for Hitler's "Strength Through Joy" organization.

That left Rolf Jahn, pre-anschluss director on the outside howling. Jahn enlisted considerable backing but whenever Americans indicated possibility house might go back to him, Soviet cultural officers and Austrian officials under Red pressure squawked so loudly about "interference in a great Austrian cultural institution" that the move was dropped. Nevertheless Haenel's retention of his post has never been approved by Yank authorities.

French Assembly Moves Nearer Nationalizing Of Whole Pix Industry

Paris, Oct. 15.

National Assembly has voted a law creating a new government agency, to operate under the Information Minister, which will supersede all current official organizations pertaining to film industry. It will be known as Centre National de la Cinematographie and will be run by a Directeur General assisted by two committees one of which will include representatives of the various ministries. The other eight members will represent management of the industry and eight members will represent the industry's worker's unions.

The Centre will become operative as soon as a decree has been issued in about three weeks.

Wording of the new law makes it clear that the new agency will not only enact general regulations, but will interfere in the working of the film business. It will try to coordinate the various branches of the industry, check financing and grosses, grant subsidies, etc.

It will be partly supported by the profit made on its own pictures as well as profits from deals made in participation with some picture firms.

This clearly points up that the government is actively entering the picture business. It's rated the first step towards nationalization in some quarters.

Welles, Hayworth in Mexico

Mexico City, Oct. 15.

Orson Welles and Rita Hayworth are taking an intensive month's vacation at Acapulco, favorite Mexican port for Hollywoodians and other Americans, between pictures.

U. S. Pix Execs Getting Increasingly Leery of European Film Festivals

Recent conclusion of the Cannes Film Festival in France, with an admittedly bad press for U. S. films, plus the spread of the film festival idea to many other European countries, is rapidly souring American picture companies on participation in such events in the future. There also were complaints about U. S. picture company activity at the Venice Film Festival.

The fact that several of these postwar festivals have been badly managed, some taking on the appearance of county fairs or miniature world fairs, additionally has made American film officials overseas look askance at even entering pictures in such affairs. There is a growing suspicion that most of these festivals are obvious promotions, either to build up resort spots, such as Cannes, or to drum up business for hotels.

So many have sprung up since the war ended that they have become meaningless even as a source of publicizing screen product, now rated the main excuse for entering pictures. Besides the Cannes and Venice shows this year, festivals have been held in Switzerland and Czechoslovakia during the past 12 months. Portugal and Belgium now threaten to stage festivals soon.

Resort Promotion

The Cannes Festival, described by Variety's correspondent as "two weeks of entertainment, cocktail parties, Riviera merry-making and general fol de rol, including picking Miss Festival (non pro)," was admittedly a promotion for this resort city. The jury picked prizes so that no nation would feel slighted. The festival was marred by some faulty projection of product.

Venice officials complained because they felt U. S. companies did not send enough representatives to the affair. The answer of American film executives on this score is that they are busy trying to get playdates in Europe as the market slowly opens up to U. S. product. It's recalled by American film officials in N. Y. that the Venice show years ago was proved to be a promotion by a hotel man there.

Free showing of product at these festivals naturally hurts all theatres in the city in question and the surrounding area. Just now, exhibitors are not hurt because they are enjoying such strong business. Whether this attitude by European exhibitors of ignoring this film festival competition is shortsighted, likely won't be known until biz conditions change. Belief of U. S. film executives is that exhibitors should look to the future and what these festivals will later do to their trade.

Pathe Delays Shorts In England Till Spring

Pathe's plans to produce documentaries in England similar to the "This Is America" series have been interrupted by bad British weather, with the plans temporarily shelved until next April. Phil Reisman, Jr., writer-producer of these shorts, and Gene Milford, supervising director, both have returned to N. Y. Reisman denied that the postponement was due to obstacles set up by the British government. Pathe had difficulty at first in obtaining a labor permit, he said, but attributed this to the fact they applied for a permit in England when it should have gone through channels in the U. S.

Production already has been started on two subjects, the British school system and the reported ghosts and haunted houses in England. Since most shooting is being done outdoors, the four-ply British fog, that came in early this year, forced lensing to be suspended. Plans call for the producers to interpret the subjects for English distribution via three or four-reelers, with the shorts to be trimmed to two reels for U. S. release.

Milford and Reisman are the only two Americans working on the project; native British technicians and cameramen being used.

SEIDELMAN TO ORIENT

Hollywood, Oct. 22.

Distribution problems in the Far East will be studied by S. L. Seidelman, PRC foreign sales chief, who leaves this week on a five-week tour. Trip will cover key cities in the Philippines, Malay States, the Dutch East Indies and China.

Keaton's 1st Mex Film

Mexico City, Oct. 15.

Buster Keaton has made his first picture in Mexico, "A Modern Bluebeard," which Alejandro Salkind produced.

Virginia Serret was the femme lead and Angel Garasa, Mexican comic, teamed with Keaton in comedy sequences.

2 New Legiters Set for London

London, Oct. 15.

Emile Littler's "Red Mill" started rehearsals this week, with cast headed by Billy Milton, Maudie Edwards playing the Odette Myrtil role; David Burnaby, Doreen Duke, Enid Lowe, Julia Bretton, Jack Mayer and Slim Allen, formerly Vic Oliver's stooge. It opens at Coventry, Nov. 11, to be followed by Birmingham in Newcastle, with a week in each spot. It comes to London after eight more weeks out of town. Understood it goes to the Casino.

Ruth Draper returns to the Apollo for Littler on Nov. 4, for four weeks season of five matinees per week. She has been appearing in Italy and Switzerland, and is at present playing Holland. London will be her farewell trip, after which she returns to America.

Despite his brother, Prince, owning eight theatres in West End of London, Emile is hard pressed for theatre to present Clemence Dane's new play "Call Home the Heart," in which Sybil Thorndike and Celia Johnson will star. Malcolm Keen and William Fox are in support. Play is at present touring the provinces to capacity biz.

Zukor, Weltner Off To London Friday; Will Install 2 New Execs

Group of Paramount toppers headed by Adolph Zukor, board chairman, and George Weltner, Par International prexy, shoves off for London Friday (25) on the initial eastward passage of the Queen Elizabeth. In the same party will be James E. Perkins, Par International new managing director for Great Britain; Ray Milland, Par star; and Frank La Grande, head of Par's Astoria laboratory.

Milland is going across to appear at the Command film performance in London Nov. 1.

Besides installing Perkins in his new post, the Paramount officials will award 25-year-club memberships to the corporation's British workers in various parts of England.

Party goes to Paris late in November to conduct installation ceremonies for John B. Nathan, new managing director in Europe.

French Legion of Honor Promotes Arthur Loew

Paris, Oct. 22.

Arthur Loew has been promoted to an officer in the Legion of Honor, Loew's International, by distributing "Goupi Mains Rouges" ("It Happened at the Farm") in the U. S., is considered as having given French product considerable help. Laudy L. Lawrence, long in France before the war and who since has been helpful to many French people, has been made a Chevalier in the Legion of Honor.

Other Americans on the same honor list are Jack L. Warner, Darryl Zanuck and Charles Boyer.

LAWRENCE CHARITY CONCERT

Paris, Oct. 22.

Marjorie Lawrence, in Paris for two weeks, sang at the Palais de Chaillot for a charity concert to aid the French Penicillin Fund. The Metropolitan Opera singer, first told the audience that having caught a cold that morning, she had nursed her throat all day and would have cancelled the performance were it not for charity.

Current London Shows

London, Oct. 22.

"Better Late," Garrick.
"Clutterbuck," Wyndham.
"Crime & Punishment," Globe.
"Fifty-Fifty," Strand.
"First Gentleman," Savoy.
"Follow the Girls," Majesty's.
"Fools Rush In," Fortune.
"Grace of God," St. James.
"Grand National Night," Apollo.
"Guinea Pig," Criterion.
"Here Come the Boys," Saville.
"High Time," Palladium.
"Honeymoon," York's.
"Inspector Calls," New.
"Message for Margaret," Duchess.
"Much About Nothing," Aldwych.
"Night and Laughter," Coliseum.
"No Room at Inn," Winter Garden.
"Our Betters," Playhouse.
"Peace to Peckham," Embassy.
"Perchance to Dream," Hipp.
"Piccadilly Hayride," Wales.
"Poltergeist," Vaudeville.
"Shephard Show," Princes.
"Shop Sly Corner," St. Martins.
"Skin of Teeth," Piccadilly.
"Song of Norway," Palace.
"Sweetheart Mine," Vic Palace.
"Sweetest and Lowest," Ambass.
"Under the Counter," Phoenix.
"Windermere's Fan," Haymarket.
"Winslow Boy," Lyric.
"Worm's View," Whitehall.

Giant Taxes May Force Rio Legit Houses to Close

Rio de Janiero, Oct. 15.

Legit theatres here are threatened with having to close their doors because of heavy taxes, according to Procopio Ferreira, a leading actor and producer here. He just started a new season at the Serrador theatre after many months absence from Rio playing in the south of Brazil. He was extremely gloomy over the tax outlook, saying that the new taxes imposed on theatre owners by the government of the Federal District have not been paid. New tax went into effect last Jan. 1 and because no theatre has paid them, the houses may be shuttered until arrears are cleared up, Procopio asserted.

Procopio, in commenting on the poverty of the Brazilian legit theatre, said owners and producers did not take in enough money to pay the extra tax. To illustrate, he pointed to the theatre where he now is playing. The monthly municipal tax was $35 up until last January; now it is $625 per month.

Income and general revenue from Brazil's legitimate companies best can be judged by the fact that until recently top price for orchestra seats was 20c, only going to 30c in the last 18 months. In recent months, a few companies, notably Dulcina-Odilon for "Anna Christie," have asked as high as $1 for best seats. This perhaps explains why many Brazilian companies give 12 to 15 shows weekly. This means two shows each night and three on Saturdays and Sundays. Sometimes, three are given on Wednesdays. A few companies give two matinees on the big days, mainly Saturdays and Sundays, making 18 shows per week. Despite the number of shows, the weekly biz total is small.

Player salaries are fairly low, and as a consequence there has been a steady stream of desertions from the theatre to radio which pays considerably higher salaries.

Paris Directors To Test Actors' Right To Kick

Paris, Oct. 15.

The right of actors to criticize freely the pictures in which they have acted may be decided soon if Madeleine Sologne is brought before a jury of picture directors by Pierre Chenal, as he reportedly intends doing.

Miss Sologne co-starred with Eric von Stroheim in "Dream Fair," directed by Pierre Chenal. She is alleged to have said that she is sorry she acted in it and that Stroheim feels the same about it.

Miss Sologne, who faces being suspended for a certain period, is reported irked because her picture was not shown at the Cannes Festival.

New Storm Clouds for U. S. Distribs Seen Abroad; France Balks on Coin Remittance; Bulgaria's Monopoly

New storm clouds appeared on the foreign market horizon last week with trouble, actual or threatened, in five countries. Probably the most serious problems are in France and Mexico, because both are held to be vital markets. The difficulty in France is over money remittances while dispatches from Mexico City reveal that producers there are clamoring for an exhibitors quota of 40-50%. Bulgaria, Italy and Belgium are the other sore distribution spots.

The French government is balking on rates for remittance of U. S. film revenue from France, seeking to have all accumulated rental coin remitted at current exchange rate. American companies want the money remitted at the rate prevailing at the time the revenue was piled up, pointing out that the current rate is 118 to $1 (actually 200 to $1) and that this is manifestly unfair to the distributors. Reason is that the accumulated coin goes back to the period before the war and falls into four categories: (1) that accumulated before the war started, when the exchange rate was 44 to $1, (2) the money piled up during the war before France was overrun, when U. S. films were distributed in Free France, (3) the rental money from OWI films sent in with U. S. troops, and (4) revenue collected from postwar distribution.

The foreign department toppers in N. Y. were informed of a film monopoly organized in Bulgaria and that the government threatens to seize all U. S. films in that country. The seizure action will be handled by the Motion Picture Assn. through State department channels, and it's likely that any seized pictures will be put in the custody of U. S. authorities pending a final decision.

Yugoslav Pattern

This action by Bulgaria recalls what was done to American pictures not long ago in Yugoslavia. There the current regime appropriated all available U. S. prints and turned them over to the film monopoly to distribute. This turned out to be shrewd biz for that government since these pictures, all very old ones, are outgrossing Russian films in this Soviet-controlled country and piling up sizeable profits for the Yugo government.

Both Italy and Belgium have launched moves to place higher taxes on American pictures. Both countries represent strong European markets for U. S. films. Belgium has been threatening to place heavier taxes on Yank product for several months, presumably eyeing the great biz done at the theatres there as an easy source of additional revenue.

Queensland Expansion

Sydney, Oct. 15.

Birth, Carroll and Coyle, major film theatre operators in the Queensland zone, have bought the Roxy cinema, Townsville, from the Ellis interests.

Roxy is one of top cinemas in that area.

RKO Preps Two More for France

Paris, Oct. 15.

Before leaving France, Ned Depinet and Phil Reisman prepped two more pictures for local production. First is "White Tower" to be made in the Chamonix alpine mountains by Eddie Dmitryx. The other, to start likely in January, is "Berlin Express," to be made by Byrd Granet.

French Pathe is cooperating in the production and release of the initial RKO film, "Golden Silence," starring Maurice Chevalier and director Rene Clair's new femme discovery, Madeleine Derrien. But for the other two pictures, no arrangements have been made so far by the company with French Pathe.

Phil Gersderf, of the RKO flackery, brought over to organize special publicity for the RKO films made here, returns to Hollywood about Oct. 20, leaving Bill Williams in charge.

De Rochemont Raps 'Wrong View' Pix Release in Europe

Two views about the type of U. S. product that has been released in Europe postwar, and how future American product for this market should be handled, were aired before an Associated Motion Picture Advertisers luncheon last Thursday (17) in New York. Richard de Rochemont, producer of th March of Time, was the principal speaker advocating better picking of films to reflect more carefully American life. David Blum, Loew's International veepee, differed on several points in the forum session that followed.

De Rochement expressed belief that Europeans would obtain an erroneous view of American life from pix released overseas and suggested that an industry group pass on the product so that only the better type of film go there.

Blum, on the other hand, believed that American producers would be unable to inject obvious propaganda, like that of the Russians, into their screen fare. After all, Blum pointed out, such a program might leave American product in the same category as Russians films—extremely dull boxoffice-wise.

'Weekend,' 'Road Utopia' Clicking in Stockholm

Stockholm, Oct. 1.

Swedish theatres, closed most of summer due to a labor dispute, reopened last month for the new season after an agreement was reached between the Kinema Workers Assn. and the Kinema Owners Assn. This provided a wage hike plus shorter working hours.

Some 16 new films preemed here including five Swedish pics after settlement. Pacing the new product were U. S. films with "Lost Weekend," at the Falkan, mentioned as this season's best film. Another boxoffice hit is "Road to Utopia." Royal theatre reopened with "Spellbound" to mark its 12th week here. "Cluny Brown" also is continuing at the Park. Walt Disney's "Dumbo," dubbed in Swedish, is at the Sture. "Tomorrow Is Forever" looks okay at the Roda Uvorn, but "The Harvey Girls" was turned down by the crix.

'Night and Laughter' Sits Well in London

London, Oct. 22.

"Night and the Laughter," Emile Littler's mammoth musical starring Bud Flanagan and Three Sailors, which preemed at the Coliseum on Oct. 17, was well received, appears set for a long run. This despite the fact that it lacks enough comedy. Sailors are outstanding as is Beryl Kaye, ballerina from the former Coliseum show, who tied up proceedings.

"Much Ado About Nothing," which came into the Aldwych after a tour of provinces Oct. 16, drew a mixed reception. Starring Robert Donat, it is not rated his best effort.

30 Injured When Mex Big Top Collapses

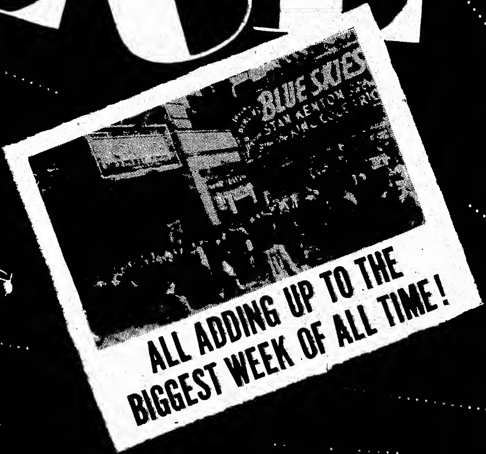
Mexico City, Oct. 15.

Soldiers, police and firemen aided attaches of the Circo Beas, one of Mexico's oldest and largest circuses, to rescue several hundred children attending a matinee in Guadalajara who were trapped and endangered by canvas falling on them during a torrential rainstorm. Wild animals broke lose during the confusion.

Thirty children and several soldiers, cops, firemen and attaches were slightly injured and the night show had to be canceled. Show resumed the next day.

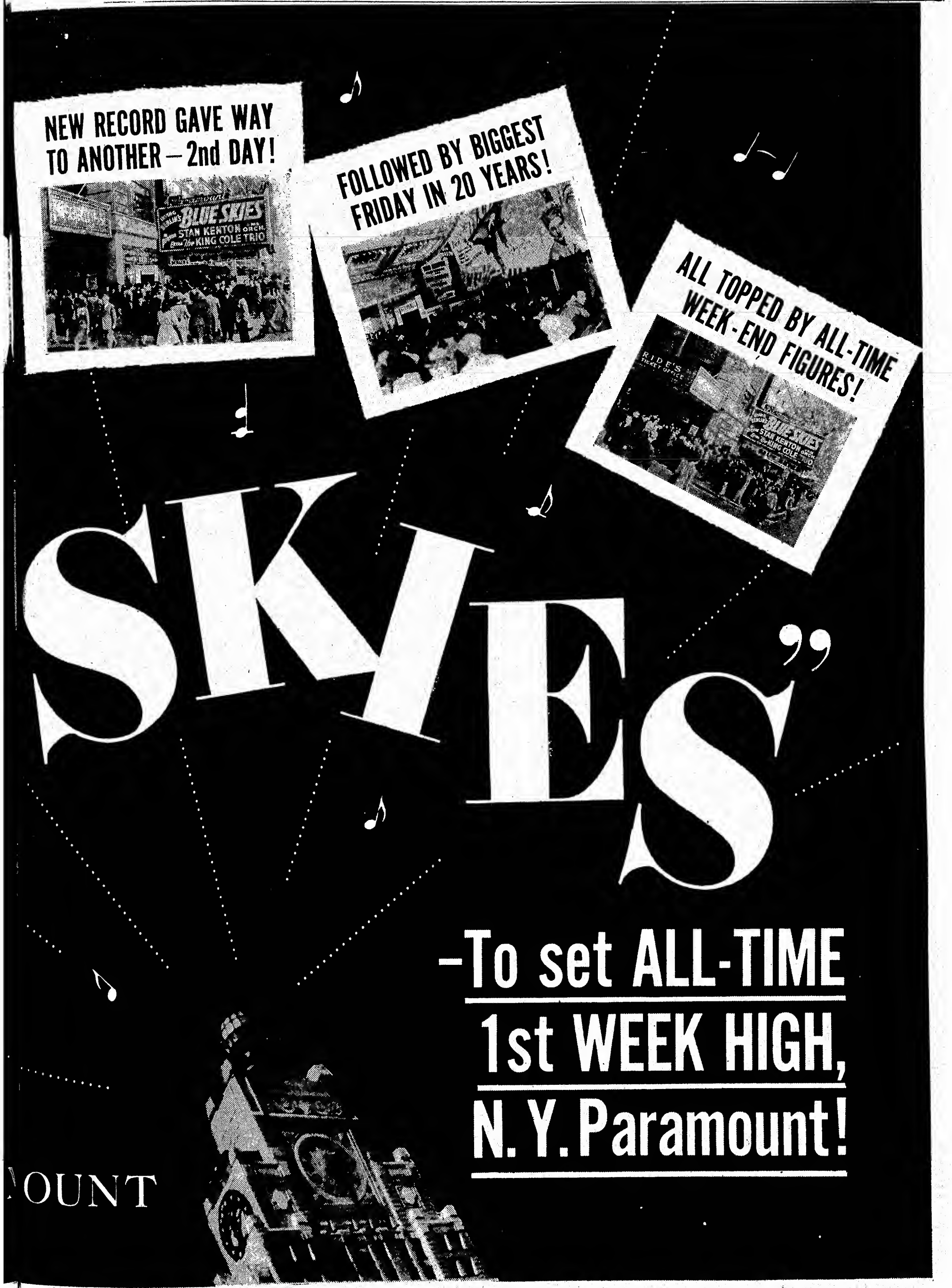
Every Record In 20 Years Blown to the

"BLUE



Greatest Musical in the History of PARA

Irving Berlin's "Blue Skies" in Technicolor starring Bing Crosby, Fr
Music by Irving Berlin, Produced by Sol C. Siegel, Directed by Stu



Astaire, Joan Caulfield with Billy De Wolfe, Olga San Juan, Lyrics and
Heisler, Screen Play by Arthur Sheekman, Adaptation by Allen Scott

Literati

New '47 Mag's Setup

The magazine '47, planned as a monthly owned and directed by its contributors, now has 275 contributor-shareholders, with about $250,000 raised through individual sales without brokers' commissions. There is still $45,000 of stock left to sell. Name writers have already contributed material, at lower payment rates than they get from other publications, with their contribs, in many cases, exceeding in value the amount of money they invested in the mag. Writers each have a single vote. Each has invested an average of $1,000 (contribs running from $500 to $5,000).

Group, incorporated in N. Y. under name of Associated Magazine Contributors, is offering stock as follows: 1,599 shares of $5 preferred without par value; 1,599 shares Class A common and 250 shares Class B common, each at 10c. par value. Mag will be a pocket-size monthly and sell for 35c. Will have full color cover, and four color and two color printing inside. Staff consists of Jerome Ellison, editor; Walter Ross, g.m.; John Whiting, m.c.; Lawrence Lee, literary ed; Richard Salmon, art director; Raymond Hagel, circulation director.

Bob Sylvester's 'Dream'

N. Y. Daily News' drama reporter Robert Sylvester, in his first novel, "Dream Street" (Dial), has ripped off a sentimental love-story about showbiz that hides its corn under its snappy style and its "inside stuff" feel. It's racy, readable stuff, glibly told. Plot, however, isn't too original, while the situations, and especially the lead characters, are never too clearly defined or developed.

(Reported Milton Sperling's U. S. Pictures paid $35,000 for the rights.)

Book's chief merit is its hep feel as well as its amusing sidelights on the nitery scene, on personality buildups, on showbiz figures, and on a lot of the phoniness as well as appeal of Broadway. Story is that of a cynical promoter who builds up a nitery singing nobody into a film star by phony hypos. But chief interests are the thinly concealed figures and places insiders will recognize — the ex-cabbie gag writer, the sophisticated columnist, Vincent's restaurant and its legitwise hatcheck girl, the producer "Bishop," the agent "Holstein," and the ex-druggist nitery op. *Bron.*

"Miss Overset of 1946"

It started as a gag, cooked up by the Skirball-Manning flacks as a plug for "The Magnificent Doll," now in Hollywood production. The boys offered a silver-plated typewriter as the Grand Prix in a competition to determine "the most magnificent doll in American newspapers." They little suspected the avalanche of entries they had set in motion.

First returns were from Hollywood precincts. Sheila Graham led a bevy of femme entries from the Hollywood Citizen-News. Next came Helen Brush from the Daily News, followed by Virginia McPherson, representing the editorial pulchritude of the United Press. While the boys were staggering under the sudden impact, Hedda Hopper took a wind-up and tossed one of her numerous chapeaux into the ring.

Now the contest is spreading among newspaper offices throughout the country, and the entries are coming in so fast that the boys are thinking of calling it "Miss Overset of 1946."

O'Neill Sells Well

Published play versions of most Broadway successes seldom exceed 8,000 copies but Random House, publishers of Eugene O'Neill's "The Iceman Cometh" reports advance sales topping 23,000 copies to date.

Playwright's "Strange Interlude" and "Mourning Becomes Electra" also did well in the stalls, with sales of more than 120,000 for the former and over 80,000 chalked up for the latter. Present indications, Random House believes, points to "Iceman's possibly achieving a higher figure."

O'Neill was Random House's first important author, with his "Days on End" and "Ah, Wilderness" both having been published by the firm in 1933.

Good Housekeeping's Contest

A short story contest for college faculty members only is being sponsored by Herb Mayes, editor of Good Housekeeping mag. Full time or part time profs are eligible. Contest which closes Feb. 1, calls for a $5,000 first prize, $3,000 for the runner-up and $2,000 for third prize. Winners will be announced not later than March 15. Mag reserves the right to buy any scripts submitted at regular rates.

Random House's 500G Month

Random House did a record gross of $500,000 last month, the billings including sales on the firm's Modern Library series. According to prexy Bennet Cerf, "if anybody had told me 10 years ago that we'd do that much business in one year I'd have laughted at the idea."

Peak gross is due mostly, Cerf said, to the record sales of nonfiction works, which have been far outselling fiction.

USA About Ready

Much postponed launching of the new Marshall Field-Norman Cousins mag, USA, is finally nearing reality. Second trial run of the mag rolled off the printing presses this week and the next run is expected to hit the newstands.

Mag in its present format resembles a combination of the New Yorker, Atlantic Monthly and Life. USA staff comprises some 30 people.

CHATTER

Peggy LeBoutillier narrated Mexico City fashion short to be shown in 200 department stores.

Beatrice Kay, warbler of Gay 90 ditties, scribed a yarn about that era for the November Seventeen mag.

Helen Colton writes about radio announcers and how they've risen in the November issue of The Woman.

Mrs. Frank (Alice) Scully returning on the Gripsholm from Stockholm Nov. 22, instead of flying back this week.

Pacific Stars and Stripes celebrated its first birthday in Japan Oct. 3. Over 44,600,000 copies rolled off its Jap presses at Asahi Shimbun the first year for delivery to troops in Japan, Korea and Okinawa.

December Holiday will accent Florida in color layouts. Three of the five feature stories were authored by Theodore Pratt.

Critics Praise

Continued from page 1

ize. Reviews were critical of the drama, which dates back to the 17th century, though never performed over here.

Conceding that Lee is a talented player, Brooks Atkinson in the N. Y. Times said: "He counterfeits a white man about as successfully as a white man counterfeits a Negro, which is hardly at all. But that is only a detail by comparison with the intelligence, ease and scope of Lee's acting."

Ward Morehouse in the Sun: "In appearance he presents a rather comical figure, although his lot is one of tragedy. His extraordinary makeup consists of flesh-colored greasepaint, a thick wig, bushy eyebrows, a goatee and a putty nose." Robert Garland in the Journal-American thought that Lee "was getting even with Al Jolson but gives the show such vim, vigor, rigor and vitality as it manages to achieve." John Chapman in the News said: "Lee is a very good Negro actor."

Tele Toppers

Continued from page 1

tails of the symposium are being kept under tight wraps, but it's understood the film reps looked in on the CBS color film demonstrations at a private sitting last May as part of the course.

Film companies, according to their spokesmen, are not too much worried about tele cutting into their boxoffice receipts. On the contrary, they believe they'll be able to benefit from tele, once it becomes a nationwide industry, in the same way they benefited from radio. Once a coast-to-coast tele network is established, they'll be ready and willing, they claim, to permit their top stars to appear on tele shows or rent out scripts from their oldies for video adaptations. As for permitting any film that still has b.o. value to be used for video transmission, that's obviously out of the question now. For the present, however, it would be folly for them to cooperate with television any more than they're doing. Although the entire video audience is limited to only a minute fraction of the film audience, pix officials claim that a star appearing in a "rough" tele show today could do irreparable harm to his reputation. And, since the film companies aren't in business today for altruistic purposes, they see no sense in licensing their scripts now for the few dollars that tele broadcasters could afford to pay.

Trailers Out for the Nonce

Film officials agree with tele leaders that they'll benefit greatly from showing their trailers on video. For the present, however, with video's limited audience, the added expense in adapting the trailers for tele transmission rules this out as unsound economically. Because of James C. Petrillo's edict against using film with any soundtrack score for tele purposes, it's necessary to cut platters that can be dubbed with the film. Columbia took a flyer on this with a specially-adapted trailer on "The Jolson Story," which was run the night of the Louis-Mauriello telecast. Ben Serkowich, Col's adpublicity director, stated subsequently that Col appreciated the experience but probably wouldn't advertise on tele again until it can pay off.

Television spokesmen naturally don't follow this line of reasoning. Charging the film companies with attempting to stifle the new medium as potential competition, they point to the fact that some of the top Broadway legit actors have done tele shows for almost a pittance in salary, merely to gain experience before the video cameras. Playwrights and producers have also cooperated in licensing their scripts at very low fees to broadcasters, they point out.

As for the American Federation of Musicians' ban against film on tele, video spokesmen charge this step was taken at the instigation of the film industry when new contracts with Petrillo were being negotiated last spring. Ban is only a dodge behind which the film men have taken refuge to exclude their product from tele screens.

Quick SRO

Continued from page 1

at the Lisner was made because of a jam of attractions at the National, the capital's regular legiter, which has a slightly larger capacity.

First ads for "Joan" in New York appeared in last Sunday's (20) editions, followed by a deluge of mail orders at the Alvin, where the show will play. Boxoffice sale does not begin until Nov. 4, two weeks in advance of "Joan's" Broadway premiere. By that time it will have been decided where "Cyrano De Bergerac" will move. Revival has been capacity for most performances at the Alvin, where the booking was limited to six weeks. Indications are that "Cyrano" would be good for an additional two months, if not more. Possibility is that the revival will land at the Broadway in the event "Sweet Bye and Bye" is delayed. Latter musical opened in Phila. after a week's postponement between tryout dates.

Use of the college theatre in Washington may ease the bookings in the Capital. There has been talk of a second legit house there for some time but university authorities will carefully select the shows that may follow Miss Bergman's appearance. Proposal to use the Lisner for commercial attractions pended for some time between the college and the Playwrights Co., which presents "Joan."

Playwrights Co., incidentally, finds itself in the middle of a D. C. controversy over exclusion of Negroes from Lisner Auditorium. Playwrights Co. was approached last week by the Committee for Racial Democracy to cancel the engagement, due to the exclusion policy. Contracts previously signed make this impossible. Playwrights had advised the Committee that it greatly regretted the discrimination, but since the matter was a local one and entirely out of its control, it couldn't do anything.

Matter came up last week when Vincent de Angelis, Lisner aude manager, disclosed the ban, saying it was the custom of all D. C. theatres to exclude Negroes. "If the community changes the custom," he said, "we'll change our policy." Committee had pointed out the D. C. inconsistency, whereby the National theatre permits Negroes on the stage but not in the audience, while Constitution Hall okays Negroes in the audience but not on stage.

SCULLY'S SCRAPBOOK

By Frank Scully

Lieutenant, Col., Oct. 20.

Denver has only two places where Negroes can go for entertainment. One is the Roxy, a grind house, the other Ted Koehler's bowling alleys.

Pin boy in the alleys was singing louder than the spinning pins.

"Say," said a visitor, "you keep that up and you'll sing as well as the Ink Spots."

"Ink Spots?" repeated the darling little deuce in spades, "I sing better than them already!"

Sad Sack, J.G.

Schoolboy bugler, j.g., who had been practicing some popular numbers in his off hours, was assigned to play "Taps" at a memorial service to General Patton.

He got his cue, but to his terrified antonishment instead of "Taps" out came the first notes of "The Gypsy."

Father Was Slugged

Assemblyman Albert Dekker has been playing "Father Was President" in Westwood, Calif., to indifferent notices, though the play concerns itself with the private life of Teddy Roosevelt, hardly rated an indifferent character.

In Denver recently I met Danny Sullivan, 76-year-old Civil Service Commissioner, who could have added a chase that might have made all the difference in the life of the play. For Danny, a guy about the brevity and broad build of Jim Tully, once saved T. R.'s life.

It seems Teddy was sent west as candidate for v.p. to quiet the wrath of silver miners who were being asked to take McKinley's cross of gold lying down. The Wall Street bunch figured the Rough Rider could handle this one nicely without getting off his high horse.

What happened instead was that when Terrible Teddy began his spiel in Victor, Colorado, the mob moved in on him with clubs instead of cheers. One grizzly swung a two by four and was just about to crash it on T. R.'s well packed skull when Danny Sullivan, reaching the terrifying scene on the run, parried the blow with his arm, jerked the lethal weapon from the assailant's hands and began counter-punching with it.

Rough Riding For Teddy

Danny backed T.R. up the hill toward a train which had steam up waiting to take the Roosevelt party to Cripple Creek, and not as cripples either. Rocks were flying. Roosevelt's glasses were dangling from a ribbon. His morning coat and striped trousers were taking an awful beating. A brick bounced off his asthmatic chest.

But Danny Sullivan got him aboard the train still reasonably pieced together. The engineer pulled the throttle. Some rocks crashed through the windows, but the train gained speed and soon disappeared around Squaw Mountain.

Postmaster Daniel M. Sullivan of Cripple Creek, ex-miner, had saved a future prez's life. Even so he held down a job that others wanted. Some time later the governor of Colorado tried to get him out. "Unless you show me that he's been stealing horses," wrote T.R., "I'm going to reappoint him postmaster."

What, No Box Tops?

Later, on a subsequent visit to Colorado, the Prez took a large diamond ring off his hand and put it on the third finger of Danny Sullivan, explaining to the press bunch that the stocky little ex-miner had saved his life.

Not satisfied with this, he even sent Sullivan a gold watch from New York with the inscription, "To Fighting Danny Sullivan—the Only One of His Kind in America."

Why don't things like this ever get into plays? Or even, for that matter, into western pictures?

In Denver, too, I discovered the most amazing rathskeller I have ever seen. It was in the basement of a private house—the home of attorney Fred Mazzula. On the door to the men's room was a marvelous likeness of Governor Dewey in western garb and the late F. D. R., also rigged out like a cowpuncher. They were blazing away at each other with six-shooters, and half way between them were two authentic bullets which had hit each other dead on and melted into a far from loving embrace.

Inside the room proper, painted over rough walls, were portraits of dozens of Denver's outstanding characters. They ran all the way back to General Denver himself. People from show business took up all of one wall. The paintings were done by Herndon Davis, with a talent in this field that makes the Brown Derby gallery look early Metro Goldwyn. In fact, these are paintings, painted right on the walls, which means they can't be moved short of moving the building.

Ladies Only

On the hardwood floor was an oil painting of Mrs. Mazzula by the guy who painted the original "Face On The Bar Room Floor." And on the ceiling above of Mother (now Saint) Cabrini. And on all sides of these two madonnas were paintings of characters like the Unsinkable Mrs. Brown, who leaped off the Titanic into a lifeboat, threw $25,000 toward the crew, pulled out a pair of six-shooters and ordered them to get going; Chipeta, the Crow princess, immortalized by Gene Field; Helen Hunt Jackson, who wrote "Ramona"; Polly Pry, queen of sobbers; Josephine Roche, who tossed $600,000 into a political campaign; Baby Doe Tabor, who got herself married in the White House during the administration of President Arthur by fraudulent representations to a priest; Josephine Antoine, who went straight from Boulder to the Met; Molly Mayfield, whose portrait was a composite of Mrs. Frankie Foster and her husband Jack Foster on account they *are* Molly Mayfield; Helen Bonfils, Mary Jane Canary, one of the disputants to the title of Calamity Jane, and Laura Evans, the Madonna of the Rockies.

Of men who had left their marks on Denver were wall paintings of Fireman Jim Flynn, Paul Whiteman, Harold Lloyd, Eddie Foy, Fred Stone, Otto Floto, Phineas T. Barnum, Jack Dempsey, Young Corbett, Eddie Eagan, Douglas Fairbanks, Dr. Sun Yat Sen, Damon Runyon, Gene Fowler, Courtney Riley Cooper, Lowell Thomas, Eugene Field, Fred Bonfils, Horace Greeley, Kit Carson, Spencer, Penrose, H. A. W. (Silver Dollar) Tabor, William (Bat) Masterson, Col. Wm. F. Cody, Billy the Kid.

Quelle collection! Joe Laurie, Jr. would not have got out of the room for days. I made it in 18 hours, Rocky Mountain Time, but I'm still reeling from the tornado of incredible and often conflicting tales which accompanied this most remarkable Rogues Gallery ever to decorate a cyclone cellar.

Face Still On Bar Room Floor

Within 30 miles of Denver is the bar of the Teller House and the "finest opera house west of the Mississippi." That's the house the miners, who took half a billion dollars in gold out of Central City, Black Hawk and Russell Gulch, built in 1878 and then imported stars like Bernhardt, Salvini, Ristori, Jefferson, Maggie Mitchell and Rose Coughlin as attractions.

I made the trip up to Central City, now practically a ghost town. It's 8,500 feet in the clouds. The opera house has been reopened and runs for four weeks in July and August, with attractions like "Othello" and "La Traviata," and stars like Paul Robeson and Walter Huston. But it is nothing like the old days. Strictly a tourist trek. From 1860 on Central City had three months of legit and opera—everything from "She Stoops to Conquer" to "A Trip Across the Ocean" (billed as "a show any lady can see"). By 1880 the gold-dust kids had stepped the playing season up to nine months.

Why not? Around Gregory Diggin's they had the richest square mile on the face of the earth. Before it was worked out one tunnel alone, still open for tourists, went 36 miles underground. "The Face On The Bar Room Floor" is still on the floor of the Teller House. They have a table over it to protect it, and a light to show it off. The bar is closed winters but you can look through the windows at the melancholy scene.

Well, the painter of it said he once was fixed as well as any one of us. Time has brought all Gregory's Diggin's down to our level by now.

Capitol, N. Y.

Les Brown Orch (18) with Pat Flaherty, Jack Haskell, "Butch" Stone; Henny Youngman, Bill Johnson; "No Leave, No Love" (M-G), reviewed in VARIETY, *Aug. 28, '46.*

This stage show at the Cap, along with Metro's "No Leave, No Love," proves that the negative reaction which so-called "name" bands have been running into recently because of their theatre work is an individual fault stemming from a lack of imagination and an individual willingness to settle into a too well-worn groove. Les Brown's outfit, one of the crack musical combinations available, will never be accused of being a Dick Jurgens onstage. It's strictly a fine musical band. Yet, as the mainstay of a show here including comic Henny Youngman and singer Bill Johnson, it does a great stage job.

Striving for audience satisfaction rather than using its time onstage to plug recorded tunes, whether they fit into ideas for stage presentation or not, Brown's combo does a swell job throughout. It works the first 25-30 minutes alone and holds the audience every minute. That's intelligent production insofar as the stubholders are concerned—not merely good music. Brown's sock arrangements are artfully threaded through the 60 minutes from the opening "Beach at Waikiki," which instead of blowing the payees down from the first bar, slowly builds from muted brass to a solid fanfare.

All the way through such neatness is evident, with the exception of the finale, a classical piece worked out under the drums of Dick Shannon. Drum solos, unless something exceptional (and this one starts out to be when Shannon turns to the kettle drums briefly, but then goes back to traps) are far outdated. Shannon's okay on the hides, but not enough of a practitioner to make the number stand up. And it's too long. In between, Brown does his "Fire-dance" arrangement and a nicely worked out medley of Jerome Kern (that too is being overworked these days; Charlie Spivak, who just closed at the Paramount, did an Irving Berlin medley; Alvino Rey, current at nearby Strand, does a Cole Porter group).

Brown's singers all work up front, doing a neat job of handling pop stuff. Jack Haskell is up first with "September Song," well sung but delivered rather stiffly. He then joins Pat Haskell, who replaced Doris Day, on "Five Minutes More." It's cute. Miss Flaherty does a smart lyric and with more experience will turn out to be a valuable find. Her costuming, however, is far out of line. She's overdressed in a gown that's far too old and too fancy for her 18 years. "Butch" Stone is his usual big click with "Feet's Too Big" and "Choo-Choo Boogie," joined in the latter by trombonist "Stumpy" Brown (Maestro's frere) for a jitterbug bit that goes over big.

Henny Youngman, bouncing into the middle of the show, comes up with his usual "something old, something new, something borrowed" gag routine. As a headline comic, his material is far below par, but he gets constant belly-laughs and a good audience reaction. To argue with that is like fluffing off Guy Lombardo for being corny.

Bill Johnson, young singer from the recent musical, "Day Before Spring," walks into a audience many of whom never heard of him. Such is his talent, however, that he has no trouble at all convincing that he's got what it takes. Good-looking, tall, with plenty of personality and a well-controlled baritone voice with unusual range, he bangs the bell resoundingly. "To Each His Own" starts him off, then a bit from "Pagliacci," and a finale, "Way You Look Tonight." *Wood.*

Chicago, Chi

Chicago, Oct. 18.

Danny Kaye, Georgia Gibbs, Tip, Tap & Toe (3), Lou Breese Orch (17); "Bachelor's Daughters" (UA).

The Chicago theatre brings in Danny Kaye as headliner for the theatre's 25th Anniversary and it's the biggest thing that has hit Chi since Sinatra. The opening day found the fugitives from Sinatra in full force, jamming the place and rooted in their seats. When show was caught, large percentage of the aud was holdovers from the first show and gave no indications of leaving for several shows more.

Lou Breese opens show with a fast rendition of "Tico Tico" setting the mood for what follows. Tip, Tap & Toe, without Toe, rhythm tappers pound out tap routines on a large drum stage. Toe, in the first show fell off drum and sprained his ankle putting him out for several shows. Boys do a precision number first; then do a shuffle tap and end with triple roll tap routine. Nice response.

Breese bring on Georgia Gibbs, songstress, who sings "Blue Skies" with a touch of Helen Morgan lament and follows with a typical Morgan number, "More Than You Know." Encores with "South America, Take It Away" for a beg-off.

Kaye follows and starts kidding the holdovers, with kids going wild and throwing candy bars and presents to Kaye. Kids jumped up and down on the seats, till the ushers had to come running down the aisles to quiet the hookey clientele.

Kaye's first song is "Bali Boogie" with handclapping and stomps from the first floor to the third balcony, shaking the place all over. "Minnie the Moocher" is next number and the kids know all the git-ga-say words by heart for the choruses.

The Flatbush crooner then does a takeoff on Frankie singing "Night and Day" with the juves screaming like mad. Kaye does a Bolgerish one-two to "Swannee River" and then blows three beats on a trombone to "Hold That Tiger." Miss Gibbs returns to do a duet with Kaye on "Barrel House Boogie," with the gal breaking into "I Can't Go On With This" routine. Kids eat this up. Kaye then pulls a "what would you like to hear" deal which stops the show for several minutes with kids jumping up and down yelling their favorites. Comedian then does "Melody in Four-F" to close the show.

Show runs 40 minutes with six shows set now, but from the mob seems that seven will be in order.

Adams, Newark

Newark, Oct. 17.

Donald O'Connor, with Gwen & Jack O'Connor; Pearl Bailey; The Kemmys (2); 3 Swifts; The Harpers; Joe Fecher House Orchestra (11); "Secrets of a Sorority Girl" (PRC).

Surprising juve response to this straight vaude pitch, with Donald O'Connor riding high on his cinema rep. The slim young song-and-dance man, just out of service, doesn't just trade on his film position. Though that looks strong enough to carry him.

O'Connor displays a wide range of stage stuff here. His hoofing, although somewhat old-fashioned, is all the better for that. Gives it a nostalgic air. He cons a number of his film song successes, using just a phrase of each for boff returns. His backchat with wife Gwen verged toward the blue at opening (17) and was cleaned up for the next show. Lad has vitality and everything he does goes over. For a smash climax, he grabs Joe Fecher's baton and leads the orch in a fury of arm waving. Goes big.

This is Pearl Bailey's first stage appearance here and for the audience's dough she can come early and often. The sepia gal, a looker of first rank and a really mean singer of down-to-earth madrigals, has a wealth of humor to her delivery. She sent the lads with "Fifteen Years" and "Good Enough for Me," both top drawer in fun, and brought them back with "Row, Row, Row" and a zany version of "St. Louis Blues."

Stashed around these first rate turns are some of pretty fair caliber. Three Swifts rank high for a juggling turn that has a bit of danger mixed with the manual jitterbugging.

The Harpers, three lads with harmonicas, pour into the mike a melange of numbers, most of them by Gershwin. Interest centers mostly on bass instrument that looks like a shoring timber.

Plenty of fun results from the Kemmys' acro stuff, with gal twining about male partner like a vine. All deadpan and underplayed despite unusual skill displayed. *Alan.*

Oriental, Chi

Chicago, Oct. 18.

Frankie Carle Orch (16) with Marjorie Hughes, Gregg Lawrence; Helene & Howard, Johnny Morgan; "Mr. Ace" (UA).

The Oriental in competition with the Chicago decided not to match big star names with Danny Kaye, but to put on a good show that doesn't wear the seats down. Show is better than the spot has had for several weeks.

Frankie Carle has an unusual combination with five sax, three trombones, three trumpets, and four rhythm. Also carries an extra relief piano.

Band opens with "Sunrise Serenade," Carle's theme song, and then hits a medley of "Rose Marie," "Diane," "Charmaine," and "Margie."

Helene and Howard, youthful dance team, open with a romantic waltz, and then out of the blue, the girl starts throwing jiu-jiutsu holds all over the stage. Aud is caught agap at glamorous gal pushing the big fellow around. She does some terrific spin turns and couple end up in a jitterbug routine to end all zoot-suit swingers. Practically steals show.

Marjorie Hughes, who is Carle's daughter, scores with "Rumors Are Flying," and a special song, "Chick With the Band." Gal has a sweet voice and nice personality that sells well.

Carle then brings on Gergg Lawrence to croon "Garden in the Rain," and a medley of Jerome Kern tunes. Lad has a winning manner.

Johnny Morgan, lately of the radio, comes on with some corny gags, but swings into a song satire on housing conditions that panics aud. Follows with socko impression of a symphonic conductor. Begs off.

Carle gets behind the piano to pound out some of his latest record releases and ends with "Carle Boogie" for solid returns.

Paramount, N. Y.

Stan Kenton Orch with June Christy; Dean Murphy, Lane Bros. (2), King Cole Trio; "Blue Skies," reviewed in VARIETY, *Sept. 25, '46.*

Taken by itself, show at the Paramount is a neat 50-minute layout on a heavy musical beat. But with Irving Berlin's Technicolor musical opus, "Blue Skies," making up the celluloid portion of a three-hour entertainment unit, vaude portion could have been more wisely tipped in a non-musical direction for better total balance.

Show's backbone is the polished swing rhythms of Stan Kenton's orch. Aggregation of nine brass, five reeds, and three on rhythm in addition to Kenton's occasional 88-ing, doesn't drive with too much steam but compensates by tricky arrangements and solid tones. Sidemen are okay with standout work by the drummer and bass fiddler in the rendition of Kenton's major piece, a jazz concerto. Kenton's personality pays off with a few good laughs in his vocal of "St. James Infirmary Blues" against a comedy chorus of coughs and catcalls from the boys in the band.

June Christy's warbling clicks with the customers. Plush, bluesy tones are turned with style in her renditions of a skat number without words and "He's Funny That Way."

In the deuce, the Lane Brothers flash some ultra-fancy acrobatic rope tricks and earn nice mitting. Comedy routine is good for light laughs but teamwork on their stunts, in which they operate as a single person, is what butters their bread.

Dean Murphy's comedy bit is a striking succession of impreshes on w.k. names. Teeing off with Joe E. Brown, Murphy runs the gamut through Bette Davis, Ronald Colman, Charles Boyer, etc. and winds up with a sock imitation of Jimmy Stewart. For his encore stint, Murphy made an unusually serious political pitch for peace via a takeoff on one of F.D.R.'s fireside chats. House responds warmly both to sentiments of the speech and accuracy of the carbon.

Winding up show, King Cole Trio register with a collection of their most popular pieces including "It's Only a Paper Moon," "Straighten Up and Fly Right," "Embrace Me," and "Sweet Lorraine." Guitar, bass, and piano combo have a 52nd St. manner but despite the big house, go over with a smash. Show closes with the trio merging into Kenton's orch for a hot curtain number. *Herm.*

Apollo, N. Y.

Louis Jordan Orch (6), Johnny Otis Orch (17), Phillips & Wall, Edna Harris, Kanazawas (3), Miller & Lee; "Missing Lady" (Mono).

With Louis Jordan's combo topping the bill, and Johnny Otis' orch supplementing as the stage orch, menu for the Harlem hepsters at the Apollo this week calls for plenty of hot jive, and very little else. Rest of the bill, except for the Jap acrobatic team, the Kanazawas, is strictly in the lightweight division, not adding any perceptible punch to the proceedings. House was loaded to the gunwales at the preem last Friday (18).

Feeling right at home, Jordan lets his hair down with a succession of hot novelty numbers that has the patrons stomping and whistling for more. Teeing off with "Choo-Choo Boogie," he leads into some sizzling double-entendre pieces, including "Good Time Roll," "Chic-Moke-Poke," a Calypso number that couldn't pass in any other house but this, and a long patter song called "The Cat's No Good." Jordan works hard to earn the customers' mitting, not resting on his past laurels. Rest of the musicrew combine into a tight little rhythmic unit with topnotch instrumentalists at every sack.

Coming out of the west and playing their first date in these parts, Johnny Otis' band is a promising young Negro group which can stoke up plenty of steam. Consisting of eight brass, five reeds, and four on rhythm, the orch has a driving, aggressive style with neat orchestral patterns achieved on basis of good arrangements. Otis, ofay leader, works the skins in Gene Krupa style, making with spectacular grandstand playing in one number with the lights down and his sticks luminously beating in the dark. He's a solid skinbeater and sticks with the orch throughout. Rest of the band is well-trained but contains only two standout sidemen at piano and sax. Brass section, spinal column of this type band, needs to be strengthened. Band opened fast with "Block Buster," followed with "California Boogie," "Harlem Nocturne," and "Miss Mitchell." Late in the show, band works over a number called "The Needle" with a corny marching arrangement around the stage that could be eliminated. Close in a merger with Jordan's combo for a loud number with a line of four dancing girls going through the motions.

The Kanazawas, Jap risley team, seen with Orson Welles' "Around the World" legit show last spring, fill the bill's middle spot for one of the high points of the show. Team, made up of three slightly overmidget sized performers, work their feet-juggling routines with phenomenal agility. Using a barrel and one man as objects, other two men keep them spinning in midair in every conceivable permutation and combination. Begoff to a terrific hand.

Rest of the show consists of Phillips & Wall, a terp team with conventional routin. that needs polishing. Edna Harris, emcee of the show, takes a single turn at warbling "Good News Tonight" with a voice that's nothing special, although she sells the number with some sexy wiggling. Comic Miller & Lee in next-to-closing come up with a running gag act about income tax returns without much to recommend it. *Herm.*

State, N. Y.

Smith & Dale with Lou Lawrence and Allen Chester; Hal Leroy, Susan Miller, Andre, Andree & Bonnie Yeary Bros. (4), Skating Macks (4), Louis Basil House Orch; "Strange Case of Martha Ivers" (Par).

One of the most hardy scripts in vaudeville, the Dr. Kronkeit sketch as performed by Smith and Dale, is this week rounding out its 48th anniversary in showbusiness. This duo started out in 1898 as the Avon Comedy Four with Will Lester and Jack Coleman as the singers. Since then Lester has died and Coleman has retired from show biz.

But Smith and Dale still carry on. It's one of the few acts that agents will see of their own volition, and for many oldtime vaude adherents it's one of the funniest acts in the business.

Dr. Kronkheit skit is by now a classic and there's little doubt that if they ever attempted to change one line or gesture there'd be mass protests. The team has lost count of the number of times it's played the State, where they started playing when the Palace theatre went into straight pix.

This trip, they're assisted by Allen Chester and Lou Lawrence and total effect of the act is as potent as it ever was.

The rest of the bill is also in a superior vein with Hal Leroy adding further marquee lure. His routines are polished and executed with precision and as usual gets away with hearty applause.

Susan Miller, another standard, does a good selling job with a mixture of rhythm tunes and ballads, for a good exit while the Skating Macks (4), three gals and a guy, make a good housewarmer with their good assortment of roller routines. In the deuce, the Yeary Bros. (New Acts) make with instrumentals and vocals.

Andre, Andree and Bonnie wind up the session with a well-paced routine deriving its novelty with the use of femme dummies to confuse the audience with the mccoy. They finish with an applause-getting exhibit of ballroomology with male giving both gals some good lifts. Usual strongarm part of this turn was left out because of a wrenched back Andre suffered during opening day.

Louis Basil, house podium occupant, gives the show a fast pace with his emceeing and has added the extra gimmick of a musical intro which segues into the film. *Jose.*

National, L'ville

Louisville, Oct. 18.

Major Bowes All Star Graduates, with Crandall Sisters, Rick Layne, Teddy Block, Sammy Birch, The Oakies, The Crawfords, & Paul Gerson; "Wife of Monte Cristo" (PRC).

The Major Bowes amateur cycle had its day, but lo and behold, here pops up in the flesh seven turns who call themselves Bowes graduates. If these are graduates, maybe they "should have stood in school." Pretty tepid layout, and whole bunch looks like lightweight material for even the small time vaude of some thirty years ago. But this is 1946, and they just don't measure up.

Opener, The Crawfords, mixed terp pair, try hard, and give their turn a little color with luminous costumes. They're followed by Teddy Block, personable fellow who imitates air-planes and other sounds.

Femme singing trio, Crandall Sisters, put their heads together in front of the mike, just as all girl warbling combos do, and give out with the harmony. Their chirping is okay, that is, gets over satisfactorily. Pace through "Song of Love to You," "I Don't Know Why," and the oldie, "Wait Till the Sun Shines, Nellie," giving this one a lift with a swing tempo. Caught nice applause.

Paul Gerson, harmonica player, gives his version of Poet and Peasant, and Orpheus, both overtures. Gets quite a volume of tone out of his mouth harp. His introes are wooden, and only bright spot in his routine is the bit of clowning with Sammy Birch, m.c., who plays the one note part in "Night and Day" while Gerson fills in the balance of the tune. Birch in his own spot had the patrons howling with his burley opera singer and comic getup, with recorded sound. His "Figaro" and "Sow Song," with exaggerated facial and body expressions, pleased the customers.

Rick Layne, lately out of the service, received a nice reception for his chatter routine with a dummy. Guy is a nice appearing chap, and kept 'em interested with his voice changes. The Oakies, couple hillbilly characters, brought out an assortment of tire pumps, musical saws, etc., and livened things up with their rural brand of fun. Typical corny stuff, but the audience ate it up.

House not quite filled when caught (Fri. nite). *Hold.*

Roxy, N. Y.

Frances Langford & Jon Hall, Al Bernie, Carl Ravazza, Borah Minevitch's Harmonica Rascals (9), Gae Foster Girls, Paul Ash's House Orch; "Margie" (20th), reviewed in VARIETY, *Sept. 18, 1946.*

Melange aboard the Roxy deck this session leans too heavily to the musical side to be fully satisfying. It has a number of strong individual elements, but added up they don't tally high in the entertainment column. Not a little of the difficulty is the faltering finale provided by Jon Hall in his appearance with his wife, Frances Langford. Show requires a sock finish to get it off for top results and it doesn't achieve it.

Hall and Miss Langford did almost exactly the same routine at the Paramount in October, 1940, and almost exactly the same thing as was said about them by Wood in VARIETY's New Acts review at that time can be repeated now..."Hall comes on following the singer's opening number and reveals in numerous ways that he hasn't had much p.a. experience. He falters in handling lines, forgets titles of tunes, etc...." Review went on to say that "it's all done in a smooth-voiced sort of bashful way which sets him solid with the audience." Unfortunately, that latter part wasn't true at the Roxy session caught last week. Despite the fact that it was Hall's eighth show there, he not only muffed one line after the other of his patter with Miss Langford, but forgot the name of the house, the name of the tune they were to sing, and just about everything else that could be forgotten. Apparently being entirely unable to adlib or cover himself in any way, result was a squirming, embarrassed audience that wished the whole thing was over.

Miss Langford, on the other hand, is a completely polished performer, whether chattering or singing. Her pipes and figure are both as good as ever. She does a number of tunes on her own before introing Hall. They do some patter together, then wind up in a duet, which isn't bad. Mainly required are some writers to get them up a presentable routine and then a bit of cramming by Hall to remember it.

Al Bernie shows a great deal of versatility with a line of gags and talk, including a short session of working from a piano. He's dropped the mimicry, which he used to do almost exclusively (and very well), but retains a manner of speech that makes him constantly sound like a junior Ronald Colman. It becomes tiresome, but otherwise the turn is strong.

Borah Minevitch's Harmonica Rascals are doing a lot more gagging and a lot less organ-puffing than they used to. Turn is good for a lot of laughs, with diminutive Johnny Puleo slamming and slugging everyone in sight, but the hossplay is carried just a bit too far. Since the boys are accomplished instrumentalists, they'd do better to give more contrast to the routine by turning serious every so often.

A longtime fave at the house, Carl Ravazza is back to do his warbling of pop ballads and get a few ohs and ahs from the femmes. He's personable and a capable technician. Gae Foster gals get off a bouncing ball routine that is above average. *Herb.*

Olympia, Miami

Miami, Oct. 18.

Ray Heatherton, Bernie & Lane, Daisy, The Wonder Horse, Marshall Rogers, Carlton & Dell, Les Rhode House Orch; "Crack-Up" (RKO).

Package here this week adds up to a well rounded vaude parley earning maximum response from house.

Topliner Ray Heatherton clicks nicely with his song selling, blending in some so-so gag stories to round out his stint. Projects the Irish personality, with "Donegal" and "Same Old Shillelagh" highlights for that sequence. Does neat job on the pops to add to overall effect. Had to beg off.

Comics Dick Bernie and Eddie Lane garner a healthy portion of laughs. Aided by an unbilled femme, they purvey a surprisingly clean series of funstering topped by a telephone bit which gets howls.

Rest of bill is standard vaude. Daisy, The Wonder Horse with eye-filling gal trainer, earned solid salvos, with perspiring pair who provide the front and tall coming out for several bows.

Carlton and Dell do okay with their acrotaps, while Marshall Rogers does nicely with his glass-rimming to provide a neat musical novelty; type of act which this house goes for.

Les Rhode and house orch accomp in top fashion. Biz good when caught. *Lary.*

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'B' Blackout a Dimout

Continued from page 7

while 20th is slated to distribute six Edward L. Alperson productions and at least six pix turned out by Sol M. Wurtzel. Twentieth, to point up its own A film exclusivity, has pulled the regular 20th trademark off all Alperson and Wurtzel pictures. Latter henceforth will carry only a credit line to the effect that they're being distributed by 20th.

Metro reports it will also concentrate on A films only. It's been revealed, however, that M-G is currently working on several new "Maisie" pictures and plans to revive the "Dr. Kildare" series. Although neither of these cost as much as the company's top budgeters, Metro claims each film in the series represents a budget layout of more than $800,000. Whether they'll get top playing time is a matter of speculation, which leaves Metro in the indefinite class.

RKO in Reverse

RKO has not only admitted it will continue making B's but has earmarked those pictures it considers falls in that category. Company has 36 features in its 1946-47 roster, excluding productions of Samuel Goldwyn, Walt Disney, etc., and 13 of these have been categorized as B's. Eagle-Lion, newcomer to the producing ranks, has 15 pix slated for release this season, starting with "It's A Joke, Son" after the first of the year. All these, however, reportedly will be budgeted at more than $1,000,000, which theoretically makes them all A's.

Republic represents another case that's tough to figure. Company has announced a slate of 32 features and 26 westerns for this season. Ten of the features have been termed "deluxers," with Rep hoping they'll follow Frank Borzage's "I've Always Loved You" into the top A bracket. In addition, the company will turn out 16 pix in Trucolor, including four of the deluxers, plus two "special" Roy Rogers oatuners and four special Gene Autry starrers.

PRC will release 36 features this year, including 14 westerns, plus eight specials that can be bracketed as A's, since the eight will reportedly cost more than the entire company roster last year, which included such top pix as "Wife of Monte Critso" and "Enchanted Forest." In addition, PRC claims the 22 straight pix will cost between two and three times what last year's production costs, indicating some of these may wind up in the A classification.

United Artists, in its unique role as a releasing organization only, is also tough to figure, since it can be presumed that its indie producers are aiming for the A brackets. Company will release five Hopalong Cassidy westerns this year, however, in addition to 10 Hal Roach and Comet Productions stream-liners, which probably won't get any top playing time. Latter, in fact, are slanted as fill-ins on a dual picture playoff.

Columbia will produce at least 26 B's, including 10 westerns. Screen Guild Productions, another newcomer, has 31 features slated for release, most of which will undoubtedly be B's. Monogram, following its usual policy, will release 46 pix, including 14 westerns. Ten of these are specials, with two earmarked for lensing in Technicolor.

SMPE Meet

Continued from page 7

names, those of Samuel L. Warner, E.B. Craft and Theodore W. Case, have been added to the Society's honor roll alongside Thomas A. Edison, George L. Eastman, et al.

New officers for the SMPE, elected at noon and who assume office Jan 1., were Loren L. Ryder, director of Paramount's sound dept., prexy; Earl I. Sponable, Movietone News, N. Y., veepee; Clyde R. Keith, Western Electric, N. Y., editorial veepee; W. C. Kunzmann, National Carbon Co., convention veepee; Edward A. Bertram, Deluxe Labs, N. Y., treasurer, and George T. Lorance, General Precision Labs, Pleasantville, N. Y., secretary.

Highlight of today will be the evening session at the Par studios, in which a symposium of four technical papers will be held. Event is titled "Improved servo, mechanical and electrical devices for studio production." Par staffers will star in the day's events that include papers on radarscope photography and the preservation and postwar utilization of U. S. Navy combat films

DeMott-Buddy's Co.

New industrial pix company formed by John A. DeMott and Ned Buddy will be known as S. R. F. Pictures. DeMott is resigning from Pathe, where he worked on "This Is America" series, and Buddy, who was Paramount newsreel chief in Europe before the war, was with DuMont Television on the Coast for a time.

Initial production, "Singing Wires," dealing with electrification, is being done for the Farm Journal mag. James Kirkwood and Ann Deere head the cast.

Pix Costs

Continued from page 3

tilt in budgets and is seen as one partially vulnerable point in the attack on high costs. Some of the reason for one studio, for instance, taking an average of 85 days per picture now as against 47 days a few years back, is that more care is being taken in production, although most of it occurs because of a shortening of the working day. There's some feeling that general inefficiency might be cut down here and savings instituted.

Despite fears of producers concerning increased expenses against possibly slipping markets, there's an underlying conviction in the business that "costs are sensitive to the boxoffice" and if and when things really look bad, down they'll come. As one production exec remarked not too facetiously: "When things get really tough you discover ways of cutting costs. You can always find, at least, a brother-in-law or two you can fire."

However, All in Good Shape

Should bad days come, of course, they'll find the picture business in the best position in its history to meet them. All companies have been busily shearing their debts and bank loans and piling up surpluses, so that the emergency won't be too hard to bear. Just as they'll take losses on pix made at high cost and sold when the market is low, so they amassed coin during the opposite proceeding, when they sold pix at a high price which they had made during earlier low-cost days.

One of the factors that levels off these ups and downs is the industry's method of amortization and accounting. With the majors, a particular film's income isn't credited to the year it was made, but the year that the coin actually comes in. Therefore, money spent in production in 1945, for instance, is charged against income in 1945 (except for informational purposes, of course). That tends to level things off and does, except for the fact that wages and costs in general trail the b.o. and there's money gained or lost during that lag period, depending whether general economic conditions are going up or down.

Korda's B's

Continued from page 7

into work in February. That will be followed by "The True Story of Carmen," starring Paulette Goddard. Of the producers working with Korda, Edward Black is making "Man About the House," with Kieron Moore and Margaret Johnston, and "Bonnie Prince Charlie" with David Niven. George King is making "Shop at Sly Corner," from a current hit London play. Herbert Wilcox is making "The Courtneys of Curzon" with Anna Neagle and Michael Wildberg.

Each producer deal is made separately, Jarratt said, with Korda's British Lion company financing, and providing studio space and distribution. Black, Wilcox and Carol Reed have percentage participation deals, while Kimmins will probably work on a straight salary basis, Jarratt said.

No U. S. distribution deal will be sought until Korda's own top pix are ready for release, Jarratt said. Possibility exists of Korda joining Samuel Goldwyn in a new distributing company has been talked, Jarratt admitted, although he added, there is nothing of that nature in view at the moment. He said he'll huddle with Herbert J. Yates, Republic prexy, whose product B-L distribs in England, but that there is no thought whatsoever of any sort of reciprocal releasing arrangement.

First pic to be released by B-L in England will be "Corner" at end of February, then "Cradle" and "Courtneys" in March and "Man About the House" in April, Jarratt said.

K. O. To Auction, Selling

Continued from page 3

that he did not wish to commit his clients without first conferring with them. Judge Augustus Hand, presiding, remarked that exhib approval was necessary because "if this doesn't satisfy them any more than the other (competitive bidding), I don't see why I should fuss with it."

During the course of considering the decree, provision-by-provision, cancellation privileges to exhibs buying blind was fixed at 20% after Louis (Schwartz &) Frohlich, Columbia Pictures lawyer, fought a Government proposal for 25%. Indications were that the court would knock out the D of J request that a six month limit be placed on the advance that pix could be sold. Wright insisted that a provision requiring majors to deliver prints within 30 days of availability date be kept.

Little Three's Big Beefs

Little Three attorneys let loose attacks against both the Big Five and the Government and it was difficult, at times, to determine whom they considered the greater adversary. Thomas Cooke, Universal lawyer, labeled the Big Five rules on clearance "absurd" and said that U preferred those offered by the Government. Frohlich asserted that both the D of J and the theatre-owning companies' outlines were objectionable to Columbia. Ed Raftery, United Artists prexy (also attorney) maintained that UA could not possibly operate under auction-selling since all its contracts were subject to approval by its indie producers.

Court gradually grew cold to auction selling during the course of the two-day hearing. At one point, Judge Hand said: "Without committing ourselves, we must say we were moved by the wide attack on auction selling by so many independent exhibitors."

Quizzed by Judge Hand as to the distribs' views on the bidding method of sales, former Judge Joseph M. Proskauer, attorney for Warner Bros., disclosed that Big Five legalites had been in a huddle all Monday (21) afternoon seeking a formula to replace auctions. Should the court decide to drop that type of selling—and "we're not asking the court to do so." Proskauer hastened to add—it could be replaced by a "tightening of injunctive provisions," some added protection on the subject of runs, and some guarantees against overbuying.

Judge Hand Opines

"Administrative supervision of auction selling," Judge Hand opined, "may be considered difficult, but we don't think it is insuperable." Main objection, so far as the court saw it, was the contention of indie exhibs that "the competitive bidding system would leave them worse off than before because the majors could outbid them on pictures."

Wright, who opened second-day consideration of the decree, was frequently the target of a crossfire of judicial questions which indicated that the court did not see eye-to-eye with him. Court appeared to differ with him on the Government's proposed cross-licensing ban against theatre owning majors. Wright was questioned closely on whether he thought affiliates could fill in playing time if they were banned from buying product of other theatre owning companies.

"I'm just wondering if you wouldn't be indirectly divorcing theatres with your plan," Judge John Bright said. "It might well be that the defendants would give up their houses in some situations," Wright answered. Wright insisted, however, that the companies could find ample product without buying each other's films and could, if necessary, increase their production since there was no freeze on the number of pix which they could make. Court appeared unconvinced and by-play ended with a remark by Judge Hand that the Government "should not seek to destroy these defendants because they may have done wrong."

Wright attacked all theatre organizations except the Conference of Independent Exhibitor Assns. on the ground that they were, in one way or another, tied to the majors. As for indie producers, he said their fears were only consistent with a continuance of monopoly. By taking strong steps to erase trade restraints, Wright said, indie producers' lot would be improved. However, request of the Society of Independent Motion Picture Producers would let a defendant, such as United Artists, completely out since it distributed product of these indies solely.

Proskauer, opening for the Big Five, told the court: "Surely, you must know that competitive bidding is not palatable to us. It calls for these companies to embark in an arduous, difficult and perilous venture. If you wish to reconsider, we offer you our cooperation and aid."

Proskauer predicted that the cross-licensing ban would be "slow death in place of instant decapitation" and asserted that it was equivalent to complete divestiture. Theatres would be closed 65% of the time if they could not buy from others of the Big Five, he said. He argued that the court would effectuate its purposes if it confined itself to enjoining illegal practices such as price fixing and pools. John W. Davis, attorney for Metro, supplemented Proskauer's arguments.

Exhibs Ganged Up On Auctioning From Start

Exhibitor associations ganged up on auction selling and independent producers put in their pitch for treatment separate from the majors when court hearings opened Monday (21). While, ostensibly, argument was to be on the question of whether the theatre groups would be permitted to be heard at all, the court early in the day indicated its consent to the move and exhib attorneys, in the main, pitched into the decree itself. Only application to remain in doubt was that of American Theatres Assn. which sought to intervene as a party rather than the lesser right of filing, amicus curiae.

Neither the Government nor the Big Five opposed the request of exhib organizations to file briefs as amicus curiae. Both, however, came out against the ATA intervention plea, with Wright declaring that "it would hopelessly confuse the case." Frohlich, speaking for Columbia, said he had no objection to the request and felt that it was a move in the right direction.

Leadoff man in the assault was Thurman Arnold, ATA mouthpiece, who lambasted auction selling with the claim that it is a "regulation for the benefit of the wrongdoers while its principal impact is against innocent parties." Arnold's main thesis was that in a scarce market such as that of the film industry, competitive bidding would further monopoly rather than erase it.

'Generous Cancellations'

Paul Williams of the Southern California Theatre Owners Assn., member of ATA, followed Arnold with a plea for season block booking tempered by generous cancellation privileges. Williams, who was in charge of the Government suit at its outset, told the court that he stepped out of the case when the D of J consented to blocks-of-five sales.

Stress on the impracticable features of auction selling was made by attorneys for the Confederacy of Southern Ass'ns. To obtain a full year's product of features and shorts, an exhib would have to make from 200 to 1,200 successful bids, CSA legalites asserted. Considering, further, the complexities of bids which would include length of run, percentage or flat rentals, seating capacity of houses and other factors, auction selling could not possibly work, it was argued.

Chief hope for an industry free of monopoly is in the activities of independent producers, Morris L. Ernst, appearing for the Society of Independent Motion Picture Producers, declared. They were the one "corrective impulse" in the industry, Ernst asserted, and it was up to the court not to hamstring them. Consequently, he added, restrictions imposed upon the majors should not be extended to the indies who were innocent of restraint of trade practices.

Myers, stepping forward for Allied, remarked that he had heard that day "strange voices championing the cause of the independent exhibitor." Allied, he said, was also against auction selling and strongly for the cross-licensing ban which the Government was seeking to clamp on affiliate theatres. Abolish percentage rental deals, Myers said, and the terms of the decree would become workable.

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ALVINO REY
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In Person LES BROWN & ORCH. BILL JOHNSON Extra! HENNY YOUNGMAN
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A Metro-Goldwyn-Mayer Picture

BMB on Agenda Forefront, Quality Dissection Still Seen as Sad Lag

Chicago, Oct. 22.

The wholesale kickaround of the Broadcast Measurement Bureau—radio's first standard coverage map—has put the whole question of research in one of the pivotal spots on the NAB agenda, in session here this week. And while it's conceded among many broadcasters in attendance than in BMB (once the kinks are straightened out) may lie the answer to radio's long-felt need for an industry-wide research operation from a purely quantitative standpoint, radio in America still suffers from a lack of qualitative research.

It's the sentiment of industry thinking here that what qualitative research is available (the Stanton-Lazarsfeld CBS setup vs. NBC's Schwerin Reactocaster, etc.) is so closely geared to competitive operations as to minimize their value in terms of wide industry use. Furthermore, it's argued, the networks alone seem to have a monopoly on the thinking along qualitative research lines, with the advertisers and the agencies up to now giving it pretty much of a brushoff. Until such time as the agencies bite their teeth into the qualitative aspects of audience measurement, it's felt, the real answers on commercial programming will remain hidden.

The chief squawk appears to be that radio is being surfeited with quantitative researching, that from all corners the industry is getting the answers to "how much" and "how many," but the genuine breakdowns on the "why" aspects of listening and types of listeners are still lacking today.

The BMB operation, it's conceded, served a real industry need, and despite its current growing pains, something lasting should emerge. But here again it's a case of carrying quantitative research into high industry gear and ignoring the qualitative angle.

However, BMB does provide the machinery, it's pointed out, to move into the qualitative techniques and do a job that's regarded as one of the prime needs of the industry.

Lingo Watters Hold Own Meet

Chicago, Oct. 22.

Attracted elsewhere by more glamorous bigtime names, delegates to the School Broadcast Conference, running concurrently with the NAB meet in Chicago, missed a practical course in local educational broadcasting techniques when they failed to attend an SBC panel on public service broadcasting in the foreign-language field.

A sparsely attended round-table chaired by Robert Miller, manager of WSBC, successful Chicago lingo coffeepot, got down to cases on facts of life in F-L broadcasting.

Participants besides Miller were Raoul Cortez of KCOR, San Antonio. Arnold Hartley of WOV, New York; Prof. John Zvetina, of Loyola University; Morris Novik, radio consultant; and Stan Altschuler, of WJBK, Detroit.

Cortez described in detail educational efforts of his 250-watt indie, still less than a year old, highlighting cooperation with 32 high schools, teaching of English and Spanish, services to Texas Dept. of Agriculture, and other good deeds.

Prof. Zvetina underlined need for inter-group, cultural exchange and necessity of building up patriotism of kids by teaching contributions their nationality made to development of USA.

Report Cards

Hartley discussed current efforts to teach Italian parents via WOV what's what about report cards. Seems that considerable numbers of kids never bring cards home for parents to look at. WOV has a counter-measure in form of campaign at each report card time, advising parents to demand cards of their kids.

Novik stressed need to press FCC to question new purchasers of lingo outlets on their intentions re F-L audiences stressing that tendency is to drop F-L in many cases.

Altschuler cited the WJBK control system to assure proper F-L program content.

LABOR'S NO KILROY, NOT THERE AT ALL

Chicago, Oct. 22.

Broadcasters who expressed open disappointment at NAB's first full dress postwar convention failing to touch upon serious social challenges to the industry were particularly incensed at the slight given thus far to organized labor's new-born participation in radio. Not even in the FM sessions, among the hottest in the series of meetings to date, were the broadcast plans and operations of such unions as the International Ladies Garment Workers Union, Amalgamated Clothing Workers, and United Auto Workers, CIO, even acknowledged.

Many delegates blame this oversight on failure by whip horses of labor broadcasting to make an impression on the orthodox wings of the industry. Underscored was labor-radio's failure to seek representation at NAB; not one member was officially registered. This fault is attributed to an apparent dwindling of enthusiasm for FM in the ranks of these public spirited "Johnny Come Latelies" due to the prolonged delay in getting FM receivers on the market.

One such interested consultant pointed to the cynical prophecy in the FM panel that FM receivers would soon be available when the AM market was glutted.

Writers Guild Clears Way For Agency Action

Clearing the decks for action along the lines of the as-yet-unannounced "stern measures of a militant nature," the Radio Writers Guild has reorganized its national executive staff, and selected a national strategy committee. In addition, the eastern region, which in the past had spark-plugged the now defunct negotiations with the American Assn. of Advertising Agencies, met last week, approved National Executive Committee plans in toto, and named a series of committees frankly designed to prepare RWG for a real battle.

"Reorganization of the national office," which was the phrase used, meant actually the resignation-by-request of Dorothy Bryant, national exec secretary. Mrs. Bryant had been asked by the national group to restrict herself to the eastern region job, and she quit. It was then that Michael Davidson was made eastern region exec sec. Peter Lyon, eastern region veepee and head of the old Four-A's negotiating committee, is acting national exec sec, but only until a fulltime successor to Mrs. Bryant is selected.

The National strategy committee is headed by Robert Newman, former eastern veepee, and includes: Jerry Devine, Stuart Hawkins, Ruth Adams Knight (with Erik Barnouw as alternate), Studs Turkel, Rod Holmgren, Ken Pettus, Milton Merlin, Maurice Zimm, and Jack Robinson.

At the eastern region meeting, Hawkins' and Lyon's reports on the break with the Four A's were approved unanimously. Some Guild members brought up the possibility

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Showmanagement Know-How

HUGH B. TERRY

Manager of KLZ

Seven major awards have come to KLZ thus far in 1946 for programs, public service and promotion, including the Variety plaque award for "How to Run a Radio Station."

KLZ, DENVER

Fulton Lewis At $2 No Bargain, NAB Toppers Find

Chicago, Oct. 22.

NAB headquarters corridors at the Palmer House became filled with off the record protests over the booking of a Tuesday (22) breakfast talk by Fulton Lewis, Jr., who pulled out his favorite stops with the clinical indications of World War III. Apparently the result of a sucker arrangement made by the NAB program committee, the Lewis setup was presented by the Chicago Radio Management Club, local industry exec group, following carte blanche given it by the convention during the planning stage.

Management, and NAB spokesmen contended they allocated the time for the Radio Club, and were not given the program until convention preparations were in the final stage. Payoff embarrassment to the contention that the talk was not an official NAB event was listing of the Lewis breakfast in the official convention agenda and the inclusion of a two-color flyer advertising the event in delegate portfolios.

Great hunks of the visiting broadcasters agreed that, even for free (ducats were $2 a throw) the NAM-minded gabber would be no public relations bargain for NAB.

Following comment ranging from gasps of astonishment to open-arms anger, some members of the program committee learned of it in the printed schedule. A top spokesman of NAB told Variety it was free to draw any conclusion it wished.

Asked whether NAB realized it was putting itself in the position of encouraging one side of a top current controversy, NAB guy gave out with expressions that indicated NAB wished it never heard of the whole business.

NAB's assumed discomfort, and the misgivings of a substantial segment of the delegation, were confirmed by Lewis' ad lib attack on Russia as the root of all evil.

Lewis rambled on and on. When someone was beginning to wonder what all this had to do with radio, he came up with a scheme to keep secret agents, "dupes," "fellow travelers," from exploiting the air which "I and Kaltenborn and the rest have the responsibility to use with honesty and integrity in the service of the people."

Circling the NAB Loop

Chicago, Oct. 22.

James Fly, ex-FCC chairman, "sitting out" this one, being among those on the sidelines ..RCA grabbing itself lots of billing by televising various sessions, with receivers planted in the Palmer House exhibit hall...George V. Denny a drop-in while swinging through Chicago with America's Town Meeting national tour; is planning midwest circuit for show out of Chicago next April...Griping among delegates against clear-channel "special privileges" mounting...Morris S. Novik in for the FM session but staying over through Wednesday to catch up with ex-Mayor LaGuardia, who makes his weekly Broadcast from Chi, where he also addresses the Foreign Policy Assn.

"Red" James, assistant to the general counsel of FCC, missing from the FCC delegation lineup at convention and, recalling those all-night debates

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Chile's Cohen Offers Challenge To NAB To Lead U.S. Stations on UN

Chicago, Oct. 22.

The NAB went through the motions of token acknowledgment to the United Nations principle here. It sat back comfortably and listened to Chile's Benjamin Cohen, asst. secretary general of the UN, plead that the NAB itself "implement its avowed interest in the United Nations by giving leadership to the radio stations throughout the country with respect to their United Nations broadcasts."

That reference to NAB's "avowed" interest, of course, was noticed by some listeners, although it passed over the heads of so many here who couldn't have known what lay behind that ultra-polite, diplomatic dig.

Actually, NAB program planners didn't want to touch Cohen with a 10-foot pole. It took considerable urging before the UN got a place on the NAB agenda. It was only after a liberal board member had called NAB offices in Washington and raised hell because "no time can be found for the United Nations," that Cohen was scheduled at all.

Of course, it's possible that Cohen himself, being among the top brass of the UN secretariat, was unaware of what went on behind the scenes before he was invited to go to Chicago. However, he did tell the NAB what it could do—if it means what it said when it gave him the bid.

Special Committee Setup

"Perhaps," said Cohen, "the NAB could set up a special committee which would serve in an advisory capacity to our own United States Radio Liaison Office. Such a committee could help make program planners aware of the experience of other stations, help create new program ideas, and generally serve as an agency to help utilize American radio to the fullest possible extent in the interest of lasting peace.

"This, perhaps, is a good place to tell you that indeed we do know that we must have our own worldwide broadcasting and telecommunications services and that we are doing much about it.

"A Telecommunication Advisory Committee has been formed which is now preparing a report on the matter. It is expected that by Nov. 10 of this year their report will be ready. Those of you who have had anything to do with the establishment of even a local community station can appreciate the many problems that must be solved before a worldwide broadcasting organization can be organized. But it is our expectation that before long people throughout the world will hear the United Nations signal.

"Under the Charter of San Francisco, the Economic and Social Council can accept the cooperation of private bodies of an international character as consultants on matters of their particular interest. This, of course, includes radio organizations such as the NAB."

BMB BRASS FACES MORE RANK-FILE REVOLT

Chicago, Oct. 22.

As this issue of Variety went to press, the center of NAB attention was on a late Tuesday afternoon BMB meeting, and on a watered-down "Report on BMB Study No. 1," by BMB prexy Hugh Feltis.

While wishful thinkers predicted that strong-enough insurgences from the floor would lead to a fast fade-out of the industry's costly problem child, insiders scoffed at such a turn as an implausible finish for the industry's first real effort to map audience areas.

The Feltis report disclaimed earlier pretensions that BMB measurements would do everything but cook, following rank and file pressure, as reported in last week's Variety. The report credited by many delegates with giving industry membership the first lowdown on the fiasco into which the $1,250,000 stake had been sunk.

When reduced to its conservative scope, the report was supposed to confine itself to the map-making functions. Even there, convention backroom rebellion preceding the meeting reflected the bitterness over the failure of the heavy investment yet to produce an applicable audience map.

Also on the BMB meeting schedule was the selection of a 21-man board of directors, with some voices crying for the scalps of all incumbents over the current croppers.

UN To Get U.S. DX Transmitters For World Broadcasts

Washington, Oct. 22.

Full schedule of shortwave broadcasts to emanate from the forthcoming United Nations General Assembly meeting in New York—marking the first radio segue on the UN meetings produced by UN personnel—was announced here over the weekend by Asst. Secretary of State Bill Benton.

The U. S. Government is turning over 11 high-powered transmitters for the UN broadcasts which will be used to beam running commentaries on the General Assembly meeting to Europe, Latin America and the Far East. The first broadcast will be of the opening meeting tomorrow (Wednesday).

Four shortwave stations on the Atlantic Coast will handle the UN shows for European consumption. Four other U. S. shortwave transmitters will beam Spanish programs to Latin America from 9:15 to 10:15 p.m. EST. Chinese versions of the same show will be fed over three other transmitters between 2:45 and 3:45 a.m., EST. For technical reasons, Benton explained, the Russian broadcasts will be carried by two Canadian stations made available by the Canadian Broadcasting Co.

State Department's own shortwave program producers will step up coverage of the General Assembly proceedings with a daily 30-minute radio digest entitled "United Nations Review." The "Review" will be beamed to Europe at 1:30 p.m. and 5:30 a.m., to Latin America at 8:30 p.m. and to the Far East at 5:30 a.m. (all EST).

In announcing the UN radio setup, Benton renewed his pledge that the State Dept. stood ready to support unrestricted distribution of world news "as one of the vital factors looking toward permanent peace." At the same time, he came forth with another plug for a UN-owned and operated radio network—a recommendation made last month by both RCA prexy David Sarnoff and the U. S. Commission on United Nations Educational, Scientific and Cultural Cooperation.

Reporting the sessions for Mutual will be Frazier Hunt, William Hillman, Cecil Brown, George Carson Putman, Henry LaCossitt, Cedric Foster and Albert Warner. In addition, Leslie Nichols will interview delegates and other UN experts for airing on the net.

Lever Bros. Asks Lower CBS Rate

Chicago, Oct. 22.

CBS has run into a ticklish situation involving one of its top bankrollers, Lever Bros. (Lux Radio Theatre, etc.) over coverage claims in the KNX-Los Angeles-San Diego area.

With the advent of the new CBS affiliate in San Diego, KSDJ, it's reported that Lever Bros. is demanding a revision downward of the rate for KNX (L.A.) coverage. LB contends that it was paying on the basis of KNX coverage embracing an area that includes San Diego and that, from all indications, it wasn't getting that kind of coverage.

It's reported that Procter and Gamble, another top spender on CBS, has also registered a squawk.

N. Y. to N. Y.

Having completed their trip around the world, Norman Corwin and Lee Bland are due to return to New York over the weekend, planing in from Los Angeles Sunday (27) on Monday.

Corwin was the first winner of the "One World" award in memory of the late Wendell Willkie. Bland went with him as companion assigned by CBS to do wire recordings along the tour.

FCC-NAB BEEFS PETER OUT AT CHI

Clear, But Mum

Chicago, Oct. 22.

The NAB, like Congress, got some of its most important business done behind closed-door committee meetings of one kind or another. And one of the top secret unscheduled sessions was a Sunday night meeting called by the Clear Channel Broadcasting Service.

Representatives of all 16 bigtime stations confessed to having attended the meeting, but they shut up like clams when pressed for a little more info on the evening's business. Only this is certain. A dynamite-loaded memorandum passed hands, supposedly mapping strategy for a further CCBS push for power up to 750 kilowatts. The fact that the meeting headed off NAB sessions lends weight to the prediction that clears may pull another cat out of the bag in advance of further FCC hearings on the subject due about January.

Radio Rates More Freedom, Miller Tells NAB; Warns Vs. 'Intruders'

Chicago, Oct. 22.

In a speech which met with a rousing ovation from assembled broadcasters here today (Tuesday), NAB prexy Justin Miller spelled out in a straight-from-the-shoulder fashion radio's past accomplishments and a dozen new problems which face broadcasters in their own business as well as from federal, state and international bodies.

Reaction to the speech was quick and favorable, with radiomen taking the view that Miller wasn't ducking any problems, was strengthening the association's hand by explaining its activities, and, while keeping his friendly tone with the FCC, was holding out for more freedom for American radio. An indication of the terrific growth of NAB activities since Miller took office was the disclosure that 40 of the 55 NAB staffers were put on the payroll in his tenure.

Declaring he had no desire "to create a personal feud with the members of the FCC," Miller pointed to "growing cooperation between NAB and the commission." He is now working with both the FCC and the Justice Dept. to frame a new code acceptable to them which can be enforced without violence to the anti-trust laws. The decision on the Blue Book, he added, would eventually be brought before the courts, and, since NAB's and his own position on it were well known, he would not go into it further at the convention.

Broadcasters were urged to keep alert to new Congressional attempts and efforts by state governments, to invade broadcasting.

On Labor, Edits

"It may be well," Miller said, "to consider the advisability of taking a position on proposed labor relations," and certainly to take to court any case which might upset the force of the FCC's manpower decision banning station licensees from editorializing. (Miller, NAB veepee Jess Willard, and FCC Commissioner Clifford J. Durr have already gone on record several times in favor of junking the Mayflower policy, which Miller believes is a direct violation of the First Amendment.)

This "unfortunate" Mayflower opinion, the NAB president said, is

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The AFRA Blues

Chicago, Oct. 22.

Station execs and network veepees have been asking one another at the NAB meet to "catch my act."

It's all part of the spreading gag around here that, if the American Federation of Radio Artists' demands for scale hikes are considered 'way out of bounds, the veepees want to be ready to "double" at the mike.

'Daytime Petitioners' Want Mex Clear's Use; Hold Chicago Session

Chicago, Oct. 22.

Twenty-four broadcasters operating daytime only on Mexican clear-channels used the NAB convention here this week as occasion for second and only fully attended meeting of the newly-formed Daytime Petitioners Assn.

Group is petitioning FCC for right to fulltime operation on clear channels now in use by Mexican stations, with prospects good that FCC will act favorably on their request.

Group, all of whom operate limited schedules on six channels tabbed for Mexican clear channel stations, met here yesterday (Mon.) to map strategy for further breakdown of limitations on their operations spelled out in present North American Regional Broadcasting Agreement. The petitioners are headed by Howard Hughes, licensee of WPIK, Alexandria, Va.

Pubs Love Fax As Medium Advances; Hogan Tells Cost

Chicago, Oct. 22.

The newspaper publisher is already the most enthusiastic supporter of facsimile broadcasting, an NAB panel claimed through a talk by Elliott Crooks, director of the Newspaper Publishers' Facsimile Service. The press, he said, counted on facsimile for spot news delivery direct to the home, relief from full-run publication of minority news like stock market reports, and prime bid to the nation's heavy-buying women at a time of greatest leisure.

The symposium considered broadcasting, equipment and programming of facsimile transmission, with Crooks joined by W. G. H. Finch, president of Finch Telecommunications and owner of WGHF; James B. MacClean, of General Electric; and John V. E. Hogan, head of WQXR-WQXQ, N. Y.

Though the orthodox newspaper will undergo format revamp for facsimile (lack of newsstand competition eliminates scarehead need), the publisher figures in a key position. Press affiliation will obviate broadcast production; but failing this, it was pointed out, any station with a couple of editors and technicians can turn the trick. The possibilities of independent facsimile newspaper publication were underscored for providing minority voices in a one-paper town, or a town with a reactionary press line-up.

The press services and picture agencies were said to be ready to sell their wares for facsimile transmission, with the feature syndicates contemplating special material for broadcast publication purposes.

Hogan challenged the meeting to fall in line because "facsimile is creeping up on us" after being stymied by the war, and predicted early availability for recording and receiving equipment which, he said, will plug directly into the going FM transmitter and home receiving set. Revealing that the New York Times' plans for WQXR and WQXQ were beyond field tests, Hogan told his audience that transmitter equipment will run in the area of $10,000, and receivers in the FM-range would be about $500-$600.

IT'S SOFT SOAP BY BOTH SIDES

By DOROTHY HOLLOWAY

Chicago, Oct. 22.

It wasn't exactly a love feast between NAB and FCC. But the white flag of truce was definitely flying between Government and industry at the Chi convention this week, with acting FCC chairman Charles R. Denny and NAB prexy Justin Miller doing a neat job of back-slapping and presenting a peaceful front to the 3,000 assembled broadcasters. To those who anticipated some heavy sledge-hammering over FCC's Blue Book, the NAB meet turned up only some feeble side references to the industry's current bete noire.

It was, according to oldtimers, a far cry from the ill-fated "mackerel in the moonlight" charges of former FCC chairman James Lawrence Fly and the more recent Fly-Miller f uds of pre-war NAB meets. FCC commissioners Charles R. Denny, E. K. Jett and Rosel Hyde were all on hand, the first two with speeches calculated to win FCC new friends in the industry. Though Denny spelled out FCC policies in AM and FM in no uncertain manner, his speech is expected to make only incidental references to the Blue Book.

Miller, having exhausted his fire against the Government's latest inroads into the broadcast business at earlier speeches, merely reaffirmed an already well-known position on the Blue Book and concentrated his fire on broadcasting's future with its increased competition and challenges in the new FM and tele fields. FCC Commissioner Jett, who took the rostrum here today (Tues.) to outline "the application of war developments to postwar broadcasting," steered clear of policy questions beyond a firm defense of FCC's many AM and FM grants and the assurance that they would not cause harmful interference to existing broadcast operations.

Beefs Toned Down

Both Government NAB official utterances were looked on here as out-and-out appeasement measures. This is not to say that NAB is not looking for an ideal court test to make final judgment on the FCC's Blue Book. However, off-the-record corridor statements from NAB directors came up with the revelation that several board members took issue with Miller on the question of the Blue Book and were persuasive in toning down any association pronouncements at this week's meetings. Besides, it was pointed out, NAB district meetings have already damned the Blue Book in successive meetings throughout the year, and any further tongue-lashings were academic at this time.

Denny's omnibus report to the NAB membership, scheduled for this afternoon (Tues.), is expected to stress FCC's newly-inaugurated streamlining procedures designed to speed action on AM and FM appli-

(Continued on page 102)

Mutual's Surplus On '46 Operation

Chicago, Oct. 22.

Ed Kobak, Mutual prexy, met with his board of directors here Friday night (18) at a pre-convention session, bringing the board members up to date on web developments. It was the last meeting prior to the year-end powwow when the annual budget comes up (probably in December).

On the basis of Mutual's nine-month-period comeuppance, it was revealed, the network this year will more than meet expenses of operation, leaving Kobak with a surplus of funds to pour back into the operation.

While not a board matter, the report spread that both Bob Schmid, head of promotion, and Jimmy James, of the sales dept., were skedded for departmental reshuffling. Kobak says 't'aint so.

Big AM Boys Like FM Just as Is, So FMBI Gets Kissed Off to NAB; But 37 Rebels Start New Booster

Chicago, Oct. 22.

FM broadcasting is not moving along as fast as FCC or a small but aggressive clique of radio men would like, but its progress suits the great majority of the radio industry. This much became doubly clear here yesterday (Monday) when 42 members of FM Broadcasters, Inc., voted to let FMBI die after Nov. 1, and to rely from then on on the NAB FM dept. to speed FM on its way.

Only eight fighting-mad FM'ers voted to continue the group as a separate FM promotion organization. And plainly indicative of the general apathy of most AM-FM licensees on the subject is the fact that 67 FMBI members — including the largest broadcasters of the lot—never even bothered to show up for the FMBI meeting.

Militant attempts by Ira Hirschman, WABF, New York, and Roy Hofheinz, KTHT and KTHT-FM, Houston, Tex., to head off complete demise of FMBI—with some sporadic, but heated support from other quarters—was quickly voted down by the membership.

As a result, old FMBI members will be neither fish nor fowl after Nov. 1, when their present quasi-membership in NAB expires. After that time, FMBI'ers wishing to make use of NAB services will have to join up as regular members.

37 Rebels

Meanwhile, however, some 37 FM advocates—with more due to join up shortly—immediately put their heads together in another corner of the room and voted to set up a separate FM promotion group. Structure of the new FM baby was hashed over at a special breakfast meeting here this morning (Tues.) by a hastily appointed committee of FM's best boosters.

Group includes Hofheinz as chairman; C. M. Jansky, Jr., consulting engineer; Everett Dillard, FM licensee of KOZY, Kansas City, and WSDC, Washington, D. C.; Wayne Coy, a former FMBI director and manager of WINX and WINX-FM, Washington; Stanley Ray, WRCM (FM), New Orleans; Gordon Gray, WMIT, Winston-Salem; E. J. Hodel, WCFC (FM); Ben Beckley; W. R.

(Continued on page 102)

Pink for Guests

FCC'ers attending the NAB convention were chagrined to learn that they were handed "pink" identification cards, while the broadcasters sported lily white tickets of admission, and press representatives were adorned with green ones. One FCC official wisecracked that maybe the "pink" color had been chosen with design, referring jokingly to NAB prexy Justin Miller's recent speeches linking the FCC's Blue Book to Communist influences at work in Government quarters.

Whole question was cleared up, however, when NAB's chief greeter, Bee Arney, explained that the pink cards did not signify Government people as such, but were given to all "guests." And it just happened that FCC'ers formed the largest bloc of non-paying visitors at the Chi Convention.

'Exorcise Devil' Through More FM, Inventor Advises

Chicago, Oct. 22.

A new drive for more FM channels, and a speed-up in FM broadcast operations throughout the country, is the industry's best chance now to get a free radio and throw off the shackles of its own personal devil—the FCC Blue Book—Major Edwin Armstrong, FM inventor, told the NAB'ers assembled at a special FM session here yesterday (Mon.).

Armstrong ascribed the industry's present unenviable position, circumscribed both by engineering restrictions and Government controls, as the direct result of its failure to push FM back in 1936 when he first developed it, and to force FCC at that time to allocate more than a niggardly five channels to the new service.

Armstrong thus offered the AM'ers the move: Push FM now and get more channels for the service, thereby obviating further FCC controls which are fully effective only when applicants outnumber available channels. At the same time, FM's inventor admitted that, with FM's more uniform coverage, some AM broadcasters would undoubtedly lose their competitive advantage in the new medium. But then, he said, they would have less Government interference in their operations.

Acting FCC Chairman Charles R. Denny, in a sprightly question and answer period, assured the industry that FCC would not change its mind and require non-duplicated programming of FM outlets. AM'ers were urged to use their standard broadcast call letters, with the FM suffix rather than apply for a rapidly diminishing supply of new four-letter calls.

Other Denny revelations: It doesn't do applicants any good to invade Washington, call the commissioners by their first names, and exert pressures from Capitol Hill.

FCC at present time has no intention of reopening the old FM band for commercial use, despite Major Armstrong and Commander Gene McDonald of Zenith, and their continued efforts to upset the upstairs allocations.

W. R. G. Baker, of General Electric, predicted that by the third quarter of 1947, 30% of all radio sets would be FM-equipped; by year end, 1947, 350-400,000 sets would have FM units. However, up to this time, for a myriad of reasons, only 79,000 FM sets have been turned off the lines since V-J Day, with AM sets totaling well over 6,000,000.

ABC Affiliate Cut-In Revolt Dies on Threat Of Crosby Disk Denial

Chicago, Oct. 22.

A minor rebellion of ABC affiliates, stirred up by the network's ban on local chainbreak cut-ins on Philco's quarter-hour portion of the "Breakfast Club" show, reportedly petered out in a pre-NAB huddle with network toppers.

At that confab the insurgents are said to have been persuaded to stay in line with the Philco-ABC manifesto by an alleged threat that stations violating the edict would be ruled out on time buys for Philco's new Bing Crosby transcription show.

The chief offenders had been stations carrying commercial plugs for local dealers.

Twist on the "Breakfast Club" ultimatum is that the new Crosby show is bankrolled in non-ABC spots by those same Philco dealers.

HUGHES EXITS LA FM, NOV. HEARING TABLED

Washington, Oct. 22.

FCC hearing on FM applications for Los Angeles was cancelled here yesterday (Mon.) when Howard Hughes dropped bids for both FM and television outlets in L.A.

Withdrawal of Hughes leaves only 14 contenders still in the market for the L. A.'s 14 remaining FM slots. FCC spokesmen said that, as a result, the commission has postponed indefinitely an L. A. hearing scheduled to open Nov. 18.

THE EMPTY NOOSE
With Martin Wolfson, Will Hare, Joe De Santis, Ogden Miles, Charlotte Holland, Bob Dryden, Adelaide Klein, Louis Sorin, Joe Wiseman
Writer: Arnold Perl
Producer: Robert Heller
Director: John Becker
Music: Robert Stringer
30 Mins., Wed. (16), 7:30 p.m. (one shot)
Sustaining
WABC-CBS, N. Y.

With production of "The Empty Noose" last Wednesday night (16), CBS may have put itself out on a limb. But it was a climb taken with eyes open. There were ideas employed on that show, subjects dramatized, words spoken that one hasn't heard since the toughest of the tough war plays upon which radio prided itself so—and so justifiably—during the days of official international conflict. It's as if CBS' returnees had stood up to remind themselves, and the net's listeners, that maybe the war's lessons are of a lasting nature.

"Noose," staged the night after the death of 11 Nazis at Nurnberg, was given evening time, "Ellery Queen" being cancelled though that's a commercial show. Arnold Perl, on the top of the day's latest cables from Nurnberg, did a documentary that was truly sock. Under Heller's production, John Becker's direction, and with a cast paced by Martin Wolfson as narrator and Will Hare as a questioning ex-GI, the network on its own had something to say, and said it without wcascling or punch-pulling.

"Noose" went into the contributions to world fascism by five of the Nazis' top 11. In so doing, it didn't hesitate talking about churches used by the Nazis as urinals, about ground skull-bones being superior to body-bones as fertilizer, and about other things which may not add to a listener's digestion if his political stomach is weak. But "Noose" did more than that. It tied fascism and Nazism, for instance, with labor unions; and, in so doing, delivered a labor union sermon that touched a domestic, "controversial" issue in such a way as to give any anti-union group the possible right of asking for time to reply. It took a straightforward stand on the fact that the Nazis started by persecuting Communists and ended by attacking pious churchmen of Christian persuasions. It used words like "nigger," "sheeny," "dago" to point up prejudices for which that empty noose still waits. And it made it clear that those prejudices are not necessarily latent.

That these things were said in a context of top showmanship made them, of course, doubly important. That some people may object both as to content and method of a documentary of this type, there's little doubt. But there's just as little doubt that the CBS returnees, combining the best in radio with the most enlightened in citizenship, have put themselves in the ranks of those who want honesty to get network billing instead of being confined to low-voiced indies. *Cars.*

Encore!

CBS had skedded "The Empty Noose" last week (16) for a 7:30 p.m. broadcast, straight across the country. When board chairman Bill Paley heard the early show, he ordered all wires cleared for a repeat to hit the Coast at peak time and, additionally, to give late listeners another chance. Repeat was done at 12:30 a.m., New York time.

SCOUT ABOUT TOWN
With Hunt Stromberg, Jr., Anna Mary Dickey; announcer, Ralph Paul; Sylvan Levin orch.
Writer: Ed Brainard
Producer: Frank McCarthy
15 Mins., Thurs., 10:15 a.m.
Sustaining
WOR-Mutual

There was, maybe still is, a gripe by some CBS people who claim that the new WOR-produced "Scout About Town" infringes on Arthur Godfrey's talent scout idea. Regardless of whether or not the titles impinge or overlap, fact is that showwise there isn't any comparison. Young Hunt Stromberg, Jr., is no Godfrey on the air. And the show he pilots comes down to some good orchestra work under Sylvan Levin's baton plus Stromberg reading some continuity written by someone else.

As heard on the preem (17), (scheduled for a week earlier but bumped by a political broadcast), Stromberg's voice and mike presence weren't bad, but he had nothing to say or do. Anna Mary Dickey sang, and sang well, opening with "Why Was I Born," following with the gavotte from "Manon" and closing on "All the Things You Are." Levin, who's as rounded a musical director as any in radio, made the orchestra talk, within the boundaries prescribed. So the whole thing came down to a neat little musical stanza. But talent hunt? Neither Miss Dickey nor Levin needed discovering. *Cars.*

BURL IVES SHOW
With Hugh Brundige, announcer
Writer: Dave Friedkin
Producer: James Burton
15 Mins.; Fri., 8 p.m.
PHILCO, DAVEGA
WOR-Mutual, N. Y.
(Hutchins)

Mutual offers an attractive quarter-hour in its new Burl Ives show, the burly balladeer presenting his early song Americana in his usual simple style, warm approach and appealing voice. Brief introduction by Ives to his numbers is equally interesting. Songs sung, as judged by opening program Friday (18), are carefully chosen, well balanced and contrasted, to keep interest from lagging. Only flaw in the proceedings is the topheavy commercial aspect, there being four plugs (two for Philco, two for the local outlet, in this case Davega Stores) in the quarter-hour.

With "I'm Just a Wayfarin' Stranger" for his opener and closer, Ives also contributed on opener the wish song, "Wooly Boogy Bee"; the sea-chantey, "The Golden Vanitee"; the mountain ballad, "On Top of Old Smoky," and Abraham Lincoln's favorite, "Blue Tail Fly." Warm, authentic stuff, dished up by an expert. Programs are recorded and originate from the Coast. *Bron.*

WILLIE PIPER
With Dick Nelson, Jean Gillespie, Charles Irving, Stewart MacIntosh, Barbara Townsend, Eleanor Audley, Danny Ocko, John Gibson; Jack McCarthy, announcer
Writer: Samuel Taylor
Producer-director: Frank Brown
Music: Ralph Norman
30 Mins., Sun., 6:30 p.m.
Sustaining
WJZ-ABC, N. Y.

Comedy programs such as "Willie Piper" take the onus of "moronic entertainment" off radio. Sophisticated in its sheer simplicity, this homely situation story of an unspectacular, naive young man and his fumble-fingered attempts to do right in this very best of all worlds has been built into a completely charming half-hour of whimsy by writer Samuel Taylor, former co-scripter of the "Henry Aldrich" show.

Intro was matter-of-fact narration by Jack McCarthy, who confessed a temptation to begin with "Once upon a time . . ." Then story moved into dramat of Willie Piper's wedding day and everything that befalls him and his bride-to-be. Willie is a grocery clerk who lives with an ancient Western Union delivery boy, and they both share their quarters with the WU bicycle. Very nervous on his wedding day, Willie gets up at 4:30 a.m., brushes his teeth and begins a series of casual escapades that wind up with the wedding postponed for a week.

Taylor has written into this program all the homeliness of the "Aldrich" show, but has de-emphasized the obvious. Feeling was carried by Dick Nelson, who played the lead to perfection. Similar treatment was given the part of Willie's girl, Martha, by Jean Gillespie, Stewart MacIntosh, as Mr. Bissell, the Western Union oldster, was also fine.

Pace, production, and narration were all on a par with the script in the show's preem. Net programmers obviously knew they had strong material here and gave it top Sunday night spotting. *Tomm.*

MARRIED FOR LIFE
With Bert Parks, emcee; John Larkin, Mitzi Gould, Raleigh Bestor, Joan Lazar, Keith Davis
Writer: Frank Dahm
Producer: Robert Jennings
30 Mins.; Sunday, 2 p.m.
Sustaining
WOR-Mutual, N. Y.

Using the ridiculous to embellish the sublime, or vice versa, is the gimmick trotted out by Mutual for this program, and the mixture should have the middle-aged mamas in tears while the male members of radio's listening family take an afternoon stroll. A never-ending source of amazement are the lengths some people will go to get on the air, and this new aud-participation job is their latest opportunity, but only for those couples who don't care if anyone knows the details of their courtship.

Each couple chosen for the ordeal has its story neatly dramatized before the individuals are presented in person. Then Bert Parks (who alternates between comedy emcee, making sly jokes of all the "just-married" cliches, and Dutch uncle, sternly reminding the two of their marital responsibilities) takes over for the participation angle.

Initial program featured a war-disabled groom and his bride-to-be who loves him anyway. After their story was dramatized (only fairly well) they answered a few questions, and another little drama was presented, looking into the future and making comedy of the individual idiocyncrasies revealed in the questioning. Parks then remonstrated with the couple, saying that they shouldn't let little differences break up their happy home.

Different portions of the show were bridged by Keith Davis tenoring "O Promise Me" and like tunes. Pacing was pretty good but the format will be appreciated by the femme side only. Comedy was weak. It's a tough show to take. And on Sunday, too. *Tomm.*

Ask Another

Sticking his neck 'way out, in the face of CBS' w.k. anti-platter bias, and the fact that one network doesn't usually boost another, Arthur Godfrey last Thursday (17) gave the ABC's Bing Crosby show a big plug and talked right up for more waxers on the air.

"Doggone, that was a good show," Godfrey said. "Glad to see it work. I've always been a guy that's said there's no reason in the world why we can't transcribe the show to get a better show. What's wrong with it?"

Crosby's Clicko

Continued from page 1

get a flock of wax shows under their belt that will pitch in the same high register as last week's opener, and they'll be singing a different tune.

Crosby proved it can be done. It was argued that wrapping up a transcribed show would strip it of the spontaneity that an on-the-spot performance before a live studio audience invites; also that the ad lib quality and off-the-cuff bantering that made Crosby's Kraft Music Hall semester one of radio's real boffs would be lost forever.

Through the simple expedient of waxing his shows before an audience, Crosby has invalidated these claims. And you can match Philco's No. 1 on the Crosby Disk Parade with any of the live shows he's done in the past, and that goes for the spontaneity, the ad libbing and the overall free play on the banter.

Which only leaves as a possible pitfall the element of timeliness and topical slant. A sufficient reserve of substitute transcriptions could be the obvious solution.

The payoff on the Philco premiere was that, without the tag line revealing the transcription auspices, this might just as well have been done live, thus accenting the Groaner's own claims as to the mul-

PHILCO RADIO TIME
(Transcribed)
With Bing Crosby, Lina Romay, "Skitch" Henderson, John Scott Trotter orch; Charioteers, Bob Hope, guest; Ken Carpenter, announcer
Writers: Bill Morrow, Al Lewis, Larry Clemmons
Producers - Directors: Bill Morrow, Murdo MacKenzie
30 Mins., Wed., 10 p.m.
PHILCO CORP.
WJZ-ABC, N. Y.
(Hutchins)

tiple advantages of "going platter;" i.e., you can eliminate muffs via retakes, similar to pix; you can spot your show at the most advantageous time; it virtually solves the problem of wrapping up guest talent.

As one of radio's top-coin packages, the Philco half-hour stanza is solid showmanship. That not only goes for Crosby, but in the permanent cast lineup, including Lina Romay, The Charioteers, "Skitch" Henderson and John Scott Trotter and his orch, as well as the overall production under the strictly pro wand of Bill Morrow and Murdo MacKenzie and the scripting contrib of Morrow (Jack Benny's ex-writer), Al Lewis and Larry Clemmons.

Show business in general had its ears tuned to this new Crosby show, in view of distributing reports that the Groaner's voice ain't what it used to be. However, the Crosby three-way vocalizing of "Sun In the Morning" (with the Trotter orch and chorus); "Moonlight Bay," (with the Charioters and orch) and "Cynthia's In Love" (with Henderson and the band) should put a quietus on the rumor mill. If there's any deterioration in the groaning dept., it wasn't audible on last Wednesday's show.

Format adhered pretty close to the ex-Kraft Music Hall layout, with principal emphasis on the vocals and the glib Crosby crossfiring (the Trotter orch and the Charioteers have moved over from KMH along with Der Bingle).

Spotting of Bob Hope as guestar on the getaway show was a natural, with the two Bs slugging it out in their now standard needling routine and chirping a novelty tune, "Put It There, Pal" to accent their Pittsburgh Pirates vs. Cleveland Indians baseball ownership rivalry.

Ken Carpenter does the announcer chores. He's as smooth as ever, both on the script continuity and in the sales pitch. The Philco commercials weren't commercials as such; the plugs were so inoffensively integrated and so sparsely used as to make them an innovation. The Jimmy Carmine welcome of Crosby to the "world's largest radio audience" on behalf of Philco was a blending of commercial copy with showmanship.

The rating on the new Crosby show will be watched closely. It will have a lot to do with charting radio's new pattern. *Rose.*

CRIME CASES OF WARDEN LAWES
With Lewis E. Lawes, Santos Ortega, Arlene Friedrich, Tom Gorman, Larry Haines; announcer, Cy Harrice; music, Bert Burham
Writer: Allen Sloane
Producer: Bernie Prockter
Director: Arnold Michaelis
15 Mins., Sun., 1 p.m.
TRIMOUNT CLOTHING
WOR-MBS, N. Y.
(Weintraub)

Here is a show that's got just about everything a quarter-hour stanza can want—good, clear story; action; moral intent; and plenty of time for the sponsor to sell his stuff and to cut in a local voice for the area pitch. For a capsule, it's extraordinarily tight and sure of pace.

As preemed Sunday (20), the story, out of the files of Sing Sing's former warden, Lewis E. Lawes, concerned the development of a petty punk who grew from purse-snatching to holdup and the tragic death of an innocent woman. Emceeing the show, Lawes made the point, through the dramatization, that victims of petty criminals' operations sometimes contribute unwittingly to high felony by failing to have the "little" thief pinched. Lawes, backed by a good cast ably directed, spelled it out.

Cy Harrice handled the national commercial well. Instance of careless continuity, however, cropped up in the show's first major plug. It came right after a scene which ended by the young crook's tough assertion that "people are suckers." Right on top of that, Harrice started selling Clipper Craft clothes. Someone had failed to watch sequences. *Cars.*

MOREY AMSTERDAM SHOW
With Liza Morrow, Vic Damone, Joel Herron's Orch; Phil Goulding, announcer
Director: Helen Ward
Producer: Ray Katz
25 Mins.; Mon. through Sat., 1:05 p.m.
Co-op
WHN, N. Y.

Lightweight afternoon variety fare, this show is informally slapped together but manages to eke out a moderate quota of entertainment. Both negative and positive features of the show are ascribable to Morey Amsterdam among whose multitudinous eggs (laid by him) can be found an occasional pearl of wit. Amsterdam's straight gagging routine is studded with bromides, but the program sparks when he gets around to kidding the plugs.

Clambake last Friday (18) included some acceptable crooning by Vic Damone in an imitative vein on "Love Me As I Love You." Liza Morrow mooned over "All By Myself" to the standard accompaniment of Joel Herron's Orch. Largest part of this 25-minute session seemed to be devoted to a commercial for a summer vacation resort which Amsterdam neatly turned into hash. *Herm.*

Followup Comment

Henry Morgan's first commercial on the ABC net for Eversharp-Schick Razor clicked for about 80% of its time on last week's payola preem (16), and was good the rest of the trip—which certainly totals to a top score. All over the place almost 100% of the time, Morgan kidded himself, mildly ribbed his own sponsor, did a howling satire on a commentator at a loughair symphony concert on the air, and put on a burlesque tearing film trailers to tatters.

In between, Bernie Green's orch and the Vagabonds quartet added to the liveliness. Ted Husing did a commercial through a "shavathon." Craig McDonnell appeared as a lush who's prexy of the Morgan fan club, and the screwy doings were fast, furious and funny. There was a downgrade incline on the last few minutes of the show. But Morgan himself was tops, and his cast on the whole stayed right in there with him. It was an auspicious beginning on the network sponsor route. If Morgan can keep this pace going, radio has really found a new comic personality of coast-to-coast quality.

Eternal Light, sock NBC-Jewish Theological Seminary Sunday sustainer, shone with bright, fierce glow last Sunday (20) with an imaginative piece tied to the net's observance of United Nations week. Stanley Silverman had written a script, which Frank Papp directed, about an old man in a linen duster appearing at the UN and raising merry hell with a lot of what the narrator on the show called "preposterous talk." The talk concerned "wickedness among nations," "let the oppressed go free," "deal bread to the hungry," "cover the naked," etc.

The half-hour started much too slowly, but built to terrific impact. It wound up as a clear, powerful warning to the UN to cut out monkeyshines and get down to the business of building a peace. It was a fitting opening for NBC's UN week.

KING COLE TRIO
With Jo Stafford, guest; Ted Pearson, emcee
15 Mins.; Sat., 5:45 p.m.
WILDROOT CREAM OIL
WEAF-NBC, N. Y.

In addition to its regular weekly stint on "Kraft Music Hall" show, the King Cole Trio is now spotted into a quarter-hour session of its own where it's paying off for hair tonic purveyors. Trio's popularity is presently so well established that it's guaranteed a big listening audience despite the late Saturday afternoon slot which would spell finis for lesser talent. Program also features a guest femme vocalist of top rank quality each week.

On the preem stanza Saturday (19), the trio hewed closely to its best known numbers including "Five Minutes More," "Sweet Lorraine" and "Best Man." Nat Cole, trio's pivot man, handled the warbling assignment with his w.k. offbeat style. Jo Stafford, on lease from NBC's "Supper Club," gave a bright rendition of "Sunny Side of the Street." Three jinglet-plugs were spread over the show but with Cole singing, they were easy on the ears. *Herm.*

NOT BY BREAD ALONE
With Sam Jaffe, Martin Wolfson, Adelaide Klein, Joseph De Santis, Brina Raeburn, Michael Artist, Abby Lewis, Patsy Campbell; music, Morris Mamorsky
Writer: Virginia Wells
Producer: Milton E. Krents
Director: Clay B. Daniel
30 Mins., Sun. (20), 12 p.m.
Sustaining
WEAF, N. Y.

Federation of Jewish Philanthropies of New York, campaigning for the neat sum of $12,000,000 to help finance its 116 social welfare agencies this year, has got itself radio time on local N. Y. stations, including net flagships. Which is certainly not astounding news in itself. What is surprising is that, for once, a do-good outfit had sense enough, when it went into radio, to do a showmanlike job commensurate with its big budget aims. Result, as heard on WEAF, N. Y. (locally only) last Sunday (20) was a lesson in how to use radio powerfully for a local, charitable cause.

Formula is really simple: put your show in the hands of someone who knows how and let him alone. That's what, apparently, happened in this case. Produced by Milton Krentz, who's been spark-plugging "Eternal Light" to many kudos, "Bread" turned into meaty, meaningful documentary. Theme dealt with the work of one of the Federation's agencies, the East Side's Educational Alliance. Story concerned a kid who was propelled, through the dramat classes at the Alliance, into showbiz and subsequent stardom. Behind the story came Alliance's impact on the community in general, and woven into the yarn was the overall job done by the parent group, Federation.

Clay Daniel gave the Virginia Wells script thoroughly competent direction, with Sam Jaffe and Martin Wolfson highlighting a cast that was good except for one spot—one of the dames, who played an adviser at the Alliance, sounded so hoity-toity that it's sure the ordinary East Side kid would not have listened to her. But that was the only sour note in an otherwise top dramatic production.

The "commercial" for the Federation is something else. A veepee of the outfit had to be given about three minutes at the end for charity plug. He was stilted. *Cars.*

MONICA'S MUSIC BOX
With Monica Lewis, Ray Bloch's orch; Bobby Doyle, guestar.
Producer: Walter Lurie
Director: Paul Munroe
15 Mins: Fri., 8:15 p.m.
Sustaining
WOR-Mutual, N. Y.

This new song stanza, headed by songstress Monica Lewis, and backgrounded by Ray Bloch's orch, is evidently showcasing with hopes of latching on to a sponsor. Tee-off stanza last Friday (18) night came off okay and made for pleasant listening.

Miss Lewis intoed with a neat arrangement of "Should I Tell You," with nice backgrounding from Bloch and his boys, latter then taking over for a torrid interlude, "Exercises in Swing." Bobby Doyle, guesting, contributed a pleasant baritone to "You Keep Coming Back Like A Song" and then ducted with Miss Lewis on "Two Sleepy People" for nice harmony. A slick arrangement of "Put The Blame on Mame" by Miss Lewis rounded out sesh. *Edba.*

WAYNE AND SHUSTER SHOW
With Johnny Wayne, Frank Shuster, Georgia Dey, Bernard Braden, Alex McKee, Samuel Hersenhoren and orch; Herb May, emcee
Writers: Johnny Wayne, Frank Shuster
Producer: Jackie Rae
30 Mins., Thursdays, 9:30 p.m.
RCA VICTOR CO., LTD.
CJBC-CBC, CANADA
(Spitzer and Mills)

Shuster and Wayne are a couple of clever comedy writers who want to be actors, but they should leave delivery of their lines to compe-

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ED KOBAK'S GOT A NETWORK

The Story Of Mutual's Inception

The story of Mutual Broadcasting System's inception and growth makes for one of the more fascinating chapters in American broadcasting annals. It's a story based on a concept from which the network drew its very name—for it was the initiation of mutal plans to get support financially for wire lines to group a lot of outlets covering territory of large stations that was eventually to bring MBS into the major network picture.

It's a far cry from the Mutual Network of today to the 1933 era when WLW, with 500,000 watts, was exchanging some commercials by temporary wire line with WXYZ, Detroit, WGN in Chicago and WOR in New York. The "Lone Ranger" originated at WXYZ and was using WGN and WOR for a bread sponsor —Gordon Baking. Because of the 50,000 watts and one 500,000-watt, there were many prospects. Sufficient business made it profitable to put in permanent lines instead of temporary lines for the commercials. And the Mutual Network was born.

Those who held the first meeting included George Trendle and Allen Campbell, of WXYZ (the station that only this year was purchased by the American Broadcasting Co.); John Clark and Powel Crosley, Jr., of WLW in Cincinnati (Crosley wanted to retain 500,000 watts and knew that duplicating NBC was not the best way); W. E. Macfarlane, Elbert Antrim, Carl Myers and Ed Wood of WGN, and Al McCosker, William Neff and Ted Streibert, of WOR—men who have contributed in one way or another to the development of broadcasting in America. (Macfarlane and Neff are deceased.)

Market Search

It was realized that Mutual's growth depended on getting outlets in enough major markets to make it a most salable package, and to get into Washington and other cities for originating sustainers and public service programs as well as commercials. It was never a decision of whether an established station affiliated with another network, usually the Blue, should be added, or whether a local station of 250 watts should be added. Rather, the network affiliate was selected because the Blue station needed and wanted additional programming.

Also, in many cities, it was strictly a three-station setup, all affiliated with the two NBC networks—the Red and the Blue—and CBS. And the Red and Columbia affiliates generally had less need of programs and commercials. It was inevitable that the networks would try to stop the affiliates from taking Mutual by wrapping up option time and exclusive contracts. One has only to scan through the records of the FCC and Senate Interstate Commerce Committee monopoly hearings to understand why Mutual supported the FCC through the struggling period.

The network expanded to St. Louis, and in 1936, when CBS bought KNX in Los Angeles, Don Lee had to decide whether it would keep KHJ independent and the remaining stations on CBS. Don Lee decided to keep KHJ on a network and thus committed the station and the whole Don Lee link to become a Mutual stockholder and go coast-to-coast late in '36.

Fred Weber, after a six-month attempt at building the old American Broadcasting Co., which got its lines to Hot Springs and was on its way to New Orleans (a project which was eventually to collapse), stepped into the Mutual picture at about the time that the first permanent lines were installed for the Gordon Baking commercials. He went into Mutual to organize traffic as its first paid employe and his first job was to use lines for exchange of other programs, work out rates, uniform contracts and other details. He began gathering a small staff which

(Continued on page 34)

First 12 Years of Mutual Network

A Study In 'Operation Grass Roots'

"This is Mutual—the Grass Roots Network."

The customers haven't heard that identification, and maybe Ed Kobak will decapitate the first announcer who tries to use that tag instead of Mutual Broadcasting System. But the fact is that the title fits Mutual. And to the radio industry, as well as to millions of listeners and friends of radio around the country, Mutual's extension into America's grass roots is a matter of importance.

Kobak has a habit of telling people, when he's in his public interest mood, that "Mutual wants to bring the good in radio to that lonely shepherd in New Mexico as well as to the large cities in Oklahoma or Texas." Which a Mutual salesman, not constrained by the network president's idealistic formulations, will immediately interpret to read: "You buy on Mutual, and we'll bring your commercial to the farthest potential customers, in the hinterland as well as in urban and rural areas." Both the prexy in his Blue Book bib-and-tucker, and the salesman fairly exuding dollar marks and merchandising potentials, both base their claims on the fact that Mutual can spot an affiliate in Sylacauga, Ala., as well as in Birmingham; in Lufkin, Tex., as well as in Seattle or Portland.

Touching the Pulse

But the important fact is this: Mutual does reach Sylacauga and Lufkin—also Powell, Wyo., and Odessa, Tex., plus Oil City, Pa., Laurel, Miss., Poplar Bluff, Mo., and hundreds of other places that will never appear in Hooperate figures confined to large centers—but do figure, very powerfully, whenever pollsters try to touch the pulse of America.

Mutual started as a cooperative federation of four big stations that decided to feed programs one to the other. It's now a skein extending into about 400 communities. The rationalizers at Mutual will tell you that there is a principle behind it all—the principle of tying together the largest possible number of stations around the country, including all the coffee-pots possible. The smart money outside of Mutual will chuckle and admit that it's good business on the principle that a dollar is a dollar even if you make it out of a hundred pennies instead of from four two-bit pieces. But the future student of the growth and development of American radio will probably see something else in Mutual—the fact that in 12 years it did reach down to the American grass roots. As such, this web takes on additional importance, quite aside from dollars-and-cents measurements.

For now, it is possible over Mutual to speak to a larger cross-section of America than over any other single existing medium. Here, over Mutual, it is possible for one show to be beamed directly not only to the 32 principal urban radio centers in the U.S.A. but to about 365 other radio outlets, many of them with small areas of coverage, many of them with relatively small number of listeners—but making up in the aggregate a tremendously large audience, reaching about every stratum from Kobak's mythical New Mexico shepherd to the suburban housewife in the lee of a great city.

Mutual's Responsibility

How this vast mass of listeners is being served—that becomes a matter of importance to every American student of public opinion, mass education and mass communications. How well the various types of listeners are integrated though one program simultaneously beamed to all of them—that is now a matter of importance reaching far beyond radio's own sphere.

Mutual is building an impressive record of audience penetration through its increase in the number of affiliates. It can speak eloquently about its coverage and markets, its retail-outlet potentialities and high percentage of radio homes reachable via MBS. All that is well and good. But Mutual's grass-roots nature places upon this network—perhaps more so than on all the other major webs combined—a great responsibility to show just how responsible and mature radio can be. How well Mutual carries out that responsibility should become evident—at least in the next 12 years.

Censors Are Okay Now

The war has brought acceptance to "continuity acceptance." Advertisers, ad agencies, even scripters are no longer afraid of the "continuity acceptance" departments of networks. They used to call them "censors" when they were polite, and worse names off the record. Now they actually call a "continuity acceptance" chief now and then and get the stuff past the "censor" even before there is a formal presentation.

Those are some of the conclusions of Dorothy A. Kemble, director of continuity acceptance at Mutual. When she came to Mutual to set up this new department for the net, a year ago last July, she brought to the job previous experience with NBC and with the old Blue web. And Miss Kemble has seen the changes, has participated in some of them.

As far as Mutual is concerned, Miss Kemble's setup was the first of the kind the net had, and was (like most other innovations) a result of Ed Kobak's taking hold of the reins. Until then, originating stations were on their own. WOR, N. Y., or WGN, Chicago, or the Don Lee net on the Coast, each acted as sole judge and jury of network standards. Now there is uniformity as far as shows are concerned that hit the entire network.

The reason the war has made a difference as far as continuity acceptance is concerned is that because, during the war, it was the nets who were primarily responsible for adherence to the wartime code of censorship which they had assumed voluntarily. Everybody recognized the need for those wartime controls, and agencies and clients were too glad to leave that responsibility to the nets. Thus they got used to having their commercials, musical continuity, and other materials subjected to the eyes of the "censors" at the nets. And they learned that the continuity acceptance people often help keep them out of scrapes.

But there is another side of the story, says Miss Kemble. The nets, too, have grown up considerably in the last few years, much of the impetus to that growth being due to

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Or Buy Muzak?

It's now 500 outlets—or bust—on the Mutual agenda.

And if you think Ed Kobak's kidding, get a load of this off-the-record interview:

Q. "What happens, Mr. Kobak, when you exhaust your availability list of 250-w stations?"

A. "Then we'll start taking public address systems."

Yankee Web's Comeuppance Via 24 Outlets

Boston.

The Yankee Network, founded in 1928 when WEAN, Providence, and WNAC, Boston, were linked on permanent telephone lines is now the largest as well as oldest regional chain in New England.

With the completion of a new alignment of stations by the middle of October it will expand its New England coverage to 24 fulltime Yankee Mutual affiliated stations along with two FM outlets, WMNE, Mt. Washington, N. H., and WGTR, Paxton, Mass.

Yankee's home-town stations are all managed by New England men, steeped in the traditions of this part of the nation, John Shepard, 3d, noted radio pioneer, is chairman of the board of directors and Linus Travers, an authority on spot sales, is executive vice-president, with headquarters at WNAC.

The complete lineup gives Yankee eight stations in Massachusetts, including WNAC, Boston, the key station; WAAB, Worcester, WSAR, Fall River; WEIM, Pittsburg; WHAI, Greenfield; WHYN, Holyoke; WLLH, Lowell-Lawrence; and WBRK, Pittsfield.

It also provides for four Yankee outlets in Connecticut — WICC, Bridgeport; WONS, Hartford; WNLC, New London; and WWCO, Waterbury; one in Rhode Island, WEAN, Providence; four in New Hampshire —WKXL, Concord; WLNH, Laconia; WKBR, Manchester; and WHEB, Portsmouth-Dover; three in Vermont, WSYB, Rutland; WWSR, St. Albans; and WDEV, Waterbury; and four in Maine—WCOU, Lewiston-Auburn; WJOR, Bangor; WMTW, Portland; and WFAU, Augusta.

Mutual: Inside Stuff

Is it all sweetness and light in the Mutual picture? There's plenty of both, to be sure. Mutual affiliate big-wigs, some of whom have been with the net for a few years, others with basis of comparison as against other networks—these people ought to know. They're plenty enthusiastic about Mutual. But there are criticisms too. To encourage the free voicing of opinion, VARIETY has assured these people that their names would not be used. The criticisms, they all felt, are healthy and should be stated.

"The network has improved tremendously," said one exec. This one was thoroughly familiar with one of the other major webs before he moved into the Mutual family, and could do some matching. "I was amazed at the way things worked when I first came in contact with Mutual," he said. "For one thing, it seemed to me like too much of a one-man operation. I had the feeling at times that Ed Kobak, who really is the best salesman in radio, is carrying too much of a burden by being simultaneously the net's president as well as the net's top salesman. The question is: Can a guy be both for long? He's been doing it, but in the long pull he may overdo it."

Another affiliate owner, who's also had plenty of other network experience, surveyed the total Mutual picture and concluded: "Mutual has improved 100% in the last two years. But the crucial period isn't over yet. There's every indication that it's tightening up as a true network operation. But that process should be speeded up. There are still individual links that are stronger—or think they're stronger—than the chain."

More Key Stations

As against this guy's judgment, however, one of his own colleagues in the same station pointed to some of the improved positions. "More key stations than ever, you'll note, are carrying the net's sustainers now," he insisted. "When I was in Washington recently, I noticed that the Mutual position has improved there and in Baltimore. Or take New England. Yankee has agreed to drop local ball games next year, I understand, for MBS slots. That's progress for my money."

From one of the country's radio-

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SCORE CARD ON 2-YEAR REGIME

By GEORGE ROSEN

When, back in November, 1944, Ed Kobak packed up his belongings and moved over from the American Broadcasting Co. (then the Blue Network) to take up the Mutual Network helm, VARIETY captioned the caution that "Kobak's Gotta Have A Network." There was a general recognition within the industry that Kobak's struggle wouldn't be an easy one, that to bring any measure of success to the operation would mean hurdling obstacles that during the previous decade had been almost insurmountable.

For one thing, there was no management at headquarters; there was no program department; there was an almost complete lack of policy on sales and station relations. In the strict sense of the word, Mutual wasn't a network at all. What loose threads held it together were subject to the dictates of a few well-heeled directors. By the grace of their own lucrative station operations, Mutual was being kept alive. Few were willing to deny that WGN in Chicago, WOR in New York, Don Lee on the Coast or the Yankee Network in New England *was* the Mutual Network, or that Mutual was a stepchild of these enterprising broadcasters, who more or less shaped the policies of the co-operative setup. Small wonder, then, that many were questioning the wisdom of Kobak relinquishing a spot where he was generally conceded to be the industry's No. 1 salesman, to spearhead an operation that required an almost complete overhaul and which held forth, at best, an unpredictable future.

'Kobak's Gonna'

Within a year it became fairly apparent, as bannered in VARIETY, that "Kobak's Gonna Have A Network." Mutual was on the way to acquiring a program department—more than that, an editorial concept was being formulated and integrated into the network's programming operation. Kobak's basic philosophy—that, without an editorial or programming department, no network can exist, was beginning to take hold. From ABC he wooed his ex-associate, Phillips Carlin, who for years had shared the same principles as Kobak, and installed him as programming head. Also from ABC he brought over Robert D. Swezey as vice-president and general manager. This was the nucleus of a "Mutual braintrust" that eventually would include others brought in from outside and men who grew up with Mutual and elevated to key titled positions.

Mutual began to take on added stature. More and more stations were brought into the fold, blanketing rural areas heretofore unfamiliar with network technique. The sales department, slowly expanding and indoctrinated with the principles and aggressiveness of their "star salesman doubling as prexy," was making an impression on the web's billings. Some of the top national bankrollers of radio programs, who previously had bypassed Mutual, were beginning to take notice. At the end of the first year of Kobak's regime the gross time sales had spiraled by 10%.

The going wasn't easy in those first 12 months. Civilian snafues during the wartime period meant shelving any improvements or expansion where physical or engineering facilities were concerned. And in some respects, Kobak who forced to introduce a reverse technique—such as in the promotion department. Mutual's promotion was good when Kobak moved in; in fact it was one of the sock operations within the network's framework. The trouble was it was over-promoting, for Mutual had little worth promoting. The department got word to lay off the puffs and channel its energies into helping build a network.

The Picture, Now

Today, at least, the promotion boys have a few things worth bragging about. Not that there's anything that warrants going overboard. You

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Mutual's Backseat Video Policy Cues Queries: Will Keys Hang On Or Hop to Active Web Feeders?

By BOB STAHL

Mutual's television policy of sitting back and waiting while the other nets bring the new medium up through its growing pains has opened up two schools of thought on the subject. Will Mutual benefit from its hedging and be prepared to step in with its own network when the time comes, or will the web's present radio affiliates be unwilling to wait for such a time and sign on with other video networks in order to get program feeding immediately?

Following through on its avowed policy, Mutual has filed no applications for tele stations. Its affiliates, some of whom are important stockholders in the web, meanwhile, have filed with the FCC for tele permits and one of them has already been granted a construction permit. Most of these hope to have their video stations in operation by the end of next year and it's already rumored that some of them have approached execs. of NBC, CBS, ABC and DuMont to sign affiliates of these webs in order to be fed the top programs that will undoubtedly originate, at least for the next few years, from the webs' flagship video stations in N. Y. Latter, it's pointed out, have the most experience, the best equipment and the most talent available to make this possible.

In Chicago, for instance, WGN, owned and operated by the Chicago Tribune but a Mutual affiliate and also one of the web's seven stockholders, has received its tele C. P. Station execs expect to be in operation by next April, and reportedly have already conducted preliminary huddles with DuMont in N. Y. to be fed programs originating in DuMont's WARD. WGN went to DuMont, it's believed, since both NBC and ABC have also been granted their tele C.P.s for Chi and because the station doesn't believe in the CBS fight for ultra-high frequency color now.

Don Lee has been operating an experimental tele station, W6XAO, in Los Angeles for the last several years and has filed for a C.P. to convert into a commercial operation. Coast network is also an affiliate and stockholder in Mutual. It's foreseeable, however, that this station, too, might sign on as an affiliate with DuMont, since NBC and ABC also have petitioned for their L. A. construction grants. Similar setup holds for other Mutual affiliates who have already filed for tele C.P.s, including Don Lee in San Francisco and Bamberger Broadcasting in Washington.

Bamberger also has filed for a tele C.P. for N. Y., which brings up the other school of thought. While it's true that Mutual's radio affiliates may join other networks for a few years, there's nothing to prevent them from pulling out once the N. Y. Bamberger station is in operation. They could then set up a Mutual video network, being fed N. Y.-originated programs just as the radio web gets the cream WOR shows. Mutual execs, meanwhile, can follow their present course of sitting back and letting the other nets do all the expensive preliminary work in tele while keeping an eagle eye on the proceedings.

Mutual's policy was highlighted at the recent Television Broadcasters Assn. meet by prexy Edgar Kobak, who sounded the only sour note at the proceedings by rapping tele on its knuckles for overselling itself to the public. According to Kobak, video should live up to its promises of getting sets out on the market and confine its arguments to the inner sanctums of the industry.

Mutual's Texarkana All-Vet Affiliate

Texarkana.

A staff made up of war veterans will direct activities of the new local standard station scheduled to take to the air today (15) KTFS. Station will be a Mutual Network outlet and will be operated by the Texarkana Broadcasting Co.

David M. Segal is general manager and Henry N. Fones is chief engineer. Station will operate full time with a power of 250 watts on 1,400 kilocycles.

Small Fry Big Biz

Mutual's "Kids' Hour" will be an hour and a half long this year:

4:30 Adventures of the Sea Hound.

4:45 Buck Rogers (General Foods).

5:00 Hop Harrigan.

5:15 Superman (Kellogg).

5:30 Captain Midnight (Wander).

5:45 Tom Mix (Ralston).

KWK (Mutual) In 100G Bldg. Splurge

St. Louis.

KWK, Mutual outlet here, last week purchased a building formerly used by a bank in the downtown district for an estimated $100,000 and will convert it into one of the most modern broadcasting studios in the midwest. The radio station, taking title in the name of Thomas Patrick, Inc., plans the construction of an entirely new floor to divide the building into two floors above the ground level.

This will have two floors and a basement with an 87'x127' area in each. The present studios on the eighth floor of Hotel Chase in the west end have long been too small and inadequate for such purposes.

FULL MBS WEB MAY GET 'HEART'S DESIRE'

Mutual programming execs are enthused over a new program, "Heart's Desire," which went on from Hollywood about four weeks ago, and has since been picked up by 84 stations. Program, packaged by Ray Morgan, who also owns "Queen For a Day," is complete reversal of "Queen." People write in, stating what they would like to have if given "their heart's desire," and a studio audience votes on the winning letters, with letter-writers (rather than studio audiences) given prizes, usually something akin to their expressed yen. Giveaway is to the listening, not the studio audience.

Show, a five-a-weaker, has drawn big mail pull, and Mutual v. p. Phillips Carlin is looking it over at first-hand for the full net. Show is held in the Coast studio now, but may be moved to the larger Earl Carroll theatre.

Bob Martineau's New Yankee-Mutual Appt.

Boston.

Robert T. Martineau, sales assistant to Linus Travers, executive vice-president of the Yankee Network, has been appointed assistant manager of the new Yankee-Mutual affiliate in Manchester, N. H., station WKBR.

The new station began broadcasting Oct. 1 on a frequency of 1,240 kilocycles. It is owned by Scott Kilgore and William Rust.

Martineau has been in radio since 1936 when he joined WTNT, Hartford, as an announcer, eventually working his way up to assistant station manager. He came to the Yankee Network in 1943 as sales supervisor of Yankee owned and managed stations.

Know-How

Mutual's Audience Promotion Division is 100% staffed by ex-station promotion managers. That means all air-announcements, promotion stunts and contests, newspaper spotlight ads, etc., for station use are prepared by ex-station promotion managers at network headquarters.

Represented in Mutual's Audience Promotion Division are the ex-promotion chiefs of affiliates of all four networks including: KYW, Philadelphia; WKRC, Cincinnati; WCAE, Pittsburgh; KSO, Des Moines, and KFJB, Marshalltown, Iowa.

Signed Affiliations

The following stations have signed affiliation contracts and are awaiting completion of construction work or line facilities. Those marked with an asterisk (*) have already joined the Mutual network:

October

KVET*	Austin, Texas.
WHSC*	Hartsville, S. C.
WFAU*	Augusta, Me.
WMTW*	Portland, Me.
WKBR*	Manchester, N. H.
WWCO*	Waterbury, Conn.
WMOC*	Covington, Ga.
WENK*	Union City, Tenn.
KBMY*	Billings, Mont.
KAFY	Bakersfield, Cal.
WHKP	Hendersonville, N. C
WBEJ*	Elizabethton, Tenn.

November

Alexandria, La.	KPDR
Glens Falls, N. Y.	WWSC
Welch, W. Va.	WBRW
Wilmington, N. C.	WGNI
Cody, Wyo.	KODI
Bangor, Me.	WJOR
Charleston, W. Va.	WTIP
Roswell, N. M.	KGFL
Hobbs, N. M.	KWEW
Fayetteville, Ark.	KGRH
Huntington, W. Va.	WPLH
Elberton, Ga.	WBON
Statesboro, Ga.	WWNS
Athens, Tenn.	WLAR
Paducah, Ky.	WKYB

December

WKAL	Rome-Utica, N. Y.
WBBQ	Augusta, Ga.

January ('47)

WDSC	Dillon, S. C.
WBHB	Fitzgerald, Ga.

March

Andalusia, Ala.	WCTA

Inside Stuff

Continued from page 31

ites, not connected with Mutual but knowing its operations very well, came these remarks: "All these small stations Kobak is signing up mean a good deal. But unless the net picks up key outlets, it won't be able to build income—and without income, programs will have to slump; and—well, finish it yourself. However, there's no doubt Kobak is on the right track. He's really a marvelous leader—if only through the pace he sets for his entire organization. If he does a few things too many himself, instead of leaving it to some of his colleagues, it's because there's so little doubt that so many people consider him the real spark plug. But if he continues to get the support from the big stockholders, that net is going to make a terrific impact. I don't think it's going to be the tough competition that some of the boys foresee, as far as NBC and CBS are concerned. But it's going to give ABC a terrific tussle. And that doesn't say it will hurt ABC—it means only (and this is purely a personal opinion, of course) that both these nets are going to have to work hard in the major league. In the end, there'll be enough glory, and plenty of cash, for both, if they play their cards right."

Sees FM Future

Mutual's big chance ahead is in FM radio, said another top exec. "Why, with the number of affiliates creeping up over the 400 mark, we already have the edge on the other nets," he declared. "FM coverage for all metropolitan outlets will be substantially the same. The advantage of the big stations is cut down in FM. Result is that, in FM, coverage comes down to the number of outlets—and the largest network, in fact, will be the most powerful. There isn't any doubt that we are, and are going to stay, the largest in number of stations."

An opinion that "overall programming is still in a bad way" came from one high exec of a Mutual affiliate. He blamed the condition on the fact that the net has no owned-and-operated stations "where the real money is."

However, this criticism was offset by several others who were questioned. They expressed enthusiasm over "Queen for a Day," praised the daily 4-6 p.m. juve strips, and pointed to the sock Sunday afternoon whodunit strip of two hours. In general, the kid shows and the whodunits elicited the greatest applause from the station people who were queried. There was also praise of "20 Questions," and much applause for "Juvenile Jury."

Finally, a number of people, looking for both strength and weakness, pointed to the standard contracts which goes into effect Jan. 1, and the steady elimination of divided affiliations as moves definitely in the right direction.

Agency Exec's Appraisal: MBS Outgrowing Measles

By HARRY TRENNER

(*Vice-President In Charge of Radio, Wm. H. Weintraub & Co.*)

So they call me up and say "Will you write an article on the Mutual Network from a time-buyer's point of view?"

"What's the gimmick?"

"Special MBS edition."

"Whatdya want—a Mutual I Love You story?"

"No, say what ya think—and don't make it all bouquets. Give us a harsh, cold appraisal."

That's a pretty good starting point—"harsh, cold appraisal."

I wonder how many times Mutual gets a harsh cold appraisal from purchasers of radio time. I wonder how many times agency executives (account men rather than time buyers) go into the purchase of radio time with a lot of preconceived prejudices....with a lot of phoney phrases like "major and minor networks" in their minds. How many of them know the strength and the weaknesses of all the networks?

Well, let's get on with the appraisal.

Mutual is the largest network in the world. Largest from a standpoint of number of stations. This does not necessarily mean largest coverage in terms of number of people; but it does mean largest from a standpoint of penetration of "coverage from within" of a given number of communities. This point of course is of immediate importance to the advertiser whose problem it is to identify local dealers in a great number of cities. It is important, too, to the advertiser who is seeking to widen his distribution. With a Mutual program he can go into a given town and talk about local support for a new dealer. He doesn't have to discuss with him the value of broadcasting in a town three or four counties away.

And in addition to these things, large audiences are acquired in small cities, especially in the one and two-station markets. Special Hooper surveys in these small towns reveal ratings four and five times the figure that shows up in Hoop's little green book....and conversely the high-rated shows that try penetration from the outside show ratings of 15 and 20% of their national figure.

WALK INTO MY PARLOR

That net result of exposure of this kind brings great impact on the part of the listener and in behalf of the advertiser. Not only because this is a more localized national medium, but because frequently a Mutual advertiser has walked into the local parlor alone—his competition has been satisfied to try it the other way and finds himself sooner or later bucking a well entrenched habit on the American Main St.

Add to all of this good outlets in the majority of the major markets and you have a medium that can serve so many purposes that it is entitled to prime consideration in the radio scheme of any advertiser. You have a picture of important facilities. And that's all you'll ever buy from a network....facilities. My memory does not carry me back to the day when any network by itself ever built an audience with a program. And nobody's memory goes back to the day when any network ever built an audience with a sequence of programs. Networks will impose rigid restrictions and standards, take an agency or advertiser apart if the show isn't good enough for their network, but they are always standing upstage taking the bows when the nose counting is over and the big audiences are recorded. Big prize-fights and World Series games on Mutual have had larger audiences than any weekly program on any other network. Yes, these are something special. The only point I am making is that these same great masses of people are available if something to attract them is put on this network. In other words the facilities are there.

I've placed four orders with Mutual. One advertiser wasn't too happy. That's batting 750 and I haven't done any better elsewhere.

Mutual has its problems. Some of them come at its points of greatest strength. The autonomy enjoyed by its biggest stations sometimes makes it impossible to showcase properly in the important advertising centers.

Some day, perhaps, double spotting between night-time programs, all night long, can be eliminated.

And things like the local station and the network duplicating the same news flash when a program is interrupted twice, just so that the local news room could beat the network news room (yes, that's happened). This does not mean that the local station is not discharging its responsibility to its listeners....maybe they should do things like that. But it doesn't help network operation, and that's what the man asked me to write about.

Mutual is still having a few of the mumps and measles that beset any healthy youngster, but it is coming fast and you don't nail down those franchises by coming in at the last minute. Mr. Fitch didn't buy his "free ride" on NBC last week. In my opinion it is encumbent upon the advertising fraternity to foster healthy competition in media. Not only is the trading healthier but the fight for the listener's ear will elevate the standard of entertainment. And the more you minimize monopoly, the less chance you have of Uncle Sam stepping on your neck.

Ed Kobak's Got a Network

Continued from page 31

don't speak of Mutual programs, for example, with the same enthusiasm that the Fred Allens, the Bob Hopes, the Jack Bennys, the Fibber & Mollys engender on NBC, or the Jimmy Durantes, the Dinah Shores, the Frank Sinatras provoke at CBS. That's strictly out of another league. But within the framework of the Mutual operation, with its far-flung affiliation that looks destined for a 400-station parlay, there's a healthy, constructive "we're on our way" attitude and an administrative know-how that justify the wide belief that "Ed Kobak's Got A Network."

During the second year of the Kobak regime, things hummed along at a more accelerated pace. Mutual now had a chief engineer. Previously, by the grace of WOR, WGN, etc., engineering depts., programs were fed to the network. Mutual now has its own programs, can do its own feeding. With FM and television on the horizon, it was a time for vision. Kobak is convinced that, in Esterly Page, Mutual's engineering future is assured. The physical layout took on a more attractive hue; $2,500,000 was poured into programs and personnel. The war's end also paved the way for the emergence of Abe Schechter into the Mutual programming picture, and thanks again to a know-how application, it put teeth into Kobak's editorial concept.

The "Kobak's Got A Network" tag is reflected in the overall operation today as braintrusted by the web's prexy; in Swezey, Carlin, Page, Jess Barnes, Jimmy James, Bob Schmid, Ade Hult, Schechter, Carl Haverlin; in Dorothy Kemble, the continuity editor, in the sales staff that's now the largest among the four webs; in the wrap-up of new advertisers that include such top spenders as Procter & Gamble, General Foods, Coca Cola, Philco, etc.; in the continually spiraling billings which will find 1946 topping '45 by more than 20%; but above all, in the fact that Kobak & Co. know where it's heading and has set its sights on a goal.

The operation hasn't been without its quota of criticism. To many, Kobak went off the deep end when he permitted Upton Close access to the Mutual airlanes. (No other web would accept him.) It was strictly a Kobak maneuver (a far cry from the days when the WGN-WOR-etc. chieftains threw their weight around on Mutual programming), but in the face of protests Kobak still isn't convinced that he erred. Kobak says he took the Close business (he's sponsored by the National Economic Council) because he feels all sides are entitled to their say; when he's sold on the right answer as to why Close should be kicked off, he'll do some reevaluating. But not until then.

Mutual Marches On in Newscast Reconversion

A. A. Schechter, Mutual's veepee in charge of news, special events and publicity, sees radio journalism facing its toughest test yet. Not that he calls it "journalism"; he uses the more orthodox terms like special events, news commentaries, etc. But he talks in terms of journalistic "makeup," "appeal," "human interest" and "coverage." And when he gets through transplanting these newspaper terms into radio, he sees tough days ahead for those who haven't converted or are not ready to convert from the wartime thinking to the present.

"It was no trick to keep people listening to news or to commentary during the war," he points out. "With 10,000,000 to 12,000,000 of our men and women in the service, everybody, of course, wanted to know at all times how the war was progressing. And everybody wanted it fast, because there was no way of knowing when a communique might come along that might affect the men of one's own family or the direction of the war itself.

"It was natural, then, that news coverage and its tributary programming expanded quantitatively during the war. From 18% to 20% of radio's total output was news, in one form or another. Now that percentage has dropped. News takes between 6% and 8% of the radio's time. And the change is not merely quantitative. It is qualitative. There is less news time on the air—and what there is, must be better than before, or people won't listen. News has got to be made more interesting now. It not only has to touch on more and more domestic matters, it has to touch the human interest side of stories as well. The result of the cut in news time has been that, on the whole, only the better people have managed to stay on the air. But even these better people have to keep hustling, or they'll lose audiences too.

"We at Mutual have tried to keep pace with this reconversion. Some of us think, at times, that we have helped set the pace in some respects. One thing is sure, we have not been just relaxing, trying to work an old game—the wartime type of newscast—in the new circumstances.

VARIETY OF VIEWPOINT

"We can say that we have a real variety of viewpoint on our net. There are people like Cecil Brown and Upton Close; Frank Kingdon (on WOR only), and Quentin Reynolds has been on; Fulton Lewis, Jr., and Paul Schubert, Gabriel Heatter and Cedric Foster. But if you take our group of newscasters and commentators on the whole, you'll note that there is balance there in political outlook and approach.

"Some of our shows serve to reach the same kind of balance. There is our 'Once Over Lightly' show mornings, with Alan Scott, wherein news is handled as indicated—lightly, as befits that time and audience. There is the two-voiced 'All the News' at night, 11-11:15, when we try to wrap up in capsule form as many items as possible, rounding out the day's total events, sometimes getting 100 items onto that one show.

"Then there are shows like 'Meet the Press' and 'Battle of the Commentators,' on which we present varying viewpoints in such a way that the listener is really apprised of the differences in approach to the same situations.

"Perhaps the most important progress we have made is in the use of the recorder for special events. That makes for much better journalism, much better coverage. Let's say that Secretary of State Byrnes talks at 2 p.m. on a certain day. Well, if we put him on that hour, live, how many listeners would we get and what kind? There is no doubt that the same speech, recorded and played at 8:30 that night would get several million more listeners of the type the Secretary of State wants to address. So, we don't let ourselves be bound by the anti-recordings fetish, and use the recorder.

"We have also learned how to use the recorder so that we can take down a two-hour series of speeches, edit them down, and make of them a half-hour show that's well-paced, inclusive, yet fair to all sides. I am sure that's sensible use of our materials—just as it is for a newspaper to take a 3,000-word speech and boil it down to one column.

"The present situation demands a higher and even more responsible sense of selectivity than the war period did. And the measure of our success will be judged by the manner in which our reconversion of newscasting techniques keeps pace with the reconversion of America's listening habits."

In Clarity vs. Strength Local MBS Watters Win

By ARTHUR BRONSON

The Mutual network, blanketing the United States with its myriad stations, is supplying a service that is unique among webs, according to Carl Haverlin, Mutual veepee in charge of station relations.

Where other nets claim wide coverage through their use of high-power stations in key cities, Mutual has not only been able to duplicate this service, but in addition has gone out into the sparse areas of the land, blanketing them with their 250-watters.

Mutual found through experience, says Haverlin, that reception from the 10-kilowatters in distant centers was weak or indistinct, that atmosphere noises spoiled clarity of reception, so that listening was discouraged or omitted entirely. It found, too, that a coffee-pot in a sparse area got more listeners than a power station further away, because people preferred listening to the clearer signal—which was usually the home station's.

It was a battle between clear signals and better programming, with people listening sooner to a stronger local station than to a better net program because of reception clarity. Where the four networks were strong in an area, says Haverlin, the index of program appeal ruled the roost. But in sparse localities, the local station more than held its own against a high-power net outlet some distance away. The situation still remains true.

Because Mutual has taken in so many small stations, it has filled a definite need, says Haverlin, covering little markets that were not being served. Because the net has more single-station markets than all the other nets combined, it has performed a unique service to the country. Six million homes, according to Haverlin, representing 20,000,000 people, get primary service only from Mutual. Advertisers, he says, are becoming increasingly aware of small town markets and of the service Mutual is rendering.

33 AGAINST 9

A rival network has nine stations along the whole Pacific coast. Mutual, through its Don Lee affiliate, has 33. The same rival net has five stations trying to cover the whole of Texas. Mutual has 30. Ten of them are duals but the 20 others are Mutual's alone.

Stressing the importance of Mutual's single-station markets from the point of view of listener appeal, Haverlin cites statistics on various Mutual sectors to prove his argument. In Kingston, N. Y., Mutual's one-station-market outlet, WKNY, a 1,000-watter, rates first in audience draw, based on a Conlan Audience Survey made early this year. During no two-hour segment of the day does a competing station touch it, despite the fact that four New York 50kw transmitters (75 miles) and one Schenectady 50kw transmitter (70 miles) send signals into Kingston. Conlan survey last January showed WKNY to be twice as strong in audience draw as the nearest powerhouse station, with 38.2% listening of radio homes to 16.3% for WJZ, N. Y., or 15.5% for WEAF, N. Y. Complete survey showed:

Station	SHARE OF AUDIENCE Morning	Afternoon	Evening	Full Day
WKNY	36.1%	44.1%	32.9%	38.2%
WOR, New York (MBS)	6.1	7.4	7.6	7.2
WABC, New York (CBS)	13.2	10.0	14.9	12.5
WGY, Schenectady (NBC)	3.3	5.2	9.9	6.6
WJZ, New York (ABC)	26.2	15.8	11.5	16.3
WEAF, New York (NBC)	12.3	12.1	20.9	15.5
Other stations	2.8	5.4	2.3	3.7

In Steubenville, O., local draw of Mutual's WSTV (250 watts) was twice that of its nearest competitor. Steubenville is 30 miles west of Pittsburgh, and 25 miles north of Wheeling. In spite of such proximity, and competition from two 50kw and one 5,000-watt station, WSTV commands local, listening audience more than 90% of the broadcasting day, as follows:

LOCAL LISTENING

Station	Morning	Afternoon	Evening
WSTV	45.7%	47.9%	38.3%
KDKA (NBC)	18.8	24.6	31.6
WWVA (ABC)	22.8	13.8	15.7
WJAS (CBS)	9.1	9.3	11.1
Other	3.6	4.4	3.3

Mutual's KSAL (250 watts), at Salina, in the middle of Kansas, is still another illustration of efficacy of an MBS station in a single station market, as the Conlan survey shows:

Station	Morning	Afternoon	Evening
KSAL	68.9%	65.7%	48.6%
WDAF, Kansas City (NBC)	4.6	11.4	21.0
WIBW, Topeka (CBS)	5.5	9.4	11.5
KFBI, Wichita (ABC-MBS)	12.3	5.4	7.8
KFH, Wichita (CBS)	3.6	5.1	5.4

All the above competition consists of 5,000-watt regional stations, though at considerable distance from Salina (Wichita is 80 miles; Topeka, 102 miles, and Kansas City, 160 miles).

Results at Joplin, Mo., with Mutual's WMBH (250 watts), were:

Station	Morning	Afternoon	Evening
WMBH	41.5%	50.3%	42.3%
WDAF, Kansas City (NBC)	5.9	10.6	18.7
KOAM, Pittsburgh (NBC)	16.3	18.3	off the air
KMBC, Kansas City (CBS)	4.5	3.9	15.1
KGGF, Coffeyville (ABC)	14.5	4.3	2.6
KVOO, Tulsa (NBC)	8.0	5.1	8.5
KWTO, Springfield (ABC)	8.9	5.1	3.7
Others	2.4	2.4	9.1

WMBH led other stations' audiences 3-to-1 in every period of the broadcasting day.

Insistence on Crime Consistence

Cops-and-robbers shows and crime prevention programs—do the two conflict? Not according to execs of Mutual, which has one of the top (and few) crime prevention programs on the air in "I Was a Convict"—but also carries more straight whodunits, probably, than any other web.

Answering charges that Mutual is working at cross purposes by stressing crime via the whodunits at the same time it tries to prevent crime, Elsie Dick, Mutual director of educational programs, declared that the cops-and-robbers shows provide merely good commercial entertainment and do not negate the good work done by the "Convict" show.

As proof, Miss Dick referred to a series of three shows conducted by child welfare workers on the Mutual web last year, titled "Influence of Radio, Pictures and Comics on Children." Not one of the welfare workers interviewed on the show believed the three media did any harm to the moppets' morals. If a child has a happy home life and the right kind of upbringing, according to the sociologists, he will not be tempted to leave the straight and narrow by broadcasts which, in the opinion of some listeners, tend to "glorify" crime. Such shows, it was said, may even do good, since if parents notice that their offsprings prefer these shows above all others, they can take steps to correct the child's thinking before it's too late.

"Convict" program, broadcast as a sustainer over the network on Thursday evenings (and over WOR, N. Y. flagship, Saturday mornings), has been lauded by crime prevention authorities as the type of public service show that radio should take on its shoulders. Web's programming execs originally intended it to be just another "crime doesn't pay" series, but soon came up with the new idea under persuasion of Edwin J. Lukas, director of the Society for the Prevention of Crime and narrator of the present program.

Prevent Distortion

Show, according to Miss Dick, represents an attempt to point out that there's something wrong with our present setup, in which most of the stress is placed upon law enforcement and not on crime prevention. Mutual is in complete agreement with the belief of psychiatrists to the effect that 98% of all crimes committed are due to distortions of mind in childhood. Potential criminals are not psychotics but need just one pressure point to start them on their law-breaking careers. According to the convicts questioned anonymously on the show, it costs the community an average of $30,000-$40,000 for punishment for each criminal, indicating that a tremendous public saving could be effected if crimes were halted before their occurrence.

Format of "Convict," which critics have praised as good entertainment, opens with a dramatization of the crime for which the ex-convict guest was convicted. Cons are then questioned ad lib by Lukas, followed by a forum discussion among Lukas, Dr. Ralph Banay, former chief psychiatrist at Sing Sing Prison, and Charlotte Carr, director of the Citizens' Committee on Children. Show points up the fact that criminals are no different from other people and cannot be cut off from the community once they've served their time by being treated as thugs or lepers.

Forum audience heretofore has been specially selected from sociologists and welfare workers. Latter asked pertinent questions, according to Miss Dick, but omitted the basic questions, answers to which were already known to them but that may not be common knowledge to listeners. To correct this, Mutual has selected as "gadflics" Jack Barry, emcee of the web's "Juvenile Jury" show, and commentor Cecil Brown. Duo is expected to echo the questions that would probably crop up in the minds of the listening audience.

Swezey Sees Radio Setting Pace on Labor Relations

By SAUL CARSON

Radio can take a deep bow, from the waist down, for its growth in the field of labor relations—and that goes not only for the people on the industry side but for the labor leaders as well.

That's the opinion of Mutual's veepee-general manager, Robert D. Swezey, who's been in the radio labor picture from 'way back.

Swezey is one of a handful in radio who've learned about labor relations the hard way. He was on NBC's legal staff back in the days when he and Mark Woods—the latter then a veepee for that net—first started negotiations with a new union, the American Federation of Radio Artists.

Swezey was interviewed while he was taking a breather from the current AFRA-net negotiations, and so the contrast between then and now was quite fresh in his mind.

"It's different now," he said. "We know one another. We understand each other. We speak pretty much the same language. We have our job to do. The union fellows have theirs to do. We sit around and we bargain. Which makes sense.

"I think American industry, as a whole, could profitably take a lesson from the radio industry as far as labor relations are concerned. Sure, we had to learn. But we did. And the people on the union side had to learn too; and they did. I wasn't born a labor relations guy, nor did I take a course in it—nor did any of the other people who are representing the networks. But remember, the union leaders weren't born union-leaders either, nor did they learn from books. We all learned the hard way. But we did learn.

"Trouble with most employers and union leaders is that when it comes to collective bargaining for a union contract they lose all sense of ordinary bargaining technique. They get red in the face (or look for red or black under the toenails of their opponents). Nothing emotional is expected to enter the negotiations if, for instance, I should try to sell Mr. A a certain time spot. It would be taken for granted that I have a right to make the best bargain possible for my organization, and that he has the same right on his side. We give and take and finally arrive at a price. But let that "sale" be placed in the labor-industry category, and people get excited.

Profit by Mistakes

"Well, we learned. There isn't any doubt in my mind that we, on the net side, gave too much in some respects at the beginning—and we are paying for it now. For instance, in the beginning we conceded a point about paying afresh for delayed broadcasts, even though the delayed broadcast was made on a platter and the performer had no extra work to do. We bought a full network broadcast in the first place—why should we pay a second time? We lost that argument at the beginning. On the other hand, AFRA felt it made a mistake when it conceded to us that we should be charged less for sustaining performances. They claim now they have a right to the same payment when a performer works the same time, for a sustainer or for a commercial show. Well, these are just two instances of how both sides felt they overdid the noblesse oblige act.

"But there are so many other points on which we have reached absolutely firm ground. We know each other, understand what each side wants and needs. We speak the same language now. All kinds of details are entirely out of the area of dispute.

"Sure, there are still basic differences. For instances, we have not conceded—either to AFRA or to AFM—that we have a right to refuse to feed a program to an affiliate who doesn't bargain with the union. We feel that to yank that broadcast from the affiliate means we are doing the organizing job for the union—and it just so happens that that's their job, not ours. Here is a basic difference.

"We had to learn to work with the stagehands' union—and they with us. Again, there were differences in language and concept. We have had our difficulties with the AFM but, on the whole, the New York situation has never involved real trouble for either the nets or the musicians. I won't enter the realm of dealing with technicians, because Mutual, owning no stations of its own, is out of that one. And the field of white collar organization is something I'd rather not touch at this point. But the fact is that Mutual as one network, and radio as a whole, can be proud of the labor relations history.

"To me, radio's overall relations with labor is one further indication that here is an industry that's concerned with something else than showing black on its ledgers. The industry is public service minded, and as a whole has shown that consciousness in its labor relations."

Carlin's 'Open Door Policy' Reshapes Mutual Pattern

An "open door policy" in programming—with the welcome mat put out for programs on the basis of merit alone, whether packaged by an outside agency, freelance producer, web staffer or affiliate station—has been one of Mutual's prime accomplishments and one the web takes great pride in, according to Phillips Carlin, MBS veepee in charge of programming.

Carlin, who states he started the policy when he was with the Blue (ABC), says he threw the door wide open when he came to Mutual a couple of years ago. Where other webs have hired staff producers, Mutual has not, contenting itself with employing freelance producers and directors only when needed. This, according to Carlin, has left the net more flexible. It hasn't impaired the morale inside the organization, with the usual bickerings and jealousies eliminated. It has also been cheaper for Mutual, relieving it of office space and other incidentals involved in a production staff. Occasionally, as an exception, Mutual has called in a WOR (its N. Y. flagship) director, like Jock MacGregor or Roger Bower. But the "open door" policy is the rule.

"We're interested only in selling time," says Carlin, "and we don't care where the shows come from—so long as they're good. We're not in competition with the agencies; we welcome them. We put on our own shows, of course, but would just as soon have an agency's. We have the facilities to air

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Mutual's New System of Maps Will Gauge Actual Listeners Coverage

New system to discover just how many listeners a station is able to reach, based on the strength of its signal and static interference, has been devised by Mutual under the direction of E. C. Page, veepee over engineering. Results of the "potential audience" survey, on which the web has been working more than a year and which employs engineering computations heretofore lacking in other audience research surveys, will be incorporated into coverage maps which, according to Mutual, should give the web a more orderly process of adding new affiliates and of pricing stations.

Other types of audience measurement, such as Broadcast Measurement Bureau, Hooper's and Conlan's, reveal only that portion of the audience that may be listening to a particular show at a particular time of the year when the survey is made, according to Page. Likening a station to an "air theatre," the Mutual exec declared that BMB determines how many people come to see a show, whereas the new Mutual system determines the actual seating capacity of the theatre—how big it is and how many people are in it.

By combining the potential audience results, therefore, with BMB or Hooperatings, a broadcaster will be able to compare the number of listeners he has with the number of listeners he would have if he were playing to a "full house." In this way, according to Page, he "can have an exact measure of how he is doing."

Mutual is now completing coverage maps for every AM station and net in the country, showing three different grades of day and night hearing, broken down into th maximum amount of static interference a listener will put up with before switching to another station. Maps are expected to be released in the near future and will give, it's believed, a true comparison of the actual number of listeners each station or net can reach with its transmission signal. Methods used to determine the coverage, similar to the system employed by the FCC in its recent clear channel hearings, have now been adopted as standard procedure by the FCC.

Mutual computations are based on the belief that the number of potential listeners for a station will tune to that station at least once over a period of time, even though the station might never reach its entire potential audience at onc time. In addition to a listener's program preference, the chief factor involved in getting him to tune into a station is the aspect of satisfactory reception. Since the strength of the signal and the amount of interference will determine how many listeners a station can get, consequently, some ratio between the desired signal and undesired interference that will satisfy the listening audience will determine the "coverage" of a station.

Uniform Standards

The lower the standard of service, or the more interference allowed, the greater becomes the "apparent" area served. It was decided at Mutual to establish and define uniform standards on an engineering basis, to be applied equally to all stations regardless of affiliation or location. Through research carried out by the web's engineering staff in cooperation with the FCC, vast quantities of factual data were obtained regarding the relative strength of both signals and various types of static.

Web came up with such facts as that nighttime propagation of skywave signals in the higher latitudes is not so efficient as in lower latitudes, resulting in local and regional stations in the northern part of the country receiving less interference than those in the south. Similarly, the strength of signals from clear channel stations is lower in the north, although this effect is offset by the fact that atmospheric noise is less in the north.

Having established the relative intensity of both the signals and the various sources of interference, it was necessary to determine what constitutes a usable signal, or how much interference a listener will put up with. To establish this, the best qualified person was selected—the listener himself. Sample recordings were made covering a wide range of interference-to-signal ratios for the various types of static. These records were played before groups all over the country, who voted as to whether or not each sample was satisfactory.

By analyzing the results of these votes, it was possible to select the ratio required to satisfy the majority of listeners for each type of interference. Since the recordings, for the most part, were played in larger cities where radio reception is usually excellent, the ratio voted upon is probably higher than it would have been if the recording had been played in remote areas where the quality of service is known to be low.

It should be remembered, Page pointed out, that there is no sharp boundary as to where a radio signal becomes unusable. It was necessary, therefore, to determine what percentage of time the signal to interference ratio should be above that required for satisfactory reception. Three values were thus selected to show a proper picture, based on the highest type of service offering perfect reception practically all the time, average conditions and the lowest type showing perfect reception an appreciable percentage of time.

Coverages developed under this system, for a final check, were then compared with mail and telephone surveys of various types and, according to Page, "offer a striking correlation."

MBS Inception

Continued from page 31

had never exceeded 50 persons by early 1943, prior to the advent of Miller McClintock.

It was in that year that Weber exited Mutual to throw in his lot with the operation of WDSU in New Orleans—after a 10-year administration during which he's credited with writing one of the most exciting chapters in U. S. broadcasting. (Weber is currently commuting, to speed construction of the new KHTB in Houston, 1,000-full-time-watter and the most powerful station granted in the largest city since the FCC wartime freeze.)

The rest is radio history—the grabbing of the World Series, prize fights, the successful outcome of the monopoly hearings, the advent of McClintock to window-dress—and the eventual emergence of Ed Kobak.

Censors

Continued from page 31

the war also. For instance, she pointed out, some of the former bluenose attitudes regarding certain terminology or ideas have been dropped. Nets aren't afraid to have a show dealing with venereal disease. Women's programs now advise listeners not only about cake recipes but also about care of children, and are not afraid to mention either psychological or physiological problems touching the kids. A show like "Exploring the Unknown" now deals with pregnancy in open and frank manner, practically taking the listener into the delivery room—yet does it with good taste.

"Now," says Miss Kemble, "almost anything can be said on the air—if the right person says it, at the right time."

Tabus and Snafus

Certain rules developed for radio commercials nearly 20 years ago are just as valid today as they were in the industry's early days. It's just as important now to keep the approach in the commercial direct, to avoid long commercials, to stress sincerity, to have the announcer doing the plug act as if he were talking intimately to one,single listener—instead of orating to millions.

These are among many observations made by Edgar P. H. "Jimmie") James, Mutual's manager of Sales Operations. James' comments are based not on hearsay but on his own experience. He joined NBC in 1927 when radio advertising was in its infancy. After leaving the agency of Lambert & Feasley, where he handled the Listerine account, to join Lord & Thomas, the latter outfit sent him to NBC to act as liaison man between radio and advertising. No one knew anything about radio advertising as such. Admen and radio execs had to learn, together.

"We had a lot of tabus in those early days," said James. "We wouldn't let Palmolive offer a sample, but finally compromised on allowing the sponsor to offer to listeners a 'surprise package.' Of course that was weaseling, and we knew it. But we were still afraid to come right out and say that our sponsors were advertisers trying to sell things. No superlatives, no matter how provable, were permitted to our advertisers. When the A&P stores were finally permited to mention the price of their ketchup, the rule held good for daytime only. At night, we wouldn't let Cremo cigars say they cost a nickel apiece; we finally let Cremo say that the cigar costs only 'the price of a telephone call'—as if people didn't know how much that was.

"Well, we got away from many of these early tabus. Then we developed new ones. Or else we went off on tangents, away from first principles. Some of us developed the 'irritant' approach—hit the listener on the head, kick him around deliberately, as long as you impress upon him your slogan, your product. Some still use that technique. Their answer is: 'Look at the sales charts.' It's hard to knock down such an answer. But I still think that honesty in approach to the listener, the intimate tone rather than the shout, can obtain better results."

James feels that Mutual has made progress—and "without being super-patriotic about our own network, it's bound to make still greater progress." The reason, he says, is because Mutual has so many men who have come up with radio from the early days, have helped build and later tear down some of the old tabus, and are in Mutual at least partly because they had wanted a freer, less inhibited atmosphere in which to work.

"We can try things," he says. "We are not bound by the anti-recording fetish, for instance. We are not afraid to experiment in many other ways. Some of us are the guys who did the experimenting in the older days. Well, maybe some of the earlier rules were valid—maybe. But even if they were, these are different times.

"For instance, I remember when Ed Kobak came into NBC, from McGraw-Hill, and put through a budget appropriation for trade-paper advertising. Some of us cheered when he did that. He broke new ground. It's that kind of ground-breaking, the trying of the new things, the heretofore unheard-of, that we at Mutual are willing to attempt—and are allowed to attempt. That's why Mutual is going places, and will go further."

Mutual Production Centers

Where are they now Department: John Clark who was Vice President and General Manager of WLW and the Crosley Radio Properties is now the President of Trans-American radio production firm.....Fred Weber, Mutual's original co-ordinator and first General Manager, is now Vice President and part owner of WDSU, the ABC outlet in New Orleans. He is also part owner KHTN, new station located in Houston.... Miller McClintock, Mutual's first paid president, has set up his own consulting offices. Has among his clients the Educational Division of the Encyclopaedia Britannica and Muzak. In addition he is moderator on the U. S. Rubber Television show heard over Station WABD.....Lester Gottlieb, Mutual Network flack from 1936-1944, is head of the Talent Division of Young & Rubicam.....Ed Wood, National Sales Manager for Mutual from 1940-1944, is Vice President of the American Institute of Food Products.... Roberta Dufton, Assistant to the President and Personnel Director of Mutual, has established her own personnel service under the name of the Executive Placement Service.....Emmanuel Dannett, Mutual's law contact and advisor, has left his law practice to become Vice President and General Manager of the Publix Shirt Corp.

Where were they then Department: Back in 1939 the New York Advertising Club presented two gold "rakes" (for those under 30 who scratched for success instead of waiting for it) to members of the Entertainment Industry. Their selections—Danny Kaye and Bob Schmid, latter Mutual's promotion sparkplug.

Mutual Odds? Both Lewis Allen Weiss and John Shephard III have miniature slot machines (for charity) in their rumpus rooms, the gifts of Ed (Mutual) Kobak.

Applications for Improvements

The following 54 Mutual affiliates have applications pending with the FCC for major improvements as follows:

			Power	Frequency
Alabama	WJLD	Bessemer	5000w D 1000w N	850
	WLAY	Muscle Shoals	1000w	1460
California	KFRE	Fresno	1000w	970
	KFXM	San Bernardino	1000w	590
	KGB	San Diego	5000w	1560
	KCOK	Tulare	1000w	1270
Florida	WRUF	Gainesville	5000w	850
	WKAT	Miami	5000w	1360
	WTMC	Ocala	1000w	1290
	WDLP	Panama City	1000w	590
	WTSP	St. Petersburg	5000w	1380
	WTAL	Tallahassee	5000w	1270
Georgia	WATL	Atlanta	5000w	1380
	WGOV	Valdosta	5000w D 1000w N	950
Illinois	WJPF	Herrin	1000w	1460
Indiana	WIBC	Indianapolis	50000w	1070
Kansas	KSAL	Salina	5000w	1150
Kentucky	WGRC	Louisville	5000w D 1000w N	790
Louisiana	WNOE	New Orleans	50000w D 25000w N	1060
Maryland	WCBM	Baltimore	10000w D 5000w N	680
	WBOC	Salisbury	1000w	960
Massachusetts	WSAR	Fall River	5000w	1480
	WHYN	Holyoke	1000w	560
Michigan	WJMS	Ironwood	1000w	630
Minnesota	KVOX	Moorhead-Fargo	5000w	790
Mississippi	WELO	Tupelo	1000w D 500w N	1460
Missouri	KHMO	Hannibal	5000w D 1000w N	1070
	WMBH	Joplin	5000w D 1000w N	1310
	KFEQ	St. Joseph	10000w D 5000w N	680
	KWK	St. Louis	5000w	1380
New York	WEBR	Buffalo	5000w	970
North Carolina	WBBB	Burlington	1000w	940
	WGBR	Goldsboro	5000w	890
	WRAL	Raleigh	5000w D 1000w N	620
	WGTM	Wilson	5000w	590
North Dakota	KGCU	Birmarck-Mandan	1000w	1270
Ohio	WHKK	Akron	5000w	1420
	WCPO	Cincinnati	5000w D 1000w N	630
	WHK	Cleveland	50000w	640
	WHKC	Columbus	5000w	610
Oregon	KFJI	Klamath Falls	1000w	1150
Pennsylvania	WLEU	Erie	5000w D 1000w N	1260
	WBAX	Wilkes-Barre	1000w	590
Texas	KTHT	Houston	5000w D 1000w N	790
	KPAC	Port Arthur	5000w D 1000w N	
	KMAC	San Antonio	5000w	630
	KRRV	Sherman	5000w	910
	KGKB	Tyler	5000w D 1000w N	690
Utah	KVNU	Logan	1000w	610
	KOVO	Provo	1000w	960
Vermont	WDEV	Waterbury	1000w	550
Washington	KXRO	Aberdeen	1000w	650
	KRKO	Everett	1000w	1380
	KUJ	Walla Walla	5000w	1420

Carlin's 'Open Door Policy'

Continued from page 33

a show and get the public reaction, which an agency doesn't have, but there's no competition between us."

DECISIONS REST WITH MUTUAL

There has been a definite change in selection of the web's programs, Carlin admits. Formerly, programs were selected by a committee from the shareholders stations. And certain stations dominated the selections. The policy also included picking up programs from as many points around the country as possible, which didn't necessarily mean better shows. Now, although the web still picks up fillers from various sectors, the main work is done by Carlin's program department, with selection of all shows being in its charge.

As to programs in general, Carlin sees no radical changes as he looks back into the history-book. "In this business," he says, "you can't say that any type show is finished. As long as it is a good show, it will stay. We will always have comedies, mysteries, audience participation shows. We may have less of one kind after a time, but a few will always remain—the better ones.

"As to audience participation shows, they're here to stay. You can't eliminate the human interest from radio any more than you can from life—and that's what audience participation is. You may get tired of the formula, as the giveaways—so you change the formula."

Carlin also believes that studio audiences are a necessary concommitant of radio—for comedy programs, anyway—acting as a sounding board, benefiting both the actor and the show.

Carlin sees little change in program tastes, saying that radio has had less changes than has the theatre. Styles change, as they do in the theatre, he admits. There is less hamming, for instance. But the type—the boy meets girl frame—stays the same.

And while on the subject of theatre and radio, Carlin has noticed one change. Causes have been introduced as subject matter. The "message-type" play or radio program has increased in recent times. "Fifteen years ago," he said, "we were afraid of them. Today they're the thing."

A DOZEN YEARS OF GROWTH

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

Laurels for our friends

In the past 12 years—while growing up from 4 stations to the World's Largest Network—we have had the essential and the willing cooperation of a great many people and groups.

Without this cooperation, we could not have covered the distance which we have and we feel it is only right, at this time, for us to acknowledge our indebtedness and gratitude to them.

to our artists

all the singers, actors, musicians, commentators, announcers, sound men, writers, engineers, producers and directors, past and present, who have appeared on our air or have worked behind our mikes to make our programs possible.

to our stations

whose loyalty, cooperation and intelligent hard work have contributed to increasing our coverage; and who have worked with us so diligently and successfully in handling the problems of programming, traffic and clearance of time.

to our advertisers

and their Advertising Agencies—both past and present, for the many fine programs they have carried on our network. (Incidentally, we think we deserve a *laurel from them* for the Mutual habit of delivering more for their money.)

to our employees

laurels upon all their brows for the day-by-day contribution which each and everyone of them makes to the progress of our network.

* * *

A WORD OF THANKS to all our stations and friends who have taken space in this Special Issue. Without their participation we could not have had a 12th Anniversary Celebration.

And last but not least our deep appreciation to the staff of Variety for burning sunshine and midnight oil on this MBS issue.

Mutual Broadcasting System

WORLD'S LARGEST NETWORK

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

A BAKER'S DOZEN OF PROGRESS

A DOZEN YEARS OF GROWTH

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

MIDDLE ATLANTIC

New Jersey

New York

WABY	ALBANY
WMBO	AUBURN
WBTA	BATAVIA
WEBR	BUFFALO
WENY	ELMIRA
WWSC	GLENS FALLS
WENT	GLOVERSVILLE
WKNY	KINGSTON
WALL	MIDDLETOWN
WOR	NEW YORK CITY
WSLB	OGDENSBURG
WSAY	ROCHESTER
WKAL	ROME-UTICA
WBCA	SCHENECTADY
WOLF	SYRACUSE
WATN	WATERTOWN

Pennsylvania

WEST	EASTON
WLEU	ERIE
WKBO	HARRISBURG
WAZL	HAZELTON
WGAL	LANCASTER
WKST	NEW CASTLE
WKRZ	OIL CITY
WIP	PHILADELPHIA
KQV	PITTSBURGH
WHUM	READING
WMAJ	STATE COLLEGE
WJPA	WASHINGTON
WBAX	WILKES-BARRE
WORK	YORK

• in Reading's 58,575 radio homes

THE • FEELING'S MUTUAL

The cream of the crop of Mutual shows, plus an already-sizable number of local public-service programs are fast garnering audiences for WHUM... which undoubtedly proves we've made good on our promise: "WHUM—HUMming with good entertainment."

(The Feeling's Mutual with local advertisers, too. They sponsor eight, 15-minute shows across the board on WHUM—more 15-minute programs than they sponsor on both other local stations combined.)

And we're the 8-week old infant of the Mutual network!

WHUM

1240 kc.

Reading, Pennsylvania
A basic station of The Mutual Broadcasting System

A BAKER'S DOZEN

OR

PUSH OVER, EDGAR, I WANNA GET INTO THE ACT

SCENE: The lobby of a New York Hotel. Important-looking characters with MBS pins in their lapels are charging thru like the Notre Dame backfield. Music from a 300-piece orchestra drifts down from the ballroom. Hungry musicians are playing for two Nedick hot dogs and a pass to "Quick As A Flash." Caught in the crowd, Philips Carlin trips over a spy from a rival network. Livid with rage he jumps to his feet shouting "YAHHH!! GO HYPO YOUR HOOPER!" At which point a little round-heeled guy named Waybee walks up to Myootch, the bouncer, who has been borrowed especially for this occasion from "The Case Book of Gregory Hood," and says:

WAYBEE: Hey, Myootch, what's goin' on?
MYOOTCH: Well it ain't Alexander's Mediation Board!
WAYBEE: It looks like a big feed—who's pickin' up the tab?
MYOOTCH: (Kobak's been grooming this guy for weeks)—Why the world's largest network, of course—MBS, which today is celebrating its 12th Anniversary!
WAYBEE: Isn't that novel.
MYOOTCH: We have so many stations that in some time zones we couple them and run them as an entry.
WAYBEE: You don't say—incidentally, who's the guy with the two cigars?
MYOOTCH: Oh, that's Kobak—with him everything is a production . . . he keeps telling everybody they get twice as much with Mutual.
WAYBEE: Everything is double, huh . . . maybe it's an obsession.
MYOOTCH: Yes . . . he's even got two ears.
WAYBEE: Who's the man with him?
MYOOTCH: You mean the one in the loin cloth?
WAYBEE: Yeah . . . the one flexing his muscles.
MYOOTCH: That's Bob Schmid.
WAYBEE: Oh . . . who are those two guys he's holdin' up there?
MYOOTCH: One's Hooper, the other's Crossley.
WAYBEE: Who's he spinnin' around on his foot?
MYOOTCH: An eager beaver from BMB.
WAYBEE: How about letting me in?
MYOOTCH: I can't . . . you hafta be in radio.
WAYBEE: But I'm in radio! I'm not very big, but I make a lot of noise for a guy my size.
MYOOTCH: But this is for the upper crust . . . you know, Queen For A Day, Bulldog Drummond, Rigoletto Schwartz, Fulton Lewis Jr. . . .
WAYBEE: Him I've got! We just sold him to the National Commercial Bank and Trust Company in Albany.
MYOOTCH: Then page Brink . . . he'll triple their take!
WAYBEE: Pardon me, but who's that shaving under the Gillette sign?
MYOOTCH: Three Red Sox left over from the World Series . . . we had an exclusive, you know.
WAYBEE: I carry baseball, too . . .
MYOOTCH: The Dodjuhs, Mac?
WAYBEE: No . . . the Albany Senators.
MYOOTCH: Watch it, Mac. No politics until the script's been cleared.
WAYBEE: Then let me in, willya? I wanta try my new fountain pen in a bucket of bubble water.
MYOOTCH: Don't do it. Swezey tried it when we signed Petri Wines.
WAYBEE: What happened?
MYOOTCH: Everytime he dots his i's, they come out bloodshot.
WAYBEE: Look—can you keep a secret?
MYOOTCH: Sure, I listen to Victor Lindlahr, don't I?
WAYBEE: Good . . . this is my anniversary, too.
MYOOTCH: No! You don't say . . . how many?
WAYBEE: Twelve! This is my twelfth birthday.
MYOOTCH: But you can't . . . we got an exclusive on it!
WAYBEE: Nix . . . I even get top billing.
MYOOTCH: How do you figure?
WAYBEE: What does the slug at the bottom of this page say?
MYOOTCH: A Baker's Dozen of Progress!
WAYBEE: Exactly . . . now how many in a dozen, Myootch?
MYOOTCH: Twelve—natch.
WAYBEE: How many in a baker's dozen?
MYOOTCH: Thirteen—I do declare!
WAYBEE: Then you've got one left over . . . right Myootch?
MYOOTCH: Then you're . . .
WAYBEE: Exactly . . . I'm the baker . . . do I get in now?
MYOOTCH: But you look so broken down!
WAYBEE: Yes, Myootch, you're so right!
MYOOTCH: Don't you have any dough at all, Mac?
WAYBEE: I spend it all promoting Mutual shows.
MYOOTCH: You got any proof, Mac?
WAYBEE: This space, Myootch, I did not get for peanuts . . . but that is my pleasure . . . Myootch, I wanta congratulate you on 12 years of good work.
MYOOTCH: It's mutual, Mac. Incidentally, just who are you?
WAYBEE: Aw, I don't feel . . .
MYOOTCH: Come on, Mac . . . you ain't Queen For A Day . . . who are you?
WAYBEE: For that you'll have to look below
Old palsy, walsy Myootch.
There's nothing like your system cue,
Even Ashby de la Zooch.
A Baker's dozen you have reached
With this glorious special issue
Let's hope it meets a kinder fate
Than Schwartz's t. . . . t tissue!

"The Biggest Little Station in the Country"

ALBANY • NEW YORK **WABY** **1400 • KC**

Harold E. Smith, General Manager

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

A BAKER'S DOZEN OF PROGRESS

A DOZEN YEARS OF GROWTH

how to be one of the smartest people in town

an invitation to join the parade of alert *agency people, advertisers and scores of others who call on WOR for* facts—*to be found nowhere else.*

HERE EVERY DAY come people, by phone and otherwise. Smart people on the prowl. Agency people, advertisers and others plus. More will come tomorrow and more next day—for requests rise steadily.

what on earth brings this regiment?

The fact that WOR is exclusive subscriber to, and analyst of, the Nielsen Radio Index, New York Area. Facts ferreted out by this crack audimeter service save advertisers time, money, headaches; applied to WOR, or other, programming, they practically *guarantee* successful spotting. Ready for WOR's clients, too, are the findings of C. E. Hooper and the Pulse of New York. All are grouped, classified, simplified to help you pick the right time, opposite the right shows, during the proper seasons with minimum trouble and mayhem.

and what else lures them?

The fact that more than 100 success stories — the greatest collection of success stories ever gathered by any station anywhere—are carefully filed for comparison and profit-making study. Everything from autos to con carne to lipstick to turkey And what WOR can't show you, it will search for with the calm ferocity of a Charlie Chan.

The fact that our flying wedge of marketing experts are hip-deep in uncommonly sound facts covering more things than you could imagine regarding the 7 great states, and 16 cities of more than 100,000 people each, which WOR covers at some of the lowest costs-per-thousand in American radio.

The next time you have a problem regarding a time or program, call WOR. The smartest people are doing it, and, in the process, saving time and mistakes that cost cash.

our address is

WOR

—that power-full station at 1440 Broadway, in New York

MUTUAL

MBS

A BAKER'S DOZEN OF PROGRESS

A DOZEN YEARS OF GROWTH

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

WHAT! FIRST AGAIN?

Yes . . . more and more Pittsburghers are relying upon KQV.

RESULTS OF SURVEY

SEPTEMBER 27, 1946

Pittsburgh, Pennsylvania had been threatened with an electrical power strike since early September this year. Finally, the strike materialized September 24.

During the first crisis, an independent research organization* asked a representative group of Pittsburgh business men and housewives selected at random, *"Which Pittsburgh Station, in your opinion, gave you the best service during the power strike emergencies"?* Their answers at that time showed KQV to be topped only by 50kw KDKA and housewives named KQV first.

The current survey, made by the same unbiased researchers *during* the power strike, disclosed even more startling information in answer to the same question, when phrased in the present tense.

Here are the facts:

BUSINESS MEN AND HOUSEWIVES

646 . . . Interviewed	185 . . . No Opinion	461 . . . Opinions
KQV 50.5%	Station W 18.9%	Station Y 7.8%
	Station X 18.2%	Station Z 4.6%

BUSINESS MEN ONLY

351 . . . Interviewed	125 . . . No Opinion	226 . . . Opinions
KQV 55.2%	Station X 17.3%	Station Y 8.0%
	Station W 16.8%	Station Z 2.7%

HOUSEWIVES ONLY

295 . . . Interviewed	60 . . . No Opinion	235 . . . Opinions
KQV 46.0%	Station W 20.9%	Station Y 7.6%
	Station X 19.1%	Station Z 6.4%

This response from typical Pittsburghers adds much to the mountain of evidence that people are relying on KQV *first!*

*Sullivan-Rayhawk, Pittsburgh, Pa.

This rating was established with a 1,000 watt signal. KQV will soon operate on 5 times that power . . . ready to deliver 5 times the audience!

The way to SELL 'EM is to TELL 'EM

USE KQV . . . "PITTSBURGH'S AGGRESSIVE RADIO STATION"

Basic Mutual Network . . . National Reps: WEED & CO.

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

Mutual's 300th Station

WKRZ

SERVING OIL CITY, FRANKLIN AND TITUSVILLE, PENNSYLVANIA

Congratulations to Mutual on Its 12th Anniversary

Owned and Operated by Kenneth E. Rennekamp

A BAKER'S DOZEN OF PROGRESS

A DOZEN YEARS OF GROWTH

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

WHEN ED KOBAK HAD THIS PICTURE TAKEN 25 YEARS AGO, WIP TOOK TO THE AIR AS PHILADELPHIA'S PIONEER VOICE. YOU MIGHT NOT RECOGNIZE MR. K BUT PHILADELPHIANS RECOGNIZE AND REGARD WIP. WE'VE BEEN DOING A GREAT JOB FOR 25 YEARS .... ASK ANY OF OUR ADVERTISERS!

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

A BAKER'S DOZEN OF PROGRESS

A DOZEN YEARS OF GROWTH

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

Direct route to Wilkes-Barre's Big Buying Income!

W.B.	NATIONAL	STATE
$1,254 per capita	$1,036 per capita	$1,015 per capita

Sales Management Survey of Buying Power, May, 1946.

Wilkes-Barre residents spend well over $70,000,000 yearly in retail sales... have a gross effective buying income of $115,215,000.

Reach 90,522 radio homes in this important sales market with the station Wilkes-Barre listeners know as their own...

WBAX

Pioneer Station of the Anthracite Region

Established in 1922 *JOHN H. STENGER, Owner and Licensee*

WSLB

OGDENSBURG, N. Y.

A Typical Mutual One-Station Market

★ The WSLB Farmer milks 250,000 cows twice a day . . . harvests a crop twice a day. Is paid ONCE a month . . . not once a year.

★ WSLB has lead, iron, zinc, talc mines. Shipping, aluminum reduction, paper, wood pulp. Is headquarters for Federal Customs and Immigration.

★ WSLB has successful allied industries of a progressive, smart, small town.

★ WSLB is 250 watts, RCA-All the Way, with UP ticker, local news editor, Farm editor, women's editor.

★

The Tall Green is mixed With the Tall Corn at

WSLB

Ogdensburg, N. Y.

King IN KINGSTON...

WKNY reigns supreme with thousands of subjects that make up the listening audience of the rich Hudson Valley.

Their allegiance goes around the clock, for our latest survey reveals that WKNY is KING in KINGSTON as well as all of WKNY's kingdom.

	MORNING	AFTERNOON	EVENING	TOTAL
WKNY	**36.1**	**44.1**	**32.9**	**38.2**
Station A	13.2	10.0	14.9	12.5
Station "B"	12.3	12.1	20.9	15.5
Station C	26.2	15.8	11.5	16.3
Station "D"	6.1	7.4	7.6	7.2
Other	6.1	10.6	12.2	10.3

WKNY

KINGSTON, N. Y.

leads daytime listening

	MORNING	AFTERNOON	EVENING
WJPA	**27.5**	**28.8**	**21.5**
Station "A"	12.6	17.7	22.2
Station "B"	22.6	12.5	7.9
Station "C"	15.7	9.3	8.4
Station "D"	19.4	28.6	8.4
Other	2.2	3.1	2.3

Total Calls 8350 Conlan Survey Nov. 25 - Dec. 1, 1945

THE FRIENDLY GROUP

WJPA

WASHINGTON, PA.

SCHENECTADY - ALBANY - TROY

The cities and farms in the rich Capital District of New York State have received **full time** FM service from WBCA **since July 17, 1941.**

This pioneer is the first independent commercial FM broadcasting station, and is regarded with loyalty and favor by an ever increasing audience.

Strengthened by affiliation with Mutual, as its first FM outlet, WBCA is a potent medium to reach an impressive market area. After three years of operation as the only FM commercial affiliate of any major network, WBCA salutes the spirited leadership and vision of Edgar Kobak and his splendid staff in pioneering this advance in the art of radio broadcasting.

We confidently look forward to many more years of accomplishment with "The World's Largest Network . . . Mutual."

LEN ASCH

WBCA Smooth FM

Mutual Network Affiliate
Schenectady, N. Y.

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

A BAKER'S DOZEN OF PROGRESS!

A DOZEN YEARS OF GROWTH

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

There's GOLD in AUBURN

WMBO

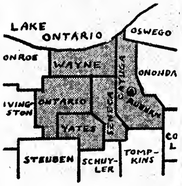
MBS AFFILIATE

in the HEART of the

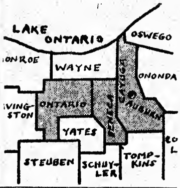
FINGER LAKES REGION

Sales Management's study of buying power reports—more spending money than the national average in Auburn, New York. We will be glad to send figures.

DAYTIME COVERAGE



NIGHTTIME COVERAGE



BMB Gives WMBO Coverage of
5 Counties Day, and 3 Counties Night

According to 1940 Census, these 5 counties have a population of 196,000—and the NAB Market Data Handbook shows they average 91.8% Radio Families.

★

WMBO Auburn's Only Station
The Voice of the Finger Lakes

MBS BROADCASTS RATE 50% TO 100% HIGHER THAN NATION-WIDE AVERAGE IN SYRACUSE

●

Heavy year-round pre-announcement and merchandising combine to carry over large audiences of popular local shows.

MUTUAL STATION IN SYRACUSE, NEW YORK

WEBR

A STRONG CHAIN WHICH WILL LINK YOU TO THE RICH WESTERN NEW YORK MARKET

A MEMBER OF THE GREAT MUTUAL FAMILY

REPRESENTATION BY

WEED & CO.

WITH OFFICES IN PRINCIPAL CITIES

WEBR

HAS MORE LOCAL PROGRAMS THAN ANY OTHER BUFFALO STATION

ACCEPTANCE

WEBR HAS MORE LOCAL CLIENTS FOR A GREATER NUMBER OF CONTINUOUS YEARS THAN ANY OTHER BUFFALO STATION.

WEBR 1340 KC

COURIER-EXPRESS STATION

Application on File for 5,000 Watts at 970 KC

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

A BAKER'S DOZEN OF PROGRESS

A DOZEN YEARS OF GROWTH

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

This Is YOUR MUTUAL Station **WATN**

WATERTOWN, N. Y.

In the Heart of Northern New York's Great Dairy Farming Country . . .

COVERS more of Northern New York, with a first-class signal, DAY AND NIGHT, *than any other radio station* . . . due to exceptional engineering setup.

CARRIES more LIVE programs of the agricultural, educational and religious organizations of Northern New York, *than any other radio station.*

OFFERS the *most economical and most effective* advertising results in Northern New York.

WATN | 1240 kc — 250 Watts Day and Night
MBS — NAB — AP — STANDARD
Station Representative, Helen Wood & Colton, New York City

WBTA

BATAVIA, NEW YORK

The Local News Medium of a Rich Rural Market

★

The Top Advertising Medium that proves it with more Sales

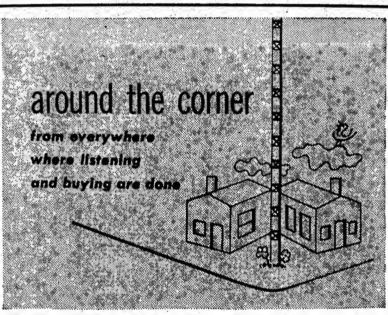
WKST

1000 W. Day and Night
New Castle, Penna.

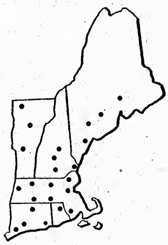
Has CLAIMED it
ADVERTISERS' RESULTS HAVE PROVED it
B.M.B. CONFIRMED it

80% Day, 70% Night of Lawrence (Home) County Radio Families Regularly Listen to WKST
Comparable Listener Loyalty In Four More Counties

BASIC MUTUAL NETWORK's
REGIONAL VOICE IN WESTERN PENNSYLVANIA



NEW ENGLAND



Connecticut
WICC BRIDGEPORT
WONS HARTFORD
WNLC NEW LONDON
WWCO WATERBURY

Maine
WFAU AUGUSTA
WJOR BANGOR
WCOU LEWISTON-AUBURN
WMTW PORTLAND

Massachusetts
WNAC BOSTON
WSAR FALL RIVER
WEIM FITCHBURG
WHAI GREENFIELD
WHYN HOLYOKE
WLLH LOWELL-LAWRENCE
WBRK PITTSFIELD
WAAB WORCESTER

New Hampshire
WKXL CONCORD
WLNH LACONIA
WKBR MANCHESTER
WHEB PORTSMOUTH

Rhode Island
WEAN PROVIDENCE

Vermont
WSYB RUTLAND
WWSR ST. ALBANS
WDEV WATERBURY

In Central Maine
MUTUAL is MIGHTY
With
WCOU
LEWISTON-AUBURN
and
WFAU
AUGUSTA
To Cover the Market Profitably!

Represented by
BERTHA BANNON
Boston

FORJOE
New York

ANOTHER
Meyer's Brothers
STATION
In New England

WWCO
WATERBURY

Began its service to Waterbury with the World Series Broadcasts. An auspicious debut.

WEIM
FITCHBURG

A veteran in service. First in popularity with the listeners of Fitchburg and Leominster.

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

A BAKER'S DOZEN OF PROGRESS

A DOZEN YEARS OF GROWTH

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

THE YANKEE NETWORK

Mutual's
GIANT
in New England

East of the Mississippi, The Yankee Network has the greatest number of hometown stations in America's largest broadcasting system. Here's a fifteen word fact that packs a powerful wallop. As *Variety* would say..."it's BOFF!"

It means that, out of New England's high buying power population of 8,437,290, 89% of the people are within the listening areas of The Yankee Network's twenty-four stations.

In this six states region, with its leadership in radio homes, 2,280,000 are familiar with these linked identifications: "This is the Mutual Broadcasting System . . . This is The Yankee Network." Of course, some of the good neighbors in New York State and Canada get in on the party, but there's no charge for this bonus.

Speaking of good neighbors, The Yankee Network stations are just this because they're hometown, home influence . . . not here and there . . . but in twenty-four key markets throughout New England, plus the areas reached by Yankee's F M stations, WGTR, Mt. Paxton, and WMNE, Mt. Washington.

Every local station makes a production focal point for point-of-sale promotion, insuring acceptance by listeners . . . cooperation by merchants.

It all adds up to the fact that when you're on MBS, and want dominant coverage of this prosperous section, the must buy is Yankee!

Acceptance is THE YANKEE NETWORK'S *Foundation*

THE YANKEE NETWORK, INC.

Member of the Mutual Broadcasting System

21 BROOKLINE AVENUE, BOSTON 15, MASS.

Represented Nationally by EDWARD PETRY & CO., INC.

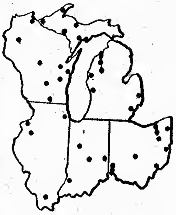
MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

A BAKER'S DOZEN OF PROGRESS

A DOZEN YEARS OF GROWTH

MBS

EAST NORTH CENTRAL



Illinois

WGN CHICAGO
WGIL GALESBURG
WJPF HERRIN
WHBF ROCK ISLAND-DAVENPORT

Indiana

WIBC INDIANAPOLIS
WASK LAFAYETTE
WKBV RICHMOND
WAOV VINCENNES

Michigan

WATT CADILLAC
WHDF CALUMET
CKLW DETROIT
WDBC ESCANABA
WJMS IRONWOOD
WKLA LUDINGTON
WDMJ MARQUETTE
WKBZ MUSKEGON
WHLS PORT HURON
WTCM TRAVERSE CITY

Ohio

WHKK AKRON
WHBC CANTON
WCPO CINCINNATI
WHK CLEVELAND
WHKC COLUMBUS
WMOH HAMILTON
WMOA MARIETTA
WSTV STEUBENVILLE
WRRN WARREN

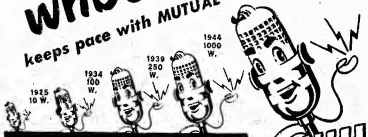
Wisconsin

WHBY APPLETON
WATW ASHLAND
WSBR DULUTH-SUPERIOR
KFIZ FOND DU LAC
WCLO JANESVILLE
WOMT MANITOWOC
WIBU POYNETTE-MADISON
WJMC RICE LAKE
WFHR WISCONSIN RAPIDS

MORE POWER to the WORLD'S LARGEST NETWORK

YES, 4000 MORE

whbc keeps pace with MUTUAL



your good neighbor in
CANTON, OHIO
always a busy city

BASIC MUTUAL

5000 watts SOON

Represented by RAMBEAU

is there a Genius in the house?

Memo . . . quote:

"Tell them all the facts about WIBC . . . brief, punchy copy . . . keep it short.

"Tell them that WIBC is 'The Friendly Voice of The Indianapolis News,' one of America's great newspapers. Tell them our Hoopers are showing . . . the fastest growing station in Indianapolis . . . *largest afternoon audience.*

"Tell them that WIBC has the *lowest* frequency . . . (1070) . . . the *widest* 0.5 millivolt coverage . . . our primary and secondary mail coverage map . . . (NAB formula) . . . comprises 39 counties . . . the BMB coverage map (just received) *shows 53 counties daytime and 39 counties night.*

"Explain how we got our reputation as 'The Indianapolis Sports Station.' You know . . . *Bill Brandt, Bill Fox* and *Gene Kelly* five days a week . . . play-by-play coverage of Mutual's exclusive world series; football; basketball; tennis; horse shows; speedway race, etc.

"Tie in with our trade paper theme . . . *'Live Talent—Alive to Your Commercial Objective,'* by stressing the fact that we have the *Largest Live Talent Staff in Indianapolis* for producing *'commercial objective'* programs.

"Put in something about the WIBC wire recorder . . . the only one in Indianapolis . . . and how we have achieved the reputation of being the *outstanding public service station.*

"Tell them how we have achieved recognition in the industry for improved programming and outstanding audience promotion . . . that October is fast heading toward a record billing . . . *the largest in the history of the station.*

"Be sure to congratulate MUTUAL on its 'baker's dozen of progress' . . .

"Make it clever . . . and keep it short."

End quote.

H-m-m! Is there a GENIUS in the house?

WIBC Mutual Outlet in Indianapolis

JOHN BLAIR & CO., NATIONAL REPRESENTATIVES

Owned and Operated by The Indianapolis News

A BAKER'S DOZEN OF PROGRESS

A DOZEN YEARS OF GROWTH

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

Speaking of S.A.*

WGN HAS IT!

They say that gentlemen prefer blondes . . . we don't know the answer to that one . . . but we do know that radio listeners in Chicago and the middlewest prefer WGN.

WGN has "S. A.", too . . . Station Awareness, that is! And we say this with confidence, because we know that:

1) Personal interview surveys show WGN voted first as Chicago's outstanding station, both in 1940 and 1946 . . . and,

2) When Chicago's major stations carry an identical program, such as a presidential speech, special Crossley surveys show WGN with the greatest audience . . . and,

3) The Nielsen Radio Index shows that WGN reaches more families in the Chicago station area, both daytime and evening, than any other outlet.

It all adds up to an intriguing "S. A." for WGN and further proof that WGN is the radio answer to Chicago and the midwest market.

* "STATION AWARENESS"

A Clear Channel Station . . . . . .
Serving the Middle West

WGN

CHICAGO 11
ILLINOIS
50,000 Watts
720
On Your Dial

MUTUAL BROADCASTING SYSTEM

Eastern Sales Office: 220 East 42nd Street, New York 17, N. Y.
West Coast Representatives: Keenan and Eickelberg
235 Montgomery St., San Francisco 4 • 411 W. Fifth St., Los Angeles 13

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

A BAKER'S DOZEN OF PROGRESS!

A DOZEN YEARS OF GROWTH

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

A HIGH "HOOPER" MUTUAL STATION

in Cincinnati-Ohio

WCPO

Affiliated with The Cincinnati Post

NEWS on the HOUR

HEADLINES on the HALF HOUR

BMB Figures Prove

WHDF

Really Blankets THE CALUMET AREA

Here are the actual percentages of regular-listening radio homes:

	Day	Night
Banaga County	76%	28%
Houghton "	90%	80%
Calumet City	96%	93%
Keeweenan	95%	93%

According to BMB Survey WHDF's total of daytime radio homes is over 9,500

WHDF

Mutual in Calumet, Mich.

The Fastest-Growing Stations in the Middle West

★ ★ ★ ★ ★

WATW

ASHLAND, WISCONSIN

WJMS

IRONWOOD, MICHIGAN

WIKB

IRON MOUNTAIN, MICHIGAN

★ ★ ★ ★ ★

Serving more than 110,000 people—20,780 radio families—with retail Sales exceeding $50,000,000 annually.

OWNED AND OPERATED BY

Upper Michigan-Wisconsin Broadcasting Co., Inc.

5000

Watts Soon for

WRRN

Warren-Youngstown

★

WRRN expects to go on the air with 5000 watts in the Spring and will offer advertisers expanded and more intensive coverage of Warren-Youngstown and the rich Mahoning Valley—Ohio's 3rd market.

The station also expects to have offices and studios in Youngstown as well as Warren.

This is good news for the advertiser and is proof of the progressive policies of WRRN—for the last 3 years a Mutual affiliate.

The WRRN, FM station is expected to be in operation also by next Spring, if not earlier.

WRRN

Serving Ohio's 3rd Market

WIBU

Wisconsin's "5 in 1" Radio Station Serving the Heart of Wisconsin

This is the premium-class south-central Wisconsin market. Not only covered by WIBU, but serviced by 5 local studios, packaged into 1 station.

1. MADISON — seat of Dane County — State Capitol — State University — Truax Field — numerous diversified industries.
2. BARABOO—seat of Sauk County—location of gigantic Badger Ordnance plant.
3. PORTAGE — seat of Columbia County — important rail and industrial center.
4. BEAVER DAM—seat of Dodge County—and nationally-famous industries.
5. POYNETTE—where studios and transmitter are maintained.

MUTUAL BROADCASTING SYSTEM-THE WISCONSIN NETWORK

The Oldest Covers

THE FOX RIVER VALLEY

KFIZ an affiliate of the Mutual Broadcasting system and the Wisconsin Network, covers five complete counties. Located in the very heart of the State, KFIZ has 60,000 Families in its primary area.

KFIZ—Fond du Lac Wis.

1450 K. C. 250 WATTS

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

A BAKER'S DOZEN OF PROGRESS

A DOZEN YEARS OF GROWTH

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

The Nation Waits . . . for the Down-Beat from Cleveland

MUTUAL brings you

The CLEVELAND SYMPHONY ORCHESTRA

George Szell Conducting

Every Saturday From 6:00-7:00 . . . WHK

● An expectant hush settles over the audience . . . like an electric shock, a sharp rap of the baton brings the orchestra to sudden alertness. The hands of George Szell lift, pause, sweep downward . . . and great music floods Severance Hall and the nation. Once more the Mutual Broadcasting System has inaugurated a brilliant radio series, bringing Cleveland Symphony Orchestra concerts each Saturday into millions of homes from coast to coast.

Again Mutual and Station WHK present the best in radio entertainment—this time the world-famous orchestra of which Clevelanders are justly proud. No wonder they tune in WHK, the Mutual outlet in this area, for their favorite musical, news, dramatic, sport and variety programs.

Be sure to listen to the Cleveland orchestra on a nation-wide hook-up every Saturday evening from 6:00 to 7:00.

IT'S MUTUAL

In Cleveland . . . WHK

In Akron . . . . WHKK

In Columbus . . WHKC

The United Broadcasting Company

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

A BAKER'S DOZEN OF PROGRESS

A DOZEN YEARS OF GROWTH

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

WJPF

HERRIN, ILLINOIS

The Voice of Egypt—third most densely populated area in the state of Illinois

NATIONAL REPRESENTATIVE
John E. Pearson Company

WJMC
and WJMC-FM
Rice Lake, Wisconsin

The Voice of the Dairy Country

●

We Are Glad to Announce Improved Facilities—
★A New 450-Ft. Tower
★The Only 5/8-Wave Radiater on Any Local Station That We Know Of

●

Moving forward with
MUTUAL
and Providing MBS Service on FM to Nearly a QUARTER MILLION LISTENERS

SURROUNDED
BUT NOT INVADED
SURROUNDED

Good Programs, experienced management and real "public service" have built an impregnable defense against "outside station" invasion! Even "atomic" 50,000 watters are helpless against such "big guns" as:

The Shadow	72.1%	Morton Downey	56.1%
Man About Town	62.5%	Queen for a Day	55.2%
Cedric Foster	53.3%	Tom Mix	54.7%
Fulton Lewis	50.1%	Frazier Hunt	50.2%

(Percentage listening audience—Conlan Survey April, 1946)
National Representative—Joseph Hershey McGillvra, Inc.

THE FRIENDLY GROUP
WSTV
Steubenville Ohio

WGIL
GALESBURG, ILLINOIS

MUTUAL'S OUTLET FOR WESTERN ILLINOIS

★

Featuring All Mutual Programs plus Top Local Programming in a service which

SERVES THE LISTENER AND SELLS FOR SPONSORS

★

Buy WGIL—
Sell Galesburg

WAOV
VINCENNES, INDIANA

OCTOBER, 1940—COMMENCED OPERATIONS
OCTOBER, 1944—JOINED MUTUAL BROADCASTING SYSTEM
and

Getting Bigger and Better Every Day!

HOWARD N. GREENLEE, *General Manager*
VICTOR H. LUND, *Station Manager*

JOHN E. PEARSON CO.
National Representatives

In Central Wisconsin MUTUAL
Has the Audience on

WFHR
WISCONSIN RAPIDS
With Studios at MARSHFIELD and STEVENS POINT

Here's What **CROSSLEY** Gives **WFHR**
80.9% of the Morning Listeners **81.4%** of the Afternoon Listeners **70%** of the Evening Listeners

"Cash In" on This Listener Loyalty

Wire, Write or Phone **WFHR** Wisconsin Rapids, Wis.

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

A BAKER'S DOZEN OF PROGRESS

A DOZEN YEARS OF GROWTH
MORE COVERAGE PER WATT
MORE WATTS PER DOLLAR
Naturally, our 800 kc. wave-length offers advantages not duplicated on the dial. But, here's a plus advantage never to be overlooked,—the geographical location of our transmitter. Look at the map. Engineers all agree that water conducts radio waves farther without power loss. On, and bounded by Lake Erie, Lake Huron and the Detroit river, CKLW beams its 5000 watt clear channel signal via the water route to a 10 million population area with a radio-homes and buying power percentage second to none in America. Power, 5000 watts, day and night,—plus our middle-of-the-dial frequency—800 kc,—coupled with the lowest rate of any major station in this market, has made and continues to prove CKLW the Detroit Area's number one buy.
MUTUAL BROADCASTING SYSTEM
Adam J. Young, Jr., Inc.,
National Representatives
Canadian Rep., H. M. Stovin, Toronto
J. E. Campeau, Managing Director
CKLW
5,000 WATTS at 800 kc.
CLEVELAND
TOLEDO
JACKSON
WINDSOR
DETROIT
PONTIAC
FLINT
LONDON
SAGINAW
PORT HURON
MBS
A BAKER'S DOZEN OF PROGRESS

A DOZEN YEARS OF GROWTH

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

Put yourself in our place ... use ...

THE VOICE OF WESTERN MICHIGAN

WKLA LUDINGTON ★ **WKBZ** MUSKEGON

POPULATION:	194,300
RADIO HOMES:	57,540
RETAIL SALES:	$96,364,000

To reach and sell this

PROSPEROUS INDUSTRIAL AREA

THE ASHBACKER STATIONS COVER WESTERN MICHIGAN

WMOH

The Radio Voice Of Butler County

MUTUAL STATION IN HAMILTON, OHIO

•

Mutual shows, backed up with intense local activity, spell LISTENERS. Typical of the Popular Local Programs are:

- ★ City Council meetings.
- ★ Daily broadcast from Miami University and Western College.
- ★ Play-by-play broadcasts of local high school football and basketball games.
- ★ On-the-spot coverage of Special Events with wire recorder.
- ★ Complete, authentic local news coverage.

For the second consecutive year, WMOH has won the first award in the National Farm Safety Radio Contest.

•

WMOH

1450 on the Dial

There Are Many *Mutual* Friends With a *Variety* of Needs in the Rich and Eager Buying Market of PORT HURON, MICHIGAN

Reach them through—

WHLS

1450 Kc. — 250 Watts Day and Night

MUTUAL'S Friendly Radio Station in Port Huron, MICHIGAN, serving a proven market of smart buyers where your advertising dollars are profitably invested.

★

ADVERTISING AGENCIES ARE INVITED TO PRESENT THE COMMERCIAL MESSAGES OF THEIR CLIENTS TO LISTENERS OF WHLS. YOU ARE GUARANTEED AN AUDIENCE WHICH PREFERS TO LISTEN TO OUR WELL-BALANCED PROGRAMS.

★

A recent telephone survey **PROVES 76% of Port** Huron listeners prefer Mutual's WHLS

WRITE, WIRE, OR TELEPHONE FOR AVAILABILITIES

★

Harmon L. Stevens, Owner-Manager
Robert L. Mackin, Commercial Manager
Helen Nelson, Secretary

Herman L. Stevens, Owner
Y. O. Crem, Sales Promotion
Leslie Conant, Chief Engineer

Member of NAB

It's a Fact!

On Oct. 1, 1944, WKBV had 14 Sponsors!

— • —

We Joined Mutual Nov. 1, 1944

— • —

On Oct. 1, 1946, WKBV has 135 Sponsors!

A GAIN of

964%

and they're still coming!

WKBV

1490 Kc.—250 W.

RICHMOND
Eastern Gateway To
INDIANA

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

A BAKER'S DOZEN OF PROGRESS

A DOZEN YEARS OF GROWTH

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

Jackpot for Biz!

"Aunt Em" Home Ec. Director on air 15 years. Co-sponsored by independent food merchants available, participating spots.

Grant Ritter, farm director, travels nearly 100 miles daily interviewing farmers with wire recorder. His 7-8 A. M. farm program available participating spots.

SHOWMANSHIP!

Exploitation -- Local Service

Have a Look!

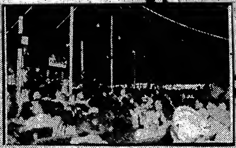
Air Promos
Direct Mail
Point of Sale Adv.
Window Displays
24 Sheet Posters
Movie Trailers
Newspaper Ads
And Radio Page

Local News Staff
85 Correspondents
Sponsor Scholarships 100 Federated Music Clubs
Play by Play of Local, National Sport Events
World Library Service
AP Wire News Service

WCLO

Janesville, Wisconsin

Represented by "RAMBEAU"



WCLO Radio troupe played before 150,000 people at four fairs during month of August. Good shows, personal contact build and hold big audiences.

450 rural schools participate in daily WCLO programs keyed to their regular curriculum. Holds big rural youth and adult audience.

MUTUAL
WISCONSIN NET

WDBC

ESCANABA, MICH.

TWO GOOD STATIONS

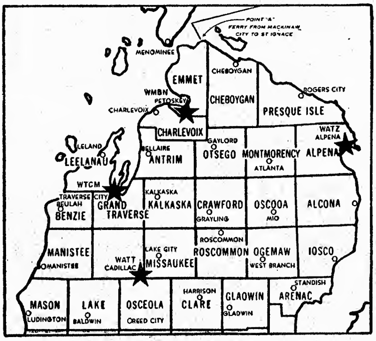
★ ★

THEY'RE GOOD TOO!

WDMJ

MARQUETTE, MICH.

WTCM	WATT	WATZ	WMBN
1400 kc	1240 kc	1450 kc	1340 kc
Traverse City	Cadillac	Alpena	Petoskey



Serving the Northern Part of the
LOWER MICHIGAN PENINSULA
"THE PLAYGROUND OF THE MIDDLEWEST"
through
MUTUAL BROADCASTING SYSTEM
★
MIDWESTERN BROADCASTING CO.

A KEY STATION

in the Wisconsin Market

WOMT
MUTUAL
1926
IN MANITOWOC WIS.

RICH MANITOWOC COUNTY

"The Jewel in the Wisconsin Crown"

PLUS

Sheboygan—Brown, Kewaunee and Calumet Counties

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

A BAKER'S DOZEN OF PROGRESS

A DOZEN YEARS OF GROWTH

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

PACIFIC

California

KAFY BAKERSFIELD
KHSL CHICO
KXO EL CENTRO
KIEM EUREKA
KFRE FRESNO
KHJ LOS ANGELES
KMYC MARYSVILLE
KYOS MERCED
KDON MONTEREY
KVCV REDDING
KXOA SACRAMENTO
KFSM SAN BERNARDINO
KGB SAN DIEGO
KFRC SAN FRANCISCO
KVEC SAN LUIS OBISPO
KVOE SANTA ANA
KDB SANTA BARBARA
KCOK TULARE-VISALIA

Oregon

KWIL ALBANY
KAST ASTORIA
KBND BEND
KOOS COOS BAY
KORE EUGENE
KUIN GRANTS PASS
KFJI KLAMATH FALLS
KALE PORTLAND
KRNR ROSEBURG
KSLM SALEM

Washington

KXRO ABERDEEN
KELA CENTRALIA-CHEHALIS
KRKO EVERETT
KWLK LONGVIEW
KGY OLYMPIA
KVI SEATTLE-TACOMA
KFIO SPOKANE
KUJ WALLA WALLA
KIT YAKIMA

Hawaii

KHON HONOLULU

KVOE

"The VOICE of the ORANGE EMPIRE"

Now 1000 Watts

We don't know yet, just how powerful we are,

BUT—*we do know*

THAT KVOE has served Orange County for the past 20 years, thru earthquake and flood.

THAT Orange County's effective buying income in 1945 was $205,321,000.

THAT Orange County's retail sales in 1945 amounted to $110,363,000.

THAT Orange County's population is now over 172,000 and growing rapidly.

THAT 97% of Orange County families own radios.

THAT the above is quite a nice market by itself.

THAT we will deliver many more thousands of listeners, and millions more in effective buying income when our proof of performance is completed.

THAT you can have a copy of our coverage map when completed if you desire it—you'll probably get one anyway.

Our new rate card is yours for the asking

206 NO. MAIN, SANTA ANA, CALIF.

Representative—W. S. Grant & Co.

MUTUAL DON LEE AFFILIATE

MUTUAL'S KEY STATION for the OREGON COUNTRY

KALE

PORTLAND, OREGON

Joins the 315 Mutual Stations of the Nation in offering

CONGRATULATIONS

on Mutual's 12th Birthday

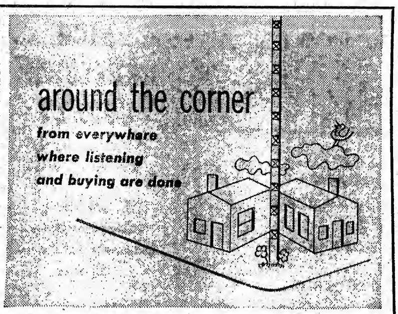
KALE covers the rich Oregon Market

KALE'S PRIMARY LISTENING AREA INCLUDES

POPULATION	768,800
RADIO HOMES	271,890
GROSS FARM DOLLARS	$ 97,487,000.00
FARM HOMES	$28,373.00
RETAIL SALES . . .	$558,485,000.00
FOOD SALES . . .	$141,488,000.00
DRUG SALES . . .	$ 20,551,000.00
Per Capita Effective Buying Income	$1,540.74

Represented Nationally by JOHN BLAIR & COMPANY

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS



We're just a baby, maybe, BUT . . . .

in our two and a half months as Seattle-Tacoma outlet for Mutual, our "on the ball" local services plus MBS-Don Lee shows are covering this market of a million-and-more with **top of the dial** service.

SEATTLE **KVI** TACOMA

THE PUGET SOUND *Mutual* STATION

CAMLIN HOTEL, SEATTLE ☆ RUST BUILDING, TACOMA

REPRESENTED NATIONALLY BY:

GEORGE P. HOLLINGBERY CO. — New York—Chicago—Atlanta

JOHN BLAIR CO. — Los Angeles—San Francisco

A BAKER'S DOZEN OF PROGRESS

A DOZEN YEARS OF GROWTH

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

THE OUTSIDE* AUDIENCE IS BIG

on the Pacific Coast, too!

***Approximately half the retail sales on the Pacific Coast are made outside the counties in which Los Angeles, San Francisco, Oakland, San Diego, Portland, Seattle and Spokane are located—only Don Lee covers the OUTSIDE as well as the INSIDE half... a C. E. Hooper 276,019 coincidental telephone survey proves it.**

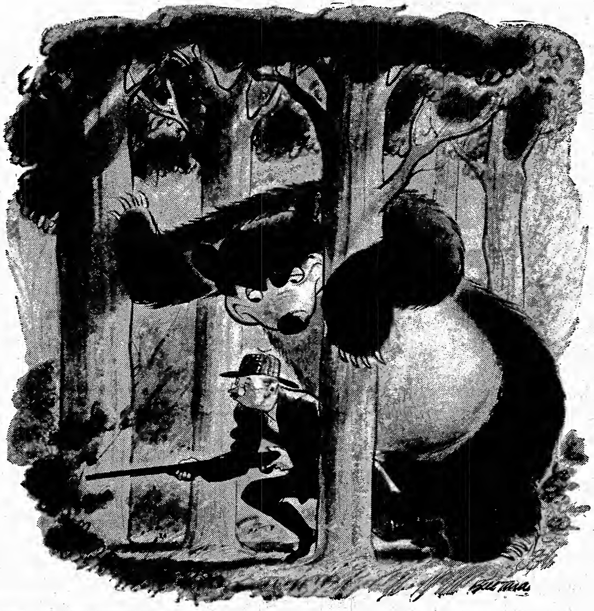
IF YOU'RE HUNTING for more radio listeners on the Pacific Coast, don't overlook the 5½ million people of the *outside* audience. All four networks cover the *inside* or 7 major metropolitan county areas, but Don Lee is the only network that completely covers the outside area as well.

The reason is plain to see when you look at a map. Most markets on the Pacific Coast are surrounded by mountains up to 15,000 feet high—perpetual natural barriers to the long-range broadcasting of other networks. Don Lee, however, with 40 stations, broadcasts *from within* each of these mountain-surrounded markets.

The *outside audience* is not only big in numbers, it's big in buying power, too...spending 4 of the total 8 billion dollars in Pacific Coast retail sales each year.

Make sure you cover both big markets, *inside* and *outside*, when you buy radio time on the Pacific Coast. The only way you can do it is: Buy Don Lee. More than 9 out of every 10 radio families on the Pacific Coast live within 25 miles of a Don Lee station.

EXAMPLE NO. 2 : EUGENE, OREGON
An exclusive Don Lee *outside market*
TOTAL RETAIL SALES $36,244,000
Sales Management, 1945, Survey of Buying Power



The Nation's Greatest Regional Network

Mutual
DON LEE
BROADCASTING SYSTEM

THOMAS S. LEE, *President*
LEWIS ALLEN WEISS, *Vice-Pres. & Gen. Mgr.*
SYDNEY GAYNOR, *General Sales Manager*
5515 MELROSE AVE., HOLLYWOOD 38, CAL.
Represented Nationally by John Blair & Co.

A BAKER'S DOZEN OF PROGRESS

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

A DOZEN YEARS OF GROWTH

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

KORE ★

EUGENE, OREGON

Mutual's station in Oregon's second market! The Lumber capitol of the world in the heart of the Willamette Valley.

KORE EUGENE OREGON

1450 KC

Serving the Heart of a

Billion $$$$

Market

SPOKANE, WASHINGTON

CAPITAL OF THE GREAT INLAND EMPIRE

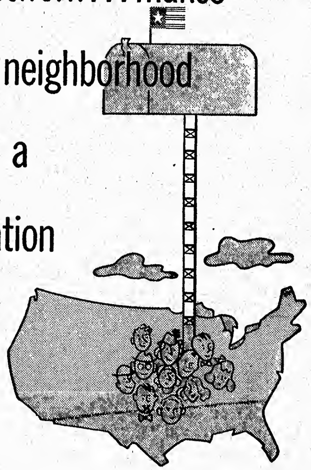
Mutual's Voice for Spokane

KFIO

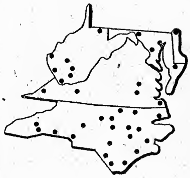
Represented by MC GILLVRA

---

the world's largest network . . . makes a neighborhood of a nation



MID-SOUTH ATLANTIC



Virginia
WSAP NORFOLK-PORTSMOUTH
WNVA NORTON
WSSV PETERSBURG
WPUV PULASKI
WLEE RICHMOND

West Virginia
WWNR BECKLEY
WTIP CHARLESTON
WPLH HUNTINGTON
WMON MONTGOMERY
WAJR MORGANTOWN
WBRW WELCH
WBTH WILLIAMSON

Bermuda
ZBM HAMILTON

Delaware
WILM WILMINGTON

District of Columbia
WOL WASHINGTON

Maryland
WCBM BALTIMORE
WJEJ HAGERSTOWN
WBOC SALISBURY

North Carolina
WISE ASHEVILLE
WBBB BURLINGTON
WAYS CHARLOTTE
WHHT DURHAM
WCNC ELIZABETH CITY
WFNC FAYETTEVILLE
WGBR GOLDSBORO
WGTC GREENVILLE
WHNC HENDERSON
WHKP HENDERSONVILLE
WJNC JACKSONVILLE
WTSB LUMBERTON
WHIT NEW BERN
WRAL RALEIGH
WCBT ROANOKE RAPIDS
WSTP SALISBURY
WOHS SHELBY
WENC WHITEVILLE
WGNI WILMINGTON
WGTM WILSON

BUY MUTUAL?

Hell no, I want 50 K.W.'s!

Mister, how mistaken you are! Take us here at WAJR. Just a *peanut whistle* to time buyers; but mister, we're the *home town station* to folks round these parts.

And listen, Mister — There are hundreds more just like us on this Mutual Network.

No 50 k.w. does the jobs performed by us "home-towners"—the local sports coverage, local news shows, local public services generally. That's why we have the audience.

Nothing high and flighty about us — we're *anxious* to serve you—we're prepared to deliver more of America to you than any other network. We mean *real America*, those home-town listeners.

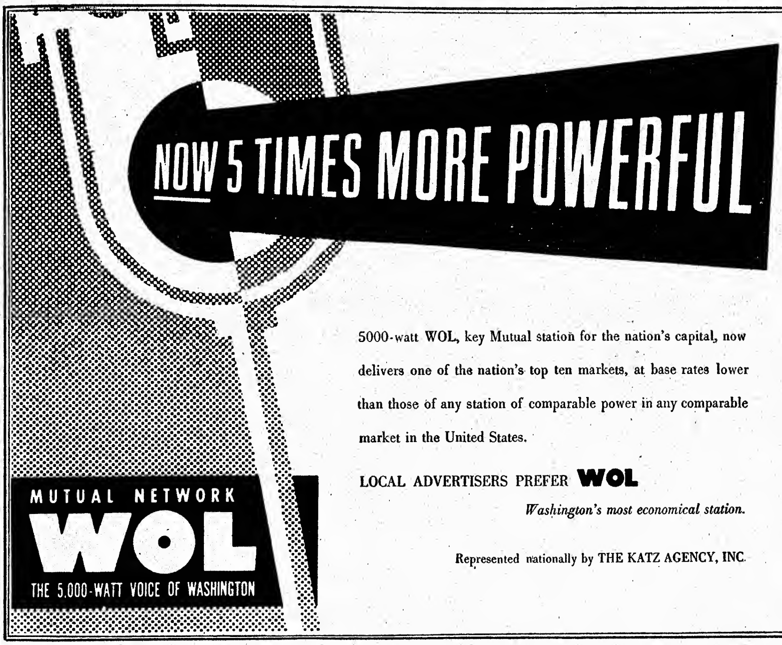
Norman Knight
General Manager
WEST VIRGINIA RADIO CORP.
Morgantown, W. Va.

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

A BAKER'S DOZEN OF PROGRESS

A DOZEN YEARS OF GROWTH

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS



5000-watt WOL, key Mutual station for the nation's capital, now delivers one of the nation's top ten markets, at base rates lower than those of any station of comparable power in any comparable market in the United States.

LOCAL ADVERTISERS PREFER **WOL**

Washington's most economical station.

Represented nationally by THE KATZ AGENCY, INC.

250 WATTS **WFNC** 1450 KILOCYCLES

AFFILIATE

MUTUAL BROADCASTING SYSTEM

SERVING

Fayetteville, North Carolina

North Carolina's Fastest Growing Market

RETAIL SALES		CITY POPULATION	
1940	1946	1940	1946
$10,072*	$31,810*	17000	42000

AND

CUMBERLAND COUNTY

INCLUDING

FORT BRAGG

* Estimate by Chamber of Commerce
Money Values in Thousands of Dollars

We Serve Southside Virginia

BURN-SMITH WILL TELL YOU WHY

WJEJ

HAGERSTOWN

SERVING MARYLAND'S SECOND MARKET*

According to the latest Hooper reports, WJEJ reaches More Listeners than All Other Stations combined.

8 a.m. to 12 noon 56.8%

12 noon to 6 p.m. 57.6%

6 p.m. to 10 p.m. 53.9%

When you buy the vital Hagerstown Market, WJEJ delivers coverage of 32,250 daytime and 25,030 nighttime homes in 2 Maryland counties, 2 Pennsylvania and 3 West Virginia counties.

Coming Soon → **WJEJ-FM** Construction well under way

* *Latest B.M.B. Survey.*

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

A BAKER'S DOZEN OF PROGRESS

A DOZEN YEARS OF GROWTH

MBS

Open the Treasure Chest of the Great Southwest Virginia Markets Through Station

WPUV

PULASKI, VA.

Southwest Virginia Is Rich in Industry—Rich in Agriculture

★ ★ ★ ★

Primary Coverage
10,929 Homes

Secondary Coverage
26,901

1230 Kc. Full Time
250 Watts

WPUV Serves Southwest Virginia From Pulaski

Blow It Out Your Stack, Suh!

(IF YOU THINK WCBT IS SMALL POTATOES)

Okay, if you want to be technical about it, WCBT is a 250 watt, unlimited-time station, in the heart of agricultural Northeastern North Carolina.

But that's where you can stop using the diminutive, brother!

We know from experience that nobody within our range listens to ANY OTHER STATION. And best of all, our advertisers know it.

If you want to sell goods in our area you HAVE to do it the WCBT way. We sell merchandise in betwixt and between the spiciest, the most varied programming you'll find anywhere in our league—and that's a posy for our Mutual Broadcasting System, brethren.

For between Mutual and our own efforts, our listeners get what they want!

The Statistics Don't Lie

GET THEM FROM

YOUR FRIENDLY STATION

WCBT

ROANOKE RAPIDS, N. C.

1230 ON YOUR DIAL

Where Raleigh Always Listens

And **BMB** proves it by giving **WRAL**

* 23 daytime counties with an audience of 55,320 radio homes.

* 15 nighttime counties with an audience of 32,420 radio homes.

Powerful local programming in the public service is the solid basis of popularity.

★

WRAL, Raleigh, N.C. also WRAL-FM

on the air since Sept. 6

CONCENTRATED COVERAGE in West Virginia's **LARGEST CITY**

268,061 People Live in a 25-Mile Radius of HUNTINGTON

250 Watts
1450 Kc

WPLH

Huntington
West Va.

On the Air—Nov. 1

A Program Structure to Command This Great Audience

MBS Affiliate

HOWARD H. WILSON CO.
National Representatives

PACKAGE WITH A SALES PUNCH!

WHIT WJNC

New Bern, N. C. Jacksonville, N. C.

Covering *North Carolina's rich coastal market*

★ Combined Primary Areas contain 150,000 people
★ Total retail sales in 1945 exceeded $81,000,000
★ Total effective buying income topped $175,000,000

For Rates, Availabilities and Full Information contact

The Coastal Broadcasting Company, Inc.
New Bern, N. C.—Louis N. Howard, President

WHKP

Hendersonville, North Carolina

WHKP stands for "Where the Heavens Kiss the Peaks"

WHKP stands for Mutual's New station covering Hendersonville's year-round market.

WHKP stands for coverage of an additional 20,000 to 80,000 families who vacation each year in the area.

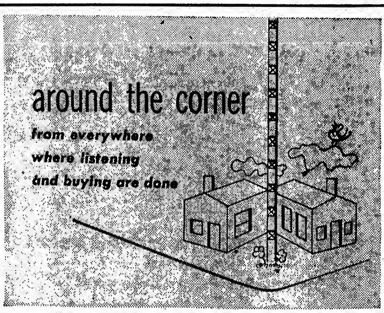
FAVORITE VOICE

In the world's greatest tobacco county, the favorite radio voice is, unquestionably, WGTC—Greenville, N. C. whose audience share* is . . .

85.2% in the morning 83.2% in the afternoon
87.7% in the evening

WGTC

***C. E. Hooper, Midsummer, 1945—Member of the Tobacco Network**



A BAKER'S DOZEN OF PROGRESS

A DOZEN YEARS OF GROWTH

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

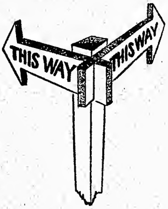
WCBM HAS SHOWN A STEADY INCREASE IN BUSINESS AND AUDIENCE RESPONSE.

. . . CREDIT IS DUE OUR MBS AFFILIATION FOR PROVIDING INCREASED SALES POWER.

FROM THE BALTIMORE MARKET, SCENE OF OUR SUCCESSES, WE HEARTILY

WISH MUTUAL MANY HAPPY BIRTHDAYS!

John Elmer, President | Free & Peters, Inc., Exclusive National Representatives | George H. Roeder, General Manager



NO TWO WAYS About It!

WTIP

CHARLESTON, W. VA.

And

MUTUAL

SERVES

West Virginia's Richest Market

Memo from WMON:

1. The Great Kanawha Valley of West Virginia is the coal and chemical capital of America.
2. WMON, Montgomery, West Virginia—"Mutual's Voice in the Magic Valley"—delivers Mutual shows and smart local programming to a market in which more than 100,000 people—in 1945—spent more than $43,000,000* of an effective buying income of more than $87,000,000*.
3. You can get MORE of this integrated market—ADD: WMON—Montgomery, West Virginia.

*Sales Management Estimates—1946.

INDUSTRY LEADERS CALL THIS A *"Model"* RADIO STATION

*

LARGER AUDIENCES THAN ALL OTHER STATIONS HEARD IN THIS AREA.

CONLAN REPORTS:

MORNING . . . 59.0%
AFTERNOON . . 59.6%
NIGHT 50.3%

*

RETAIL SALES: $115,126,000
BUYING INCOME: $181,865,000

DEL-MAR-VA'S OWN VOICE

WBOC

RADIO PARK-SALISBURY, MD

The Feeling Is

MUTUAL In DURHAM

North Carolina's No. 2 Market

★ ★

★ Over 44 brands of cigarettes are made in Durham
★ Your cigarette is made in Durham

WHHT 1000 watts at the Top of the Dial — MUTUAL in DURHAM, N. C.

WGBR and WGBR-FM

GOLDSBORO, NORTH CAROLINA

Mutual And Tobacco Networks

★

Eastern Carolina's No. 1 Station in Eastern Carolina's No. 1 Market.

Here are the current Hooper figures:

	WGBR	Station X	All Others
Morning	62.2	37.4	0.0
Afternoon	70.7	28.3	1.0
Evening	80.9	16.8	2.3

WGBR has 71.2% of the Audience from 8:00 a.m. to 10:00 p.m.

Blanketing the richest market in North Carolina

WBBB

1000 WATTS
920 KC
BURLINGTON

E. Z. 'Easy' Jones, Mgr.

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

A BAKER'S DOZEN OF PROGRESS!

A DOZEN YEARS OF GROWTH

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

Carolina Contrast

Here's Eastern North Carolina's "Stand-out Station." There is a difference and the record proves WGTM leads in Sales—Promotion—and Audience!

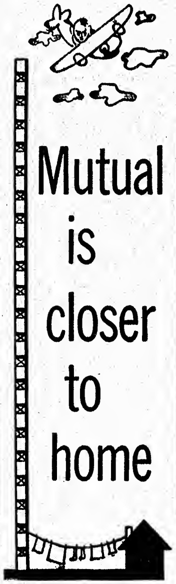
Hooper says........71% (Day and Night)
BMB says...........9 Counties Day
5 Counties Night

Get an out-standing Job on Carolina's Stand-out Station

WGTM

Allen Wannamaker, General Manager
Tobacco Network Station
Mutual Broadcasting System affiliate

WILSON, N. C.



Mutual is closer to home

Beckley, W. Va.
—a new
Mutual Market

WWNR

—a new
Mutual Station

•

Beckley, known as the Capital of the "Billion Dollar Coal Region" has had a 50% increase in population since 1940. Today there are more than 177,000 people in the Beckley retail trading zone. Per capita retail sales are considerably higher than the national average. WWNR's coverage is 15,780 retail homes representing total retail sales of almost $35,000,000.

WWNR
Mutual in
Beckley, W. Va.

WEATHER OR NOT YOU HAVE THE *Facts*,

the Tampa-St. Petersburg area has the weather. That's the reason for the estimated 500,000 winter visitors in this area annually; winter residents who are your potential customers staying here six months out of the year; people who come from every state and Canada. And don't forget the 384,117 year 'round residents who constitute the number one Florida market.

A MEMBER OF THE *Mutual* FAMILY

WSAP

PORTSMOUTH, VIRGINIA

. . . Covers the important
Norfolk-Portsmouth market
for the Mutual network

ALSO OPERATES WSAP-FM,
PORTSMOUTH'S ONLY FM STATION

KING COAL

MAKES Williamson, W. Va.

WBTH delivers it...

Bituminous coal is one of the nation's basic industries—and Williamson, in Southwestern W. Va., is in the heart of one of the world's richest bituminous coal belts. Williamson and Mingo County total 18,560 radio families (BMB 1946) and retail sales are over $30,000,000 (Sales Management). WBTH DELIVERS THIS RICH MARKET.

WBTH IS MUTUAL IN WILLIAMSON

YES...

IN THE WEALTHY

WILMINGTON MARKET

IT'S

WILM

BASIC MUTUAL IN WILMINGTON, DELAWARE

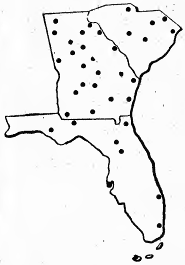
MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

A BAKER'S DOZEN OF PROGRESS

A DOZEN YEARS OF GROWTH

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

SOUTH ATLANTIC



Florida

- WIRA FORT PIERCE
- WRUF GAINESVILLE
- WJHP JACKSONVILLE
- WKWF KEY WEST
- WKAT MIAMI
- WTMC OCALA
- WDLP PANAMA CITY
- WTSP ST. PETERSBURG-TAMPA
- WTAL TALLAHASSEE

Georgia

- WALB ALBANY
- WATL ATLANTA
- WBBQ AUGUSTA
- WMGR BAINBRIDGE
- WMOG BRUNSWICK
- WBHF CARTERSVILLE
- WMJM CORDELE
- WMOC COVINGTON
- WBLJ DALTON
- WMLT DUBLIN
- WBON ELBERTON
- WBHB FITZGERALD
- WGGA GAINESVILLE
- WKEU GRIFFIN
- WLAG LA GRANGE
- WNEX MACON
- WMVG MILLEDGEVILLE
- WRGA ROME
- WCCP SAVANNAH
- WWNS STATESBORO
- WRLC TOCCOA
- WGOV VALDOSTA
- WAYX WAYCROSS

South Carolina

- WKIX COLUMBIA
- WLAT CONWAY
- WDSC DILLON
- WHSC HARTSVILLE
- WRHI ROCK HILL
- WFIG SUMTER

WRUF

THE VOICE OF FLORIDA

GAINESVILLE, FLORIDA

The University Radio Station

WRUF, being the University of Florida station, is unique in its prestige among Florida's stations. It's range of public service programs is unusually wide—its popularity high.

WRUF, the powerful Mutual station, covers the very rich all-year-round North Central Florida territory.

5000 watts Day on 850 kc*

* 100 watts after Denver sunset.

For Advertising Results in

GEORGIA'S

Second Market

SAVANNAH

A City of Over 150,000 Population

★

It's Mutual's Affiliate

WCCP

SAVANNAH, GA.

DIXIE BROADCASTING CO.

Georgia State Bank Bldg.

More Advertisers Use Valdosta's

WGOV

than use any other two stations in South Georgia

(or any other station anywhere in Georgia)

Valdosta's WGOV

BOOSTING A BIGGER & BETTER MUTUAL

WMOG BRUNSWICK, GEORGIA

BMB { 95% in Brunswick and Glynn County (Daytime)
88% in Brunswick and Glynn County (At Night) }

We believe Mutual Programming greatly responsible for this high performance.

WMOG MUTUAL IN BRUNSWICK

WATL

is

MUTUAL

in

ATLANTA

Serving the City That Serves the South

MUTUAL

Jim W. Woodruff, Jr.
Walter P. Speight, Jr.

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

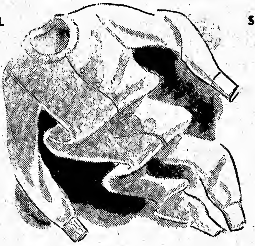
A BAKER'S DOZEN OF PROGRESS

A DOZEN YEARS OF GROWTH

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

A MUTUAL STATION

ALL-OVER COVERAGE!



WJHP Will Service
672,801 Listeners With
New Day and Night Coverage

WJHP Will Give Warm, Friendly
Broadcasting Service to Increased
Listeners, When It Goes

5000
Watts Soon

WJHP Jacksonville, Florida

A JOHN H. PERRY STATION
Vice-President, J. PERRY, JR.
General Manager, BILL DORMAN
NEW YORK, CHICAGO, DETROIT

WSTP

Salisbury, N. C.

★

ANOTHER MUTUAL SINGLE-STATION MARKET...CENTRAL CAROLINA'S FAVORITE STATION.

- ★ Combined primary and secondary, 350,982 radio homes.
- ★ Serving the most fertile and thickly settled section of North Carolina.
- ★ With one million people within a radius of one hundred miles.
- ★ More retail sales per capita than any county in the Southeastern states.
- ★ WSTP is a supreme test market and a bargain buy.
- ★ FM license granted.
- ★ New studios in the State Theater Building.

★

National Representative
BURN SMITH CO.

HERE'S A LITTLE STORY WE OVERHEARD ON THE STREETS OF ROCK HILL . . . .

"Yes, Sir, I tell you business is booming in Rock Hill. We have a 20 million dollar bleachery, six large cotton mills, a rug mill, a yarn mill, a hosiery mill, a 40 million dollar rayon plant on the way and the cotton crop looks good as 'L.' The only thing we need to add . . . Rock Hill has the highest percentage of radio homes in the state of South Carolina!

WRHI

in Rock Hill

"MUTUAL FOR UPPER SOUTH CAROLINA"

250 W 1340 Kc

Morning... Afternoon... and Night...

More people in the entire LaGrange area listen to WLAG than to all other stations combined.

★

Here are the figures from the Conlan Survey conducted in LaGrange, week of December 16, 1945.

Morning	63.2%
Afternoon	65.8%
Evening	53.6%
Entire Day	60.2%

This is the type of dominant coverage which makes WLAG a better buy for the advertiser and which delivers to him "More For His Money."

WLAG

MUTUAL in LAGRANGE, GA.

Announcing

A New Broadcasting Station

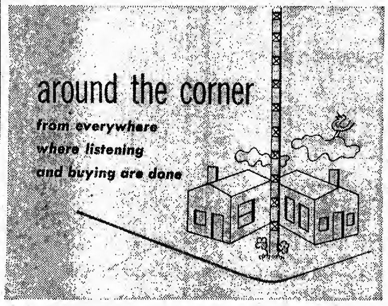
WMOC

COVINGTON, GEORGIA

PRIMARY DAY - TIME COVERAGE — TWELVE COUNTIES WITH
221,568 Population

Nine Cotton Mill Villages —Seven Corporate Towns Within Twelve Air Miles!

Affiliated with and same ownership
The COVINGTON NEWS
COVINGTON, GEORGIA
The WALTON NEWS
MONROE, GEORGIA
The CONYERS NEWS
CONYERS, GEORGIA



MUTUAL IN NORTHWEST GEORGIA

WRGA

ROME, GEORGIA

"HAPPY" QUARLES
General Manager

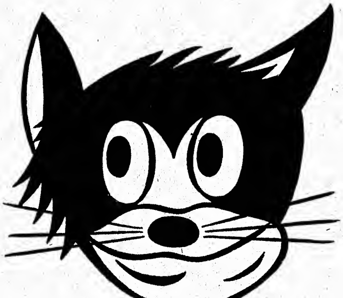
WRGA-FM COMING IN DECEMBER

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

A BAKER'S DOZEN OF PROGRESS

A DOZEN YEARS OF GROWTH

The WKAT that Swallowed MIAMI



The WKAT signal blankets—engulfs—swallows Miami and the surrounding territory. And the combination of WKAT local programming plus Mutual's network programming captures Miami listening and attention.

Advertisers who want to sell Miami in a big way . . . can do it economically and efficiently with WKAT.

ACCENTUATING THE POSITIVE

(A Special Footnote for this Special Issue)

The "principal ingredients" of a network are the principles of the people who are Mutual. The principles and integrity of Kobak and his people are a banner we are proud to carry at WKAT . . . and we take pride in being associated with these high-principled people—from top brass to low man on the totem pole.

WKAT-MIAMI and MIAMI BEACH

Population of (1) Dade (2) Broward and (3) Palm Beach counties 497,000 year-round folks. The tourists are an uncounted PLUS. All this—within reach of the WKAT's paw.

A BAKER'S DOZEN OF PROGRESS

A DOZEN YEARS OF GROWTH

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

WLAT

CONWAY, S. C.

- ★ Located in and covering South Carolina's richest county.
- ★ Serving the World's Largest Tobacco Market.
- ★ Conway's Myrtle Beach is one of the Atlantic Coast's most popular Beach Resorts.

WLAT—Bonus with Mutual's Southeast Group

HARTSVILLE, SO. CAROLINA

Eastern Carolina's City of The Future

Agriculture - Education - Commerce - Industry

250 Watts **WHSC** 1450 Kc.

Your Dollars Make More Dollars on WHSC WHICH COVERS MORE THAN 75,000 population within a 25-mile radius. AP News Service, NBC Thesaurus.

Represented Nationally by COX and TANZ

C. H. CAMPBELL, Pres.
RAYMOND CADDELL, Gen. Mgr.

WBLJ **Dalton, Ga.**

MUTUAL's dominant voice
in North Georgia . . .
continuing to provide coverage
for the Bedspread Center
of the World.

BUY DALTON FOR SALES IN NO. GEORGIA

LOCAL LEADERSHIP

In Macon, Georgia . . . where citizens have 53% more than the state average to spend each year . . .

Station WNEX

Leads in Local Sales

Mutual in Middle Georgia **WNEX Macon, Ga.**

WDLP

PANAMA CITY
FLORIDA

A John H. Perry Station

★

Serving
Northwest
FLORIDA
with
MUTUAL

★

Nationally Represented by
John H. Perry Associates

WALB

ALBANY, GEORGIA
1000 WATTS

The only daytime signal that can be heard throughout Southwest Georgia. No station of equal power within 91 miles.

Radio Station **WAYX** Waycross

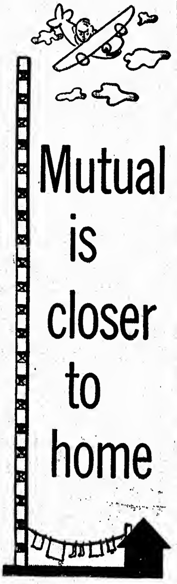
The Station conceded to have the most appropriate call letters in existence, is observing a double celebration this week—the 12th Anniversary of its affiliate—Mutual—and its own 10th Birthday.

T› reach the radio listeners of this section most effectively, use—

The Voice of South Georgia—

Radio Station **WAYX** Waycross

Jack Williams, **President.**



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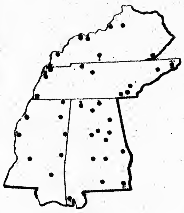
A BAKER'S DOZEN OF PROGRESS

A DOZEN YEARS OF GROWTH

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

EAST SOUTH CENTRAL



Alabama
WCTA ANDALUSIA
WJLD BESSEMER
WTNB BIRMINGHAM
WMSL DECATUR
WAGF DOTHAN
WJBY GADSDEN
WBHP HUNTSVILLE
WKRG MOBILE
WMGY MONTGOMERY
WLAY MUSCLE SHOALS
WJHO OPELIKA
WHBB SELMA
WFEB SYLACAUGA
WHTB TALLADEGA

Kentucky
WLBJ BOWLING GREEN
WFKY FRANKFORT
WHLN HARLAN
WSON HENDERSON
WGRC LOUISVILLE
WOMI OWENSBORO
WKYB PADUCAH

Mississippi
WROX CLARKSDALE
WCBI COLUMBUS
WCMA CORINTH
WJPR GREENVILLE
WJXN JACKSON
WLAU LAUREL
WMOX MERIDIAN
WELO TUPELO

Tennessee
WLAR ATHENS
WAGC CHATTANOOGA
WJZM CLARKSVILLE
WBAC CLEVELAND
WDSG DYERSBURG
WBEJ ELIZABETHTON-JOHNSON CITY
WGRV GREENEVILLE
WHBQ MEMPHIS
WSIX NASHVILLE
WENK UNION CITY

THE NEW VOICE IN MOBILE

WKRG

Contact
F. E. Busby, Gen. Mgr., 205 Government St., P. O. Box 1184, Mobile 8, Ala.

National Representatives: Weed & Co.

Top left: Joyce Hicks, in charge of WTNB's Emergency Message Dept. Top right: Joe Ford, chief announcer and special events man, and U. S. Army Ground Force Personnel. Second row from top: Joe Ford with members of the Grand Ole Opry and Checkerboard Jamboree. Left (third down from top): WTNB's "lost and found" department in charge of U. S. Army and Birmingham Police Department. Bottom left: View of Grandstand entrance at State Fair. Bottom right: View of WTNB's Emergency Message and Information Booth.

WTNB MUTUAL IN BIRMINGHAM

demonstrates power of "month-old baby!"

WTNB, Mutual outlet in Birmingham, was only a month old during the week of September 30-October 5 when the Alabama State Fair was held. Yet this month-old "baby" rendered public service to fair-goers as well as Alabama's radio listeners that could make "older" stations swell with pride.

WTNB's State Fair Coverage Included:

Average of five broadcasts daily from Fairgrounds interviewing entertainers, concessionaires and fair-goers. Coverage of National Dirt Track Races. Local advertisers' products displayed. WTNB's Information and Emergency Message Booth (exclusive at the State Fair) operated full time at the request of the U. S. Army and local Police Department. In one day only, 175 lost children were returned to their parents. On Saturday, October 5, the Checkerboard Jamboree, with Ernest Tubbs, was fed to Mutual Broadcasting System for network distribution.

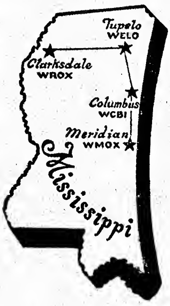
Symbol of Service WTNB *Mutual in Birmingham*

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

A BAKER'S DOZEN OF PROGRESS

A DOZEN YEARS OF GROWTH

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS



This is MUTUAL IN MISSISSIPPI

Serving
43% of the Area
55% of the Buying Power and

118,120 RADIO HOMES

A COMBINATION YOU CANNOT BEAT

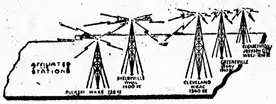
THE IMES STATIONS

BIRNEY IMES, JR., Owner — BOB McRANEY, General Manager

MIDSOUTH NETWORK

WCBI — COLUMBUS
WELO — TUPELO
WROX — CLARKSDALE
WMOX — MERIDIAN

COVERING THE GREAT TENNESSEE VALLEY



"ROUNSAVILLE STATIONS"

FIVE OUTSTANDING STATIONS IN FIVE GREAT MARKETS

ALL

MUTUAL AFFILIATES

WITH

United Press News, Lang, Worth and N.B.C. Thesaurus Libraries

FOR FULL INFORMATION ON COVERAGE, INDIVIDUAL OR PACKAGE RATES
Write—Wire—Call

R. W. ROUNSAVILLE, P. O. Box 677
CLEVELAND, TENNESSEE

WHBB

SELMA, ALABAMA

WHBB is located in the heart of the "Black Belt"—one of the most productive farm areas in the World.

Here too is located the Staff School of the U. S. Army Air University.

WHBB became affiliated with The Mutual Broadcasting System on January 1, 1941.

Completing Our 6th Pleasant Year With MBS

WJBY

Gadsen, Alabama

MUTUAL

250 Watts • 1240 Kc

WSON

IS THE CLEAR CHANNEL VOICE IN THE EVANSVILLE-HENDERSON TRI-STATE AREA

•

Rich, Populous Rural Section
Highly industrialized, big payroll area.
Advertisers swear by WSON, not at us!

WSON-MUTUAL

860 KC

Henderson, Ky. — Evansville, Ind.

WMSL

Decatur-Alabama

*

Covers the Heart of ALABAMA'S TENNESSEE VALLEY

*

3,000 Industrial Workers (Total of 12,000 people)

•

330,000 population of WMSL's 0.1 m/v area

Wolverine Copper Tube is now constructing a $15,000,000.00 plant in Decatur, Ala., to employ 3,000 workers . . . WMSL will have more listeners with millions more to spend.

*

To Cover This Rich Market . . .

BUY MUTUAL and WMSL

(Mutual since 1940)

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

A BAKER'S DOZEN OF PROGRESS

A DOZEN YEARS OF GROWTH

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

TEAMWORK IS SUCCESS

This winning combination means more sales in Louisville

WGRC
MUTUAL
The WALKER Co.
MERCHANDISING

Let Us Prove It . . . Ask the Walker Co.

WGRC

MUTUAL IN LOUISVILLE, KENTUCKY

THE VOICE OF THE TRI-CITIES

WKYB

PADUCAH, KENTUCKY

1,000 WATTS • 800 KILOCYCLES

DAYTIME MUTUAL AFFILIATE SERVING
37 COUNTIES IN FOUR STATES

Population of 474,247 in Basic Area

On the Air With Mutual About November 15th

National Representative Burke, Kuipers & Mahoney, Inc.

BLANKET
SOUTH EASTERN KENTUCKY
SOUTH WESTERN VIRGINIA
WITH YOUR SALES STORY

WHLN-WNVA

HARLAN, KENTUCKY — NORTON, VIRGINIA

A DOUBLE BLANKET SOON

WFHG, Bristol Va., Tenn.

1000 WATTS 860 KILOCYCLES

GROWING WITH MUTUAL

BLANFOX RADIO CO., Harlan, Ky.

WLAY

MUSCLE SHOALS, ALABAMA

Rendering Primary Service to the Tri-Cities

FLORENCE—SHEFFIELD—TUSCUMBIA

Primary Population - - - 108,436
Secondary Population - - 243,610

BMB shows coverage in 9 counties of 3 states

WLAY—"The voice of the Tri-Cities"

WOMI

Gives You Owensboro, Ky., and Much More

According to the BMB survey, WOMI reaches

86% of the radio homes (or better) in 2 counties (Day)
70% of the radio homes (or better) in 4 counties (Day)
50% of the radio homes (or better) in 5 counties (Day)

Total credited by BMB—14 counties in the daytime—and 6 counties at night.

"Dominant Coverage of a Rich & Populous Region"

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

A BAKER'S DOZEN OF PROGRESS

A DOZEN YEARS OF GROWTH

WJLD
BESSEMER
ALABAMA

•

Reaches
BESSEMER
and
BIRMINGHAM
(BMB)

•

To Sell
BOTH MARKETS
PROFITABLY
Buy

WJLD
Ask Sears & Ayer

Thanks To Its 800 KC -- Clear Channel Frequency

WMGY

Is the ONLY Station COVERING That Rich Market Area Between Birmingham, Mobile and Pensacola . . .

And WMGY HOLDS the Listeners Because It:

- voluntarily limits its advertising to allow only ONE short announcement between programs.
- refuses all objectionable and embarrassing announcements.
- uses 51 newspapers in 36 counties in 3 states to promote WMGY programs.
- uses direct mail to reach 11,000 rural homes in this area.
- features music programs, placing listener-interest above all other considerations.
- doesn't hesitate to tell its advertisers, "Sorry, we have already sold our maximum. We will work for you just as soon as we can."

Montgomery's **MUTUAL-MUSIC** Station
Dixie Broadcasting Co., Montgomery 4, Ala.
National Representative: RADIO ADVERTISING CO.
New York - Chicago - Los Angeles - San Francisco

MORE SALES
FOR YOU IN
SOUTHEAST
ALABAMA
WITH

WAGF
DOTHAN, ALABAMA

RADIO HOMES
18,170

RETAIL SALES
$27,165,000

FOR COMPLETE INFORMATION
WIRE, WRITE OR PHONE

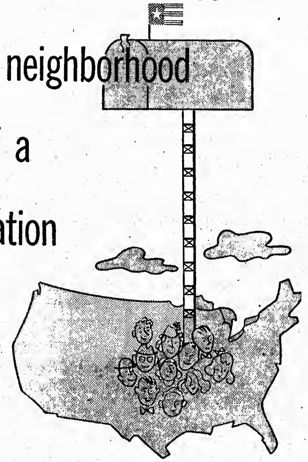
WAGF
DOTHAN, ALABAMA

BMB says
95%
in
Bowling Green
Listen to

WLBJ

That's
Good
Listening!!
for
Good Sales RESULTS
Use
WLBJ
Mutual Broadcasting
System
Bowling Green, Ky.

the world's largest
network . . . makes
a neighborhood
of a
nation



HOW GREEN IS OUR VALLEY!

Business is booming in the rich Tennessee Valley . . . You can go to this market best with

WBHP
HUNTSVILLE, ALABAMA

"Dominating Huntsville in the Tennessee Valley Area"

A BAKER'S DOZEN OF PROGRESS

A DOZEN YEARS OF GROWTH

WCMA

Watch Corinth Move Ahead
CORINTH, MISSISSIPPI

The Salesway to North Mississippi, Southwest Tennessee and North Alabama

Affiliated with the Daily Corinthian

Opening October 21

WENK

Studios in

UNION CITY AND MARTIN, TENNESSEE
FULTON AND HICKMAN, KENTUCKY

Two Great Single Station Markets Serving A Population in Excess of One Half Million

Affiliated With

Mutual Broadcasting System and the Dixie Network

AARON B. ROBINSON, Vice-Pres. & Gen. Mgr.

SECOND TO NONE

★

WJZM

CLARKSVILLE, Tenn.

is the strongest selling force in the Clarksville trade area with a 77% listening audience—according to BMB.

★

- ★ Full-Time Mutual
- ★ 24-Hour AP News
- ★ Tops in Sports
- ★ Tops in Public Service
- ★ New Studios
- ★ 1000-Watt FM on the Way

There's REJOICIN' in the DELTA . . .

BMB Audience Report Credits

WJPR

GREENVILLE, MISS.

"The Delta's Station" with 12 counties having a total of 68,280 RADIO HOMES

Regular Listening
Day—33,790 Families
Night—21,620 Families

WJPR

has just installed new RCA equipment throughout

For further information call—

SEARS & AYER

WHBQ

is GROWING, too!

W. H. BEECUE

WHBQ gives you in Memphis *1,295 radio homes for ONE Dollar!

The next best network station gives you *1,135 radio homes for ONE dollar

**Based on July-August HOOPER—1 time Class (A) Chain Break Rate used*

—FLASH!!—

BMB Audience Report No. 1 shows 29 additional counties in 3 states making a total radio family potential of 238,150 within WHBQ's audience area.

More Radio Homes

This is the largest concentration of radio homes in the state, in the county where buying power is highest. The above figures are based on the over-all Hooper ratings, not any isolated segment of time.

More Station Acceptance

Memphis advertisers realize the value of WHBQ. That is the reason WHBQ carries more local commercial programs than any two Memphis stations combined. Memphis advertisers spend more dollars on WHBQ than on any other Memphis station.

More Awards

WHBQ has won more industry awards for Promotion, Advertising, Public Relations, etc., than all other Memphis stations combined.

More Promotional Know-How!

30 counties in 3 states
ALL THIS, AND MEMPHIS, TOO!

WHBQ

BOB ALBURTY, Gen. Manager

Your MUTUAL Friend
Memphis, Tennessee

Represented by

RAMBEAU

New York • Chicago • Hollywood

A BAKER'S DOZEN OF PROGRESS

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

A DOZEN YEARS OF GROWTH

FOR CAPITAL GAINS IN KENTUCKY

Use WFKY—Frankfort, where per capita retail sales are 139% higher than the state average . . . where wage earners make 79% more than the state average . . . and where WFKY is the hometown station.

WFKY, FRANKFORT--Voice of Kentucky's Capital

COVERAGE PLUS!!!

90% of all Radio Homes in the area served by any Chattanooga Station are concentrated in the primary service area of WAGC.

Ask Mutual or Rambeau about WAGC's Promotion Plus.

WAGC

Winning A Greater Chattanooga

HOTEL PATTEN, Chattanooga 1, Tennessee

EWING BROADCASTING COMPANY

NEW, MODERN $50,000 STUDIOS

WJXN

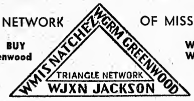
JACKSON, MISSISSIPPI

MUTUAL

In One of the SOUTH'S GREAT GROWING MARKETS

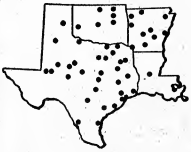
TRIANGLE NETWORK OF MISSISSIPPI

A 3-STATION BUY WJXN—Jackson
WGRM—Greenwood WMIS—Natchez



WILLIAMS RAMBEAU CO., National Representative

WEST SOUTH CENTRAL



Arkansas
KAMD CAMDEN
KGRH FAYETTEVILLE
KFPW FORT SMITH
KHOZ HARRISON
KFFA HELENA
KWFC HOT SPRINGS
KBTM JONESBORO
KXLR LITTLE ROCK
KOTN PINE BLUFF

Louisiana
KPDR ALEXANDRIA
WNOE NEW ORLEANS

Oklahoma
KWON BARTLESVILLE
KASA ELK CITY
KOCY OKLAHOMA CITY
KHBG OKMULGEE
WBBZ PONCA CITY
KOME TULSA

Texas
KRBC ABILENE
KVET AUSTIN
KIOX BAY CITY
KBST BIG SPRING
KBWD BROWNWOOD
KRIS CORPUS CHRISTI
WRR DALLAS
KFJZ FORT WORTH
KLUF GALVESTON
KGVL GREENVILLE
KTHT HOUSTON
KSAM HUNTSVILLE
KPAB LAREDO
KFRO LONGVIEW
KRBA LUFKIN
KRIG ODESSA
KNET PALESTINE
KPDN PAMPA
KPLT PARIS
KVOP PLAINVIEW
KPAC PORT ARTHUR-BEAUMONT
KGKL SAN ANGELO
KMAC SAN ANTONIO
KRRV SHERMAN-DENISON
KXOX SWEETWATER
KTEM TEMPLE
KCMC TEXARKANA
KGKB TYLER
KVWC VERNON
KVIC VICTORIA
KWTX WACO

WNOE

IS MUTUAL IN

New Orleans

THE SOUTH'S NO. 1 CITY

Mutual's progress in Programming has helped WNOE become an increasingly important station In This Most Important Market.

IN NEW ORLEANS, TOO, MUTUAL GIVES MORE FOR THE MONEY — THROUGH

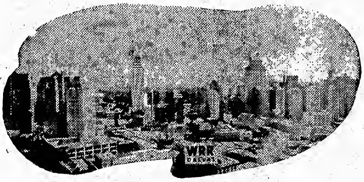
WNOE

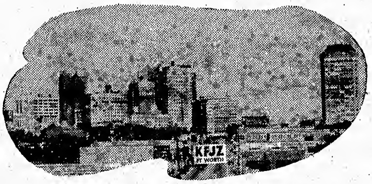
A BAKER'S DOZEN OF PROGRESS

A DOZEN YEARS OF GROWTH

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

DALLAS and FORT WORTH TWIN MARKETS OFFER MUTUAL ADVERTISERS TWO BILLION DOLLAR BUYING INCOME





Careful analysis of the WRR Hooper Rating and the WRR Rate structure will conclusively prove that WRR is the best Dollar per Listener buy in Dallas Market.

Mutual's great job in the Dallas area through WRR is evidenced by the fact that this station is consistant listening habit of the "buying mass" of the Dallas market.

WRR

5000 Watts

1310 Kc

INDEX	SETS-IN-USE	E	D	C	B	WRR
WEEKDAY MORNING MON. THRU FRI. 6:00 A.M.–12:00 NOON	12.6	26.7	21.1	10.0	28.3	11.2
WEEKDAY AFTERNOON MON. THRU FRI. 12:00 NOON–6:00 P.M.	17.1	7.4	18.8	13.8	43.5	13.3
EVENING SUN. THRU SAT. 6:00 P.M.–10:00 P.M.	22.0	9.3	32.7		31.3	23.4
SUNDAY AFTERNOON 12:00 NOON–6:00 P.M.	19.2	11.9	25.4	9.7	31.8	18.2
SATURDAY DAYTIME 8:00 A.M.–6:00 P.M.	16.4	7.3	27.6	18.2	21.8	17.8

KFJZ is in the dominant No. 2 position in Fort Worth at all periods, as shown in the August-September Hooper. That is a tribute to both KFJZ and Mutual for their excellent program schedule.

KFJZ's enviable share of the Fort Worth audience plus their conservative rate makes "KFJZ the station to buy" in this rich trading area.

KFJZ

5000 Watts

1270 Kc

INDEX	SETS-IN-USE	KFJZ	B	C	D	E
WEEKDAY MORNING MON THRU FRI. 8:00 A.M.–12:00 NOON	13.8	23.3	31.8	12.7	4.2	23.3
WEEKDAY AFTERNOON MON. THRU FRI. 12:00 NOON–6:00 P.M.	16.7	22.7	11.6	11.6	7.5	42.1
EVENING SUN. THRU SAT. 6:00 P.M.–10:00 P.M.	19.6	26.7	13.0	24.8		32.3
SUNDAY AFTERNOON 12:00 NOON–6:00 P.M.	17.8	31.3	17.2	12.4	3.9	32.6
SATURDAY DAYTIME 6:00 A.M.–6:00 P.M.	Not Rated in Fort Worth					

FOR SALES POWER IN THESE TREMENDOUS MARKETS BUY WRR AND KFJZ

DALLAS AND FORT WORTH ARE THE HEART OF THE INDUSTRIAL AND AGRICULTURAL SOUTHWEST

VOICE OF WELCOME

KRBA

Lufkin, Texas delivers the only primary signal in the hub of the great East Texas area . . .

Coverage of over 12 East Texas counties.

A potential audience of 250,000 people

Per capita retail sales in Lufkin 36% higher than the national average.

KRBA

LUFKIN, TEXAS

Affiliated with

Mutual Broadcasting System

200,000 Listeners Wide

$70,000,000 RETAIL TRADE
OIL, GAS, CARBON BLACK, CATTLE, WHEAT

at the Top o' Texas

KPDN

Pampa, Texas

MUTUAL
FOR THE GREATER AREA
PAMPA - BORGER - AMARILLO

78% of its Home County (Day) and 48% at night . . . that, according to BMB, is the coverage of KHBG. And in addition, BMB credits KHBG 6 more counties (day) and 2 more counties (night).

KHBG

OKMULGEE
OKLAHOMA

KVOP LAND

HAS MORE THAN

$139,000,000

To Spend This Year

—AND—

Only Your Mutual Station Covers ALL Of This Important Area

BMB

AGRICULTURE • OIL INDUSTRY • LIVE STOCK

KVOP

PLAINVIEW, TEXAS

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

A BAKER'S DOZEN OF PROGRESS

A DOZEN YEARS OF GROWTH

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

MORNING AFTERNOON and NIGHT

KMAC's Rating shows a definite increase.

San Antonio's
Mutual Station

HOWARD W. DAVIS
Owner
SAN ANTONIO, TEXAS

ADVERTISERS INTERESTED IN THE SOUTHWEST

Will want to take a long look at the growth of *Temple, Texas* and its surrounding area . . . hub of livestock and farming in the Southwest . . . and home of KTEM.

POPULATION	
1940	15,344
1945	25,000
BANK DEPOSITS	
Apr. 1942	$6,825,423.00
Apr. 1945	$25,816,872.00

Station KTEM serves 7 counties, with 30,050 radio homes . . . a territory spending $48,287,000 in retail sales.

Here's a *big* selling opportunity at a *low* selling cost for advertisers using

KTEM TEMPLE, TEXAS

an important link in the mutual chain

KGKB and KGKB/FM

TYLER, TEXAS

The leading Texas market outside the greater metropolitan areas . . . Tyler alone has 1,160 radio families.

James G. Ulmer and James G. Ulmer Jr.
OWNERS AND OPERATORS

MUTUAL VOICE in the HEART OF EAST TEXAS

Station **KNET**

PALESTINE, TEXAS

Reaching the most productive part of the nation's greatest state with programs that make friends and influence Sales!

KNET *Gordon McLendon, Managing Director*
Joe J. Brown, Local Manager

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

SPRING-BOARD TO SALES in ARKANSAS

KWFC

Hot Springs, Ark.

Buy KWFC, Mutual affiliate in Hot Springs—and reach 12,900 radio homes (BMB) . . . plus a great bonus market of over half a million visitors every year to Hot Springs National Park.

KWFC 250 watts 1340 kc

affiliated with Mutual Broadcasting System

TOPS in FORT SMITH, Ark.

According to a recent Conlan Survey...

KFPW's *share of the audience is 66.2 Day and 55.9 Night.*

That Makes Mutual and KFPW

TOPS in VALUE!!

A BAKER'S DOZEN OF PROGRESS

A DOZEN YEARS OF GROWTH

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

FIRST STATION IN THE FIRST MARKET IN TEXAS!

It's Station KTHT, Houston . . . which leads all network competition straight through day and evening in Texas' biggest, wealthiest market.

PERCENT LISTENERS TO EACH STATION

	KTHT	Station B	Station C	Station D
10 A.M.—10 P.M.	44.0%	18.1%	18.3%	19.6%
10 A.M.— 6 P.M.	42.7%	17.0%	20.7%	19.6%
6 P.M.—10 P.M.	47.8%	18.7%	13.9%	19.6%

SURVEY BY HOOPER-HOMES, INC., JULY 30TH, 1946

Behind these figures is an amazing story of news scoops, front-page public service effort, powerhouse programming. For full facts, figures and program availabilities that will go to work for you, write or phone today.

station KTHT Represented Nationally by Weed & Co.

HOUSTON, TEX.

KASA

Elk City, Oklahoma

GROWING BIGGER with MUTUAL . . .

In the thriving Western Oklahoma area where yearly farm income totals $60,000,000 . . . and yearly retail sales exceed $40,000,000 . . .

KASA covers the market. Here are a few BMB figures . . .

Beckham County	61%
Roger Mills "	60%
Washita "	46%
Custer "	40%

And even BIGGER **TOMORROW!**

★

Western Oklahoma's only station.

KPDR

ALEXANDRIA, LOUISIANA

250 watts • 1490 kc • unlimited time

VOICE OF THE CONVENTION CITY

Serving a Trading Area With A Buying Public of 282,000

KPDR-FM - 1,000 watts now - 10,000 watts soon

Central Louisiana Broadcasting Corporation
Offices & Studios: 1710 Jackson Street, Alexandria, Louisiana

KVWC

VERNON, TEXAS

More than 100,000 people in the KVWC primary service area — 25,000 radio homes—retail sales last year totalled more than $35,000,000.

Serving the Rich west-Texas Area

OCTOBER 1946

MBS 12th KRRV 10th Anniversary

★

Your Best Buy in the RED RIVER VALLEY

★

KRRV

Sherman-Denison, Texas

1000 watts 910 kc

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

A BAKER'S DOZEN OF PROGRESS

A DOZEN YEARS OF GROWTH

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

RICH—is the word for GALVESTON

REACH IT—is the watch word for

KLUF

According to Sales Management's new survey of buying power, Galveston is one of the nation's most prosperous markets—with a pent-up spending potential greater than that of most cities of a comparable size in the country. Here are a few quick statistics:

Galveston Bank Deposits (Sept. 30, 1946)	$99,301,000.00
Gross Income from all sources (for Galveston residents)	$90,417,000.00
Effective Buying Income (per capita)	$1,044.00
Compared with Per Capita Buying Income of West South Central States of	$836.00

BUY KLUF—to blanket GALVESTON

In Austin, Texas It's the Veterans' Voice—

KAY-VET

1000 Watts — 1300 Kc.

Owned and Operated Entirely by

WORLD WAR II VETERANS

1300 Kvet for Music News and MUTUAL

In the Heart of ARK.

1/5 Of The Total Population of Arkansas With This ONE Power-Full Station With An $80 Rate

More Than 53,000 Radio Homes Out of 253,000

KXLR—Less Than Six Months Old Was Awarded Contract for

U. of ARK. 1946 FOOTBALL

By Reynolds Metals to Set Up 7-Station Arkansas Network.

Now On The Air

Folks Listen to KXLR Because They Like KXLR.

KXLR *Has the Listeners*

In the Heart of Greater Little Rock

MUTUAL'S STATION FOR CENTRAL TEXAS

WACO **KWTX** TEXAS

INFLUENCING

$60,000,000

Retail Sales in WACO Alone

6th INDUSTRIAL CITY IN TEXAS

National Representative: HOWARD H. WILSON CO.

Growing with NORTHEASTERN ARKANSAS and MUTUAL

And How Both Are Growing!

JONESBORO **KBTM** ARKANSAS

Backed by 25 years of public service in the field of Entertainment . . .

LONG TEXAS NETWORK

KIOX BAY CITY, TEXAS

KVIC VICTORIA, TEXAS

KSAM HUNTSVILLE, TEXAS

KNET PALESTINE, TEXAS

Mutual's "Youngsters" are doing a BIG job in a HUGE Market

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

A BAKER'S DOZEN OF PROGRESS

A DOZEN YEARS OF GROWTH

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

Our Business is UP

77%

Yes, that's KPAC's success story for the first nine months of 1946 as compared with the same period of last year.

There's something behind a story like this. And, better yet, there's a place in this story for the alert time buyer seeking an aggressive medium in a mighty market.

KPAC, Mutual's outlet for the Gulf Coast of south-east Texas and south-west Louisiana, serves an oil, rubber, industrial, shipping and agricultural empire of vast and growing proportions.

There's no secret to our story. It's simply good programming and solid promotion.

Mutual supplies the fine basic program structure and KPAC delivers the punch in audience promotion that surpasses the combined efforts of all other stations claiming coverage in this area.

For information and availabilities phone, wire or write John Loftus, Manager.

1000 Watts . . . 1250 Kilocycles

PORT ARTHUR, TEXAS

A Department of Port Arthur College

KPAC

Serving Beaumont, Port Arthur, Orange, Lake Charles, La., and the Gulf Coast
MUTUAL BROADCASTING SYSTEM

KBWD

Brownwood, Texas

serves
the rich central
Texas area
with

1.
the strongest signal
2.
the best in programs

KBWD
1000 watts

Brownwood, Texas

SERVING OKLAHOMA'S QUALITY MARKET

KWON

Bartlesville, Oklahoma

First in individual income tax percent.
Highest percentage of radio homes.
Cradle of Southwest Oil Development.

Affiliated with The Mutual Broadcasting System

"There's hell amongst the Yearlins" in ODESSA, TEXAS—

1. Texas' fastest growing city. (An increase of over 300 per cent in population since 1940.)
2. Sixth in the state's new construction.
3. Trading Center of the PERMAIN BASIN with more than 15,-000 producing Oil Wells!
4. 40-years of "fill-in" drilling is predicted.
5. The Nation's largest DOMESTIC Oil Well Supply Center—on "Broadway of America"—US 80.
6. Site of the World's largest Carbon Black Plant.
7. Location of the annual Sand Hills Hereford show.

THIS WEALTH LIES WITHIN KRIG'S PRIMARY AREA!

1000 Watts **KRIG** 1410 k.c.

"Mutual's Outlet for the Permian Basin"

KGVL
GREENVILLE, TEXAS
THE BLACKEST LAND
THE WHITEST PEOPLE

Yes Sir - -
Thars Gold In
Them Thar Farms

KGVL is serving a twenty-county industrial and agricultural area with a half million population creating $75,000,000 annual retail sales.

With "Mutual" and "T.S.N." programs attuned to the listening desires of this rich area, KGVL is delivering "Sales Results."

250 Watts
1400 Kc.

Affiliated with
Mutual Broadcasting System
Texas State Network

KGVL
Greenville, Texas

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

A BAKER'S DOZEN OF PROGRESS

A DOZEN YEARS OF GROWTH

Something **NEW** *Has Been Added!*

KOCY-FM

OKLAHOMA'S FIRST FM STATION NOW LENDS EMPHASIS TO KOCY---OKLAHOMA CITY

WBBZ Ponca City Oklahoma

The Voice of Northern Oklahoma and Southern Kansas . . .

YOUR Voice for SALES to a Market of 32,700 Radio Homes and $66,240,000 in Retail Sales

LAREDO BROADCASTING COMPANY

KPAB

MBS

NATIONAL LISTENER RATINGS

FIRST *on Cecil Brown*

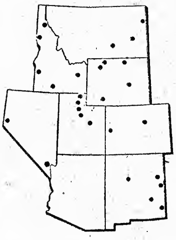
THIRD *on Bill Cunningham*

"Serving Two Nations"

LAREDO, TEXAS • GATEWAY TO MEXICO

HOWARD W. DAVIS, Pres. *MRS. DOANE CHAPMAN, Mgr.*

MOUNTAIN



Arizona

Colorado
- KFEL DENVER
- KFXJ GRAND JUNCTION

Idaho
- KID IDAHO FALLS
- KRLC LEWISTON
- KFXD NAMPA-BOISE
- KVMV TWIN FALLS
- KWAL WALLACE

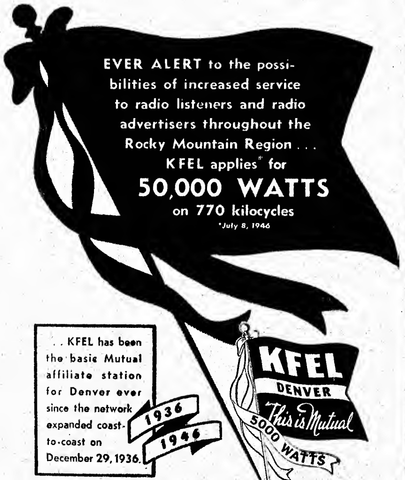
Montana
- KBMY BILLINGS
- KRJF MILES CITY
- KGCX SIDNEY

Nevada
- KBNE BOULDER CITY
- KATO RENO

New Mexico
- KOB ALBUQUERQUE
- KICA CLOVIS
- KWEW HOBBS
- KGFL ROSWELL
- KTNM TUCUMCARI

Utah
- KVNU LOGAN
- KLO OGDEN
- KOAL PRICE
- KOVO PROVO
- KALL SALT LAKE CITY

Wyoming
- KDFN CASPER
- KODI CODY
- KPOW POWELL
- KVRS ROCK SPRINGS
- KWYO SHERIDAN



. . KFEL has been the basic Mutual affiliate station for Denver ever since the network expanded coast-to-coast on December 29, 1936.

Managed by GENE O'FALLON since 1923 • Represented by BLAIR since 1937

. The Lengthened Shadow of Men Who KNOW HOW From EXPERIENCE

A BAKER'S DOZEN OF PROGRESS

A DOZEN YEARS OF GROWTH

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

KALL of Salt Lake City LEADS

in Hooper-measured share of audience growth!

Total Rated Time Periods
4 Network Station Listening Indexes
Salt Lake City Zone

	KALL	Sta. B	Sta. C	Sta. D
Dec. '44 Jan. '45	* Not on air	23	32	38
May '45 thru Sept. '45	Not on air	20.7	31.2	36.4
Oct. '45 thru Feb. '46	Oct. '45 8.2* 12.1	14.4	31.2	35.4
Dec. '45 thru Apr. '46	15.5	13.8	30.7	33.6
May '46 June '46	16.4	16.1	26.8	31.6
June '46 July '46	17.3	16.2	25.7	29
July '46 Aug. '46	19.9	15.1	23.9	27.5
Aug. '46 Computed from Hooper July-Aug. Station Listening Index	21.2	15.3	21.1	29
Per cent of change	+ 160	-34	-34	-24

* KALL's first month on the air.

Here's Why KALL Is Your BEST BUY IN SALT LAKE

KALL went on the air October, 1945, as the Key station for the 15-station Mutual Intermountain Network covering the basic market of over a million between Denver and the coast in Utah, Idaho, Wyoming and Montana.

Shown at the left are the Hooper indexes for total rated periods in Salt Lake City recording KALL's trail of progress.

KALL = SHOWMANSHIP!

Salt Lake listeners glue dials to KALL for local hit shows and leading Mutual features. Personnel, promotion and programming are aimed toward SHOWMANSHIP . . . scoring hits consistently. Newest KALL show-hits are the 4 Intermountain Empire daily radio editions of the Salt Lake Tribune-Telegram, produced and broadcast from the specially constructed radio news-booth in the Main Street window of those papers. In Salt Lake, KALL leads with showmanship.

KALL *Key Station of the Progressive 15-Station Intermountain Network—Utah, Idaho, Wyoming, Montana*

A PEACH OF A PAIR

KFXJ

AND

MUTUAL

SERVING THE RICH FRUIT BELT OF WESTERN COLORADO

GRAND JUNCTION 1000 W—920 K.C.

1926 — OUR TWENTIETH YEAR — 1946

KVMV

The Key Voice of Magic Valley

MUTUAL in TWIN FALLS, Idaho

ONLY PRIMARY SERVICE

in

Eastern Utah

STATION **KOAL**

Price, Utah

Reach this important mining, livestock raising and wholesale trade area with outstanding network and "neighborhood" programs.

KOAL Affiliated with MUTUAL BROADCASTING SYSTEM

Boomtown Bulletin:

Provo, Utah, is rapidly becoming established as the steel center of the West.

Provo's only station, **KOVO,** offers advertisers dominant coverage of this booming area.

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

A BAKER'S DOZEN OF PROGRESS

A DOZEN YEARS OF GROWTH

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

Memo from KICA
Clovis, N. M.

Dear Ed:

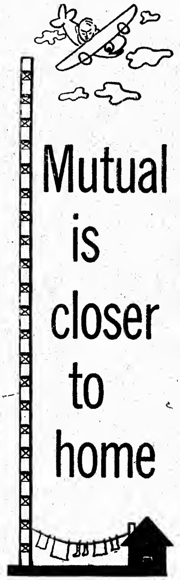
When Mutual packs in all markets the power and prestige she now boasts in Eastern New Mexico and West Texas, then you can be happy. Out here, Mutual outrates all networks and it ain't even close.

Mutual favorites with KICA's 16,000 radio families include "Queen," "Smile Time," "Spotlight Bands," "Heart's Desire," and the mystery lineup. In other words, Ed, KICA in Clovis, New Mexico, with some 18,000 people, may not cut much of a figure in your World's Largest Network, but just the same we are doing an "ear pinning" job.

Thanks to your good programming, and our 22 working youngsters, this 250 watter grosses about $14,000 from local merchants every month. But we want some "National" Spot Biz. We have one rate card, the Big Boys paying the same the local boys do. We hope the fact that the merchants who live with us and listen to us, pay almost 75 cents a month for every person in the county in radio advertising, will cause spot buyers to investigate how few people in our city hear their spots on regional and clear channel stations.

Much obliged for the Judy and Jill deal and for Burl Ives. Both local dealers are as happy as a bride in Church. So we at KICA join the 350 odd Mutual buddies of ours in saying, "let's keep backing Mutual."

R. B. McAlister
Manager
Radio Station KICA



The ONLY Market Of Its Kind . . .

The spotlighted Boulder Dam—Las Vegas area . . . the nation's most spectacular play section . . . the southwest's industrial expansion sensation . . . is served by

KBNE

"Your Mutual Station For Southern Nevada"

1450 KC—250 Watts
BOULDER CITY NEVADA

•

This practically virgin market comprises 35,000 permanent residents . . . 2,000,000 annual visitors . . . a market that's Yours for the taking.

•

One Rate Card . . . One telephone number . . . ONE OBJECTIVE — SERVICE TO THE COMMUNITY AND THE SPONSOR.

Write or Phone Boulder City 247

STATION KWAL

SILVER BROADCASTING COMPANY, INC.

EXCLUSIVELY SERVING THREE SMALL METROPOLITAN AREAS

WALLACE, KELLOGG, MULLAN,

IDAHO

Located in the Richest Mining District in the United States

WE'VE GROWN UP
IN THE PAST 5 YEARS
But

We haven't outgrown our community—their wishes are still our commands.

The west's largest livestock area, your meat market, listens to

KRJF

MILES CITY, MONTANA

Phone 1340 — 1340 Kc.

BOISE VALLEY **KFXD** MUTUAL STATION

NAMPA-BOISE, IDAHO

Providing unmatched coverage of Idaho's rich and responsive Boise Valley with $100,000,000 retail volume

NEW FM STATION BY NOVEMBER 1ST

BOOSTING TO 1,000 WATTS FM AND AM
AM AT 580 KILOCYCLES

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

A BAKER'S DOZEN OF PROGRESS

A DOZEN YEARS OF GROWTH

4 STATIONS THAT ADD UP TO HALF A STATE

KPOW Powell
KWYO Sheridan
KDFN Casper
KVRS Rock Springs

cover

50% of Wyoming's RADIO FAMILIES

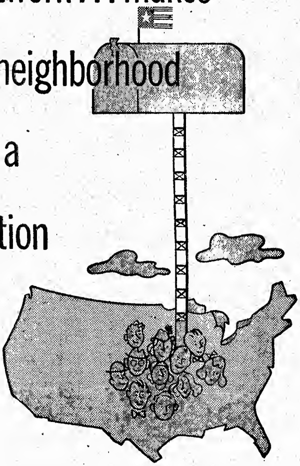
In 3 of these 4 cities, per capita retail sales are almost *double* the national average.
That's why more and more advertisers are using Mutual's Wyoming Group to reach the *cream* of Wyoming consumers!

And improved facilities now mean greater coverage than ever . . .

KPOW—increase to 1000 w. just granted
KWYO—increase to 1000 w. just granted
KDFN—1000 watts
KVRS—250 watts

BUY THE WYOMING GROUP

the world's largest network . . . makes a neighborhood of a nation



In November
CODY
Wyoming's Fastest Growing City will have its *first* radio station—

KODI

and it will be a *MUTUAL* affiliate.

ABSAROKA BROADCASTING COMPANY

Opening in November

IT IS TRUE . . . WE HAVE THE PROOF

KGCX *"The Voice of the Lower Yellowstone And Upper Missouri River Valleys"*

Is now the most popular station in twelve Eastern Montana and Western North Dakota counties.
Mutual's variety, and their high quality programming is generally accepted by sponsors throughout our coverage as tops in this area.
KGCX's broadcast revenue for the first six months of 1946 was 98% above the last six months of 1945.
We owe this phenomenal increase to our affiliation with the Mutual network (December 15th, 1945).
KGCX, in its 21st year of service to the listeners in Eastern Montana and Western North Dakota, is today, as always, the real "Community Station."

1000 watts **KGCX** 1480 kc

STUDIOS:
SIDNEY, MONTANA - WILLISTON, N. D.

You're darn tootin' we're MUTUAL

KVNU

LOGAN, UTAH

UTAH'S FARM STATION

REACH

Idaho's third largest city . . .

IDAHO FALLS

With Idaho's most powerful radio station . . .

KID

5000 Watts
1300 on the dial

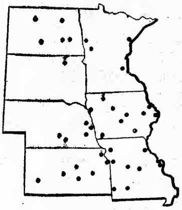
Owned and Operated by
KID BROADCASTING CO., INC.
Reed Bullen, Gen. Mgr.

A BAKER'S DOZEN OF PROGRESS

A DOZEN YEARS OF GROWTH

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

WEST NORTH CENTRAL



Iowa
WMT CEDAR RAPIDS
KROS CLINTON
KRNT DES MOINES
KDTH DUBUQUE
KVFD FORT DODGE
KFJB MARSHALLTOWN
KBIZ OTTUMWA
KMA SHENANDOAH
KTRI SIOUX CITY
KICD SPENCER

Kansas
KVAK ATCHISON
KTSW EMPORIA
KIUL GARDEN CITY
KVGB GREAT BEND
KSAL SALINA
KFBI WICHITA

Minnesota
KGDE FERGUS FALLS
WLOL MINNEAPOLIS ST. PAUL
KVOX MOORHEAD

Missouri
KHMO HANNIBAL
KWOS JEFFERSON CITY
WMBH JOPLIN
WHB KANSAS CITY (D)
KCKN KANSAS CITY (N)
KWOC POPLAR BLUFF
KFEQ ST. JOSEPH
KWK ST. LOUIS
KDRO SEDALIA
KTTS SPRINGFIELD

Nebraska
KORN FREMONT
KHAS HASTINGS
KGFW KEARNEY
KFOR LINCOLN
KBON OMAHA

North Dakota
KGCU BISMARCK-MANDAN
KDLR DEVILS LAKE
KSJB JAMESTOWN
KLPM MINOT
KOVC VALLEY CITY

South Dakota
KABR ABERDEEN
WNAX YANKTON

GOING UP

TO 5000 WATTS*

Sending MUTUAL on a solid signal into North Dakota's rich wheat and cattle land.

KLPM

MINOT

*C.P.

KFEQ

ST. JOSEPH, Missouri

●

Bringing Mutual's fine programs to one of America's richest farm areas—Northwest Missouri, Southern Iowa, Northeast Kansas and Southeast Nebraska.

●

680 kc. 5,000 watts

Now **WLOL** *Concentrates*

5000 Watts

on

MINNEAPOLIS

and

SAINT PAUL

24 Hours a Day

WLOL

Basic Mutual—Unsurpassed Coverage of the Twin Cities

General Manager—NORMAN BOGGS
National Representative—JOHN BLAIR and COMPANY

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

A BAKER'S DOZEN OF PROGRESS

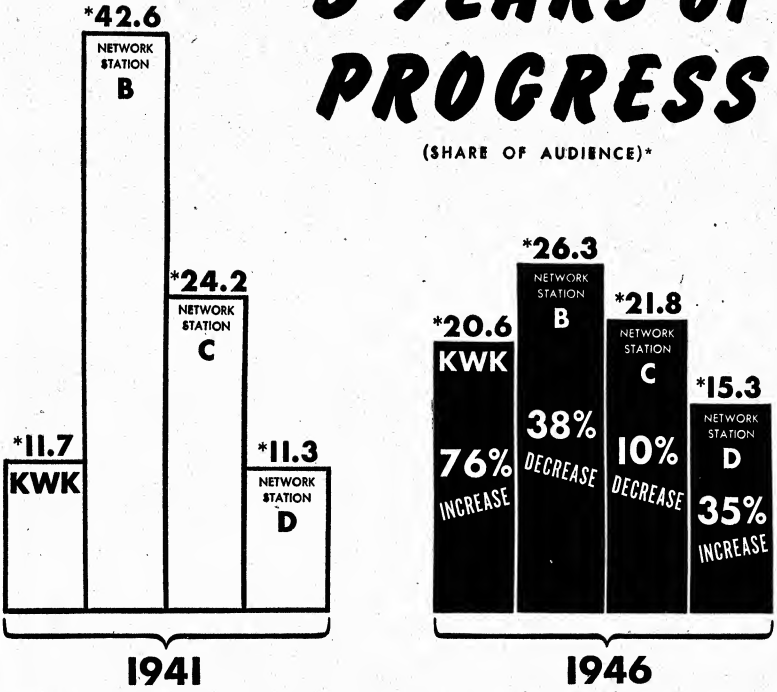
A DOZEN YEARS OF GROWTH

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

KWK ST. LOUIS, REPORTS TO MUTUAL...

5 YEARS of PROGRESS

(SHARE OF AUDIENCE)*



These comparisons are based on the average hourly percentage of audience according to C. E. Hooper morning, afternoon and evening indexes of June-July 1941, and June-July 1946.

In January, 1941 KWK became the exclusive St. Louis outlet for the Mutual Broadcasting System.

KWK

PAUL H. RAYMER, REPRESENTATIVE

HOTEL CHASE, ST. LOUIS

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

A BAKER'S DOZEN OF PROGRESS

A DOZEN YEARS OF GROWTH

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

FARGO North Dakota **KVOX** MOORHEAD Minnesota

FARGO, N. D.—UNRRA Chief LaGuardia knows where the wheat farmers are and how to reach them.

KVOX—In the heart of the Red River Valley.

MUTUAL BROADCASTING SYSTEM
NORTH CENTRAL BROADCASTING SYSTEM

KVFD

FORT DODGE, IOWA

★ Serving the largest rural trade center in the U. S. A. (U. S. Dept. of Agriculture Year Book).

★ Covering nine counties of the richest farm land in the world (BMB Station Audience Report).

★ Winner of the first place awards from Billboard and Radio Broadcasting.

★ Holder of two special merit awards from Ralston Purina

★ First in listeners in Fort Dodge and surrounding territory morning, noon and early evening (Conlan, 1946).

★ Is happily a member of Mutual, the world's largest network.

KVFD • FORT DODGE • IOWA

Iowa Tall Corn Network
Mutual Broadcasting System

KDLR

DEVIL'S LAKE, N. D.

22 Years in Operation
7 Years With MBS
the Right Network

The BMB Report Gives KDLR:

★ 19 counties Day—16 counties Night
★ 95% of Home County—96% Home City
★ More than 50% in 9 counties
★ 20,770 Radio Homes in Primary Area

THAT'S COVERAGE THAT PAYS OUT

MAKE BETTER USE OF YOUR TIME!

KHMO

HANNIBAL, MO

Coverage that clicks plus made to order merchandising.

BLANKETS A 36 MILLION DOLLAR MARKET IN THE HANNIBAL—QUINCY AREA

[MUTUAL NETWORK] *Represented by* JOHN E. PEARSON

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

The Newly Reorganized

KGDE

Fast Growing Station Located in
FERGUS FALLS, MINN.

In the Heart of a Rich Farming Community

Mutual's Western Minnesota Affiliate
Coverage in Three States
250 Watts—1230 Kilocycles

For Best Results at Lowest Cost in Tapping This Rich Market, Beam Your Message Through KGDE

Worth Looking Into....

. . . THE BUCKLE OF THE **WHEAT BELT** . . . AND MBS's

KOVC

VALLEY CITY, NO. DAK.

A BAKER'S DOZEN OF PROGRESS

A DOZEN YEARS OF GROWTH

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

The Swing is to WHB in Kansas City

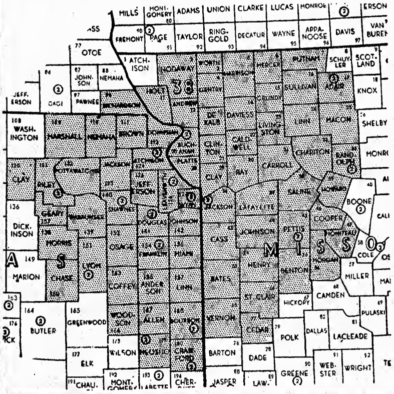
COWTOWN, U. S. A.

October 19-26, concurrently with the N. A. B. convention in Chicago, the world's second biggest *livestock exposition* is being held here in Cowtown—the 48th annual *"American Royal Livestock and Horse Show."* WHB showmanship plays a part in this important community activity, with our prexy, Don Davis, as chairman of the *American Royal Coronation Ball* and advisor to the Junior League in producing their *"Cowtown Carnival."*

WHB's Dick Smith is producer and M. C. of the colorful coronation pageant which crowns the 1946 American Royal Queen. The livestock exposition itself is living testimony to the fact that animals are big business... When it's round-up time in Texas, it's market time in Kansas City, the world's largest source of stocker and feeder cattle. *One million* head of cattle are slaughtered here annually, and more than *two million* head are shipped out for fattening. Figure it for yourself, and you'll find that's a lot of beef, Chief—a lot of premium-priced Kansas City Sirloin for your table in New York, San Francisco, or wherever. Naturally that's a lot of dollars, too, in the pockets of Kansas City consumers. And if you're considering a roundup, via advertising, of Kansas City consumer cash, select a medium that will rope, tie, and put your brand on the whole herd quicker than you can clog out a chorus of "El Rancho Grande." Choose WHB, Kansas City's Dominant Daytime Station, and rest assured of a full corral...

BMB

WHB DAYTIME STATION AUDIENCE MAP



Let's Face Figures!

First seven months of this year Kansas City:

Received... 3,970,057 head of livestock, at a value of $1,000,000 per day.

Shipped... 2,199,355 head of livestock, at a value of $700,000 per day.

Slaughtered... 2,083,643 head of livestock, at a value of $505,000 per day.

WHB

1,000 WATTS

880 KILOCYCLES

BASIC MUTUAL NETWORK

DON DAVIS
President
JOHN T. SCHILLING
General Manager
Represented By
ADAM YOUNG, Inc.

KEY STATION FOR THE KANSAS STATE NETWORK

KANSAS CITY EMPORIA SALINA GREAT BEND WICHITA

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

A BAKER'S DOZEN OF PROGRESS

A DOZEN YEARS OF GROWTH

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

Your Mutual Station in the Geographical Center of the Nation

--- 587,136 people with 407,066,000 dollars to spend ---

--that's KSAL's primary!

Represented by
JOHN E. PEARSON CO.

CONLAN SURVEY PROVES!

KWOS

in Missouri's Capital,
Jefferson City,
is the right
key to use
to unlock
the buying power
in the wealthy
"Heart of Missouri"
Market
"This Is Mutual"

CLINTON, IOWA

Leads State in Building Permits
Leads State in % of Employment
Leads State in Population Increase
(40% Increase Since 1946)

Best Rail, Water and Highway Facilities

KROS

CLINTON'S ONLY STATION

165 Active Local Accounts
47 National and Regional Clients

Doing a sales job for Mutual in Eastern Iowa and Western Illinois

THE MIDWEST'S LEADING 250 WATTER

RADIO STATION
KTSW
EMPORIA KANSAS

MUTUAL+

• LOCAL NEWS

7:00 a.m.—1st Edition
12:15 p.m.—Noon Edition
6:15 p.m.—Late Edition
10:00 p.m.—Final Edition
WITH BOB MOTT, FULL-TIME KTSW NEWS EDITOR

• SPORTS

ALL Emporia's Football and Basketball schedule, including games both home and away: Kansas State Teachers, College of Emporia, and Emporia High... WITH VIC PECK, FULL-TIME KTSW SPORTS EDITOR

• ENTERTAINMENT

Musical shows programmed for variety; dramatic features written, directed and produced by the KTSW staff; special-events coverage in the interest of Emporia and east-central Kansas.

ORIGINATING DAILY FEATURES TO THE KANSAS STATE NETWORK

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

A BAKER'S DOZEN OF PROGRESS

A DOZEN YEARS OF GROWTH

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

THE BIG 3
→ WHEAT
→ OIL
→ LIVESTOCK

MUTUAL BROADCASTING SYSTEM
GREAT BEND, KANSAS

KVGB

SOON
5000 WATTS
DAY and NIGHT
JOHN E. PEARSON
REPRESENTATIVE

BMB

Serving
Kansas' Vast Grain Belt

"Timebuyers, Beware"!

(SUCCESS STORY—REVERSE ENGLISH)

SHHHHHHH!

This is sort of a secret, but . . . well, you may as well know. If you're looking for COVERAGE, don't buy us—NOW! CORN is SOOO tall in MARSHALL COUNTY and surrounding area this year that our signal can't get thru.

But come late fall and corn pluckin' time and we'll again cover the "HEART OF IOWA" like the proverbial blanket . . . You see, we KNOW that CORN (the 80 bushel per acre kind), to be distinguished from "CORN," pays off . . .

Merely contact Don Cooke, New York, Chicago, or George Webber, Des Moines.

KFJB
Marshalltown
"In the Heart of Iowa"
1230 KC

KTRI
SIOUX CITY, IOWA

plus

BASIC MUTUAL

equals

PROGRESS*

*100% INCREASE IN AUDIENCE IN TWO YEARS

BMB
says
22,110
rich
IOWA
FARM FAMILIES
are delivered by
KICD
Spencer-Estherville

MUTUAL

MUTUAL—of course!!

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

A BAKER'S DOZEN OF PROGRESS

A DOZEN YEARS OF GROWTH

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

HOWDY, FOLKS! WELCOME

TO JOPLIN, MISSOURI, AND THE GREAT SOUTHWEST, ONE OF THE FASTEST GROWING LITTLE EMPIRES IN THESE UNITED STATES. WHERE THE SUN SHINES A LITTLE BRIGHTER AND THE BIRDS SING A LITTLE SWEETER. WHERE OUR STURDY FOLKS EAT AND SLEEP, AND YES LIVE, BUT CONSIDERABLY LONGER. MANY MANUFACTURERS AND JOBBERS ARE CASHING IN ON THE WEALTH OF THIS LITTLE EMPIRE BY CONTINUALLY TELLING OUR FOLKS OF THE THINGS THEY HAVE THAT WILL MAKE LIFE A LITTLE MORE PLEASANT.

SURE THEY USE

W M B H

WE MAKE BUSINESS HUM

The Home Station that has been tested and tried since 1926. It has been our privilege to grow with this Empire. We are proud of the fact that a great many local merchants and manufacturers have been advertising over WMBH day in and day out without a miss from 8 to 16 years. It is our belief that they are not doing this just because they like us. We believe that we have produced results and made them money or they wouldn't continue using our facilities year in and year out.

A recent survey of listener habits by Robert S. Conlan & Associates shows that in this little Empire, WMBH has an average rating of 45.7 from 6:00 A.M. to midnight. We could give you a lot of success stories but you would think we were only bragging. We will say this, however, that if you want to reach the people of Joplin and this little Empire, WMBH is the proven answer. Don't take our word for it; write to any local merchant in this area. We are proud to be a member of the Mutual Broadcasting System. It has been a privilege to grow with a network that has made such progress in so short a time.

RADIO STATION

W M B H

WE MAKE BUSINESS HUM

In Continuous Operation Since 1926

Owned and Operated By

THE JOPLIN BROADCASTING CO.

FRISCO BUILDING
JOPLIN, MO.

"Brick" Poynor, Mgr.

FIFTY-NINE COUNTIES IN SOUTH AND NORTH DAKOTA AND MINNESOTA ARE SERVICED BY THIS STATION. 1946 RETAIL FIGURES SHOW AVERAGE INCREASE OVER 1945 OF 21.3%. SOUTH DAKOTA 31%

5 K.W. Full Time **kaBR** 1420 K.C. Mutual

ABERDEEN, SOUTH DAKOTA

IN THIS NON-COMPETITIVE MARKET SUCH POTENTIAL FIGURES ON RETAIL SALES SPEAK VOLUMES FOR THOSE SEEKING OUTLETS FOR THEIR VARIED MERCHANDISE HERE IS YOUR STATION

New York — WALKER COMPANY — Chicago

WSBR

Mutual's NEW, FULL-TIME affiliate in Duluth-Superior

★ Bringing to the 70,000 radio homes in its coverage area, the full schedule of Mutual programs.

★ Delivering to the advertiser, coverage of this important twin market at a new lower cost per thousand.

MBS + WSBR = *More for Your Money*

"HAPPY HUNTING GROUND"

Serving the rich, agricultural center of North Dakota, nationally known as a sportsman's Paradise . . .

STATION KGCU

Bismarck—Mandan, N. D.

Whose fine programs provide accurate marksmen indeed for advertisers aiming at this 4th market in the state . . . and 2nd greatest wheat producing area of the nation.

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

A BAKER'S DOZEN OF PROGRESS

A DOZEN YEARS OF GROWTH

KDTH... Dubuque, Iowa

In the Heart of the Rich Mississippi River Valley

Serving Parts of

WISCONSIN, ILLINOIS AND IOWA

The radio audiences turn to KDTH—first choice in News, Sports, Entertainment and Public Service.

KDTH is recognized by dealers everywhere as an integral part of the best merchandising network.

For Dealer and Consumer acceptance it's

KDTH and MUTUAL

In the Tri-State Area

(With 45.2% of the Audience Day and Night)

Garden City, Kansas

—a garden-spot for more Sales . . .

KIUL Garden City

—an effective economical tool for making profits grow . . .

KIUL covers 20 counties in Western Kansas and Eastern Colorado . . . with 24,260 radio families and $49,995,000 in retail sales.

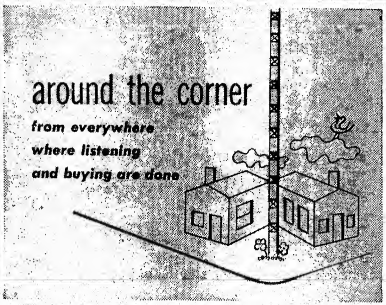
To sell this sales-garden, profitably . . . BUY KIUL

STATION KGFW

"The Midway Station of the Nation"

For personalized, aggressive, result-getting service to advertisers aiming at the rich agricultural areas of central and southern Nebraska and northern Kansas.

KGFW—Kearney, Nebraska—1340 kc



A BAKER'S DOZEN OF PROGRESS

A DOZEN YEARS OF GROWTH

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

RIGHT IN STEP WITH *Mutual* PROGRESS

KBON, OMAHA

March, 1947, KBON celebrates its Fifth year, and its Fifth year with the Mutual Broadcasting System. Five years of steady growth in the rich central Missouri Valley trading area.

KBON-FM

Construction is already underway on KBON's FM station .... a C. P. grant for 330 KW at 700 feet.

AM EXPANSION

FREMONT OMAHA LINCOLN

KBON AM expansion plans are before the FCC now. The new plans make available a package network deal including KBON, Omaha, KORN, Fremont, and a new station in Lincoln, Nebraska.

PAUL R. FRY, Vice Pres. and General Manager
2027 Dodge St. Omaha,

WEED & CO., National Representatives

KBON

INLAND BROADCASTING COMPANY

POPULAR PRODUCTS . . .

. . . in Poplar Bluff, Missouri, are those that advertisers sell via this thriving town's own favorite station

KWOC

POPLAR BLUFF, MO.

Affiliated with the Mutual Broadcasting System

BIG-TIME COVERAGE
At low Time costs on

KHAS

HASTINGS, NEBRASKA

Located in the best soil conductivity region in the United States, KHAS serves an area containing almost 60,000 radio homes . . . an area where $104,158,000 in retail sales are spent yearly.

KHAS 1230 kc MBS AFFILIATE

"BIZ WHIZ" IN OTTUMWA

Yes, in Iowa's 10th market KBIZ is the dominant "hometown" station. Despite competition of two 50 kw and one 5 kw network stations heard in Ottumwa, folk hereabouts vote* KBIZ.

. . . first choice in the morning
. . . second in the afternoon
. . . second at night

KBIZ serves an area containing 122,500 people . . . 34,340 radio homes . . . yearly retail sales totalling over $53,000,000.00.

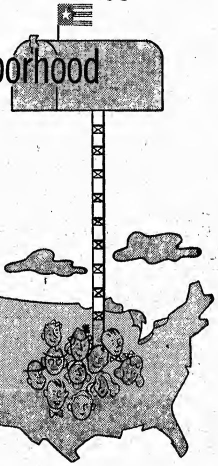
KBIZ *is well worth your investigation!*

KBIZ Ottumwa, Iowa

MBS Affiliate

*R. S. Conlan Survey, November, 1945

the world's largest network . . . makes a neighborhood of a nation



MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

A BAKER'S DOZEN OF PROGRESS

A DOZEN YEARS OF GROWTH

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

BIG STORIES in LITTLE SPACE

On this page you will find the **slogan-stories** of 17 Mutual stations.

Measured in watts, they're not big stations. But measured in influence they are big and important in their communities. In fact, 14 of the 17 are the **only stations** in their markets.

The markets, too, are important—individually and in the aggregate. From "The Copper City" to the "Prosperous Coosa Valley"—from "The Heart of TVA" to the "Nation's Southernmost City"—these are markets of people and industry and agriculture and purchasing power. They are markets in which people listen to their Mutual station—and buy the products that are advertised by Mutual's sponsors.

You will find, in these big stories in little space, many and good reasons why these stations give you "more for your money."

WKAL

The Copper City Station

ROME, N. Y.

Whose Products Serve the World

Mutual's New Voice in the Mohawk Valley

MUTUAL

WBBQ

AUGUSTA, GA.

On the Air Soon—Bringing Mutual Programs to Georgia's 3rd Market

Low-Cost Coverage

WWSC

GLENS FALLS, N. Y.

A New Mutual Station in a Profitable Market

WHTB

TALLADEGA, ALA.

Serving The Prosperous Coosa Valley

WSGC

ELBERTON, GA.

Another New Mutual Station

1400 Kc—250 Watts—Full Time

National Representatives: Cox & Tanz

WALL

MIDDLETOWN, N. Y.

Mutual Basic Group with 18,244 Radio Homes in the ½ mv Area

WNVA

NORTON, VIRGINIA

In the Rich, Densely-populated Coal Region of Western Virginia

WRLC

TOCCOA, GA.

BMB Survey Gives WRLC

9940 Radio Homes (Day); 3720 at Night

WIRA

FORT PIERCE, FLA.

The Nation's 1000th Licensed Station

ONE GRAND STATION

Serving the Wonderful Indian River Area

WDSG

DYERSBURG, TENN.

Serving

7,090 Radio Homes in Dyer County

35,010 Radio Homes in Daytime Area

WGNI

WILMINGTON, N. C.

One of Carolina's Great Vacation Spots

A Thriving City of Over 55,000

WKWF

KEY WEST, FLA.

Mutual's Southernmost Outlet

The Nation's Southernmost City

91% Day and Night Listeners (BMB)

WLAR

ATHENS, TENN.

In the Heart of TVA

Where Good Government Was Given Rebirth

EXCLUSIVE PRIMARY COVERAGE

WTSB

LUMBERTON, N. C.

One of Mutual's One-Station Markets

Center of the Rich Tobacco and Growing Territory

KGRH

FAYETTEVILLE, ARK.

Covers Northwest Arkansas

ALL WAYS A GOOD BUY

Joining Mutual in the Near Future

KVIC

VICTORIA, TEX.

The City of Cattle, Cotton and Oil

Nearest MBS Station Is 100 Miles Away

KGFL

ROSWELL, NEW MEXICO

Second Oldest Station in the State

One of Mutual's Newest Stations

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

A BAKER'S DOZEN OF PROGRESS

A DOZEN YEARS OF GROWTH

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

Pledge FOR TOMORROW

Mutual is *twelve*... and in twelve years we've had time to *do* and to *learn* a lot of things about network broadcasting. What we've done is history. What we've learned is more important—how to become a better network—by living up, better, to our responsibilities to our listeners; providing opportunities to artists and writers; by delivering improved service to our stations, sponsors and advertising agencies. This, then, is our Pledge for Tomorrow. Happily, we have the experienced people to carry it out. Many of our men and women have been with us for years—others only a comparatively short time—but they are all alive to our responsibilities, they all stand behind our Pledge.

THE LISTENER AND ARTIST

Always we have worked to give our listeners an ever-widening choice in listening in public service and educational as well as sheer entertainment programs. We will continue to seek out and develop new programs, to attract top-name artists and writers and to encourage new ones. And we'll continue to give right-of-way to free speech.

We have another responsibility: to bring network radio to communities which had never had it on a satisfactory basis. That is why we've added so many stations—become the network with the most one-station cities. We will continue adding until we reach all the people.

FOR SPONSOR AND AGENCY

Our No. 1 goal here is to deliver coverage where it is most productive. We are very strong in many top markets—in others, competitive. We are particularly strong in more than 220 Mutual "one-station" markets which account for 24.8% of the nation's radio homes and where we capture more than 50% of the audience, day and night. And now that FCC grants are on the way—we will be able to plug our weak spots and add to our strength.

Our second goal is to deliver more for the sponsor's money. This we are already doing—and will continue to do, in even larger measure.

OUR AFFILIATES

Our programming and sales, has made Mutual a better network for our affiliates. We have more than 359 stations and the size of our average sponsored hook-up has increased each year. We will continue to be this kind of network, so that we may some day have 400 or more stations.

In days ahead, we will work at these pledges. We hope and expect you will hold us to them.

Mutual
Broadcasting System
WORLD'S LARGEST NETWORK

MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS MBS

A BAKER'S DOZEN OF PROGRESS

'GUINEA PIG' MULLED TO TEST FCC

AVCO Lends Hubbard $850,000 to Buy KSTP, With Right to Buy In Later

Washington, Oct. 22.

Full details on pending sale of KSTP, St. Paul, to its long-time general manager Stanley Hubbard with option for eventual resale to the Aviation Corp. were revealed here last week, when formal sales application arrived at FCC offices.

Principal interest focuses on a provision of the contract between Hubbard and AVCO, from whom he is getting the money to buy the station. This gives AVCO's subsidiary, the Crosley Broadcasting Co., the right to buy 75% of KSTP between the sixth and seventh month after Hubbard's purchase of the station has been consummated.

If FCC gives its approval to the double-swap, AVCO will have a third 50 kw. outlet and a good start on a regional network operation of its own. The company bought WLW, Cincinnati, last year and recently was given FCC okay to buy WINS, New York.

Terms of the original sale call for Hubbard to pay $825,000 to the trustees of the Shields and Brown estates (late owners of the station) for 1,500 shares or 75% of the station. Hubbard and his wife, Didrikke, already own a minority 25%.

Loan Off in 180 Days

Hubbard, under an escrow arrangement, is borrowing $850,000 from AVCO to underwrite his purchase of KSTP. If FCC does not okay the purchase within 180 days the loan is off.

However, if FCC does not approve Hubbard's resale of KSTP to Crosley, AVCO will extend the loan an additional six months to give him time to find another buyer. FCC's principal interest here is seen to focus on fact that Hubbard will pay $825,000 for control of KSTP while six or seven months later AVCO may exercise its option to buy the same 75% for $1,200,000.

The application points out that the $1,200,000 figure will reflect increased earnings of the station over the six or seven-month period when Hubbard is in full control. The price to AVCO may be hiked still more, the application says, if the U. S. Treasury refunds part of a tax payment made by the station last year.

While FCC spokesmen immediately raised the question of "trafficking in licenses," the application makes it clear that Hubbard will not lose his loan if FCC refuses to let AVCO in as majority owner of KSTP. And theoretically, a competing buyer may enter the picture and match the $1,200,000 figure. If FCC continues to exhibit less and less concern for sales prices of radio stations, it was indicated that AVCO could reasonably expect commission approval of the transaction.

St. John's Tart Takeoff

Cleveland, Oct. 22.

Robert St. John, at a Cleveland speaking engagement, said he would leave in two months for a tour of the Balkans. Asked about his discharge from NBC, he pointed out that the net dropped him on the grounds his time spot would be absorbed by a breakfast club.

Instead, he said, his spot was filled by Nelson Olmstead, "who does something similar to what I did, except he talks about fiction, and I talk about facts."

UAW, in 11th-Hour Bid, Joins Fight For Det. AM'er

Washington, Oct. 22.

The United Automobile Workers' became the first CIO union to try to break into the standard broadcast field here last week when it filed an 11th-hour bid for an AM watter in its hometown of Detroit. WCFL, licensed to the Chicago Federation of Labor, is the only other union-owned station in the AM field.

UAW, which up to this time has been concentrating its efforts in FM, will do battle with three other companies for use of the 680 kc wavelength at an FCC hearing skedded for Friday (25) in Detroit.

The UAW's move was looked on as recognition that FM is still some distance off and that ownership of a standard outlet is the only sure way to reach its 300,000 Detroit members via radio. The union already has a conditional grant for an FM outlet in Detroit and has bids in for Chicago, Cleveland and Flint, Michigan FM stations. It recently withdrew FM bids in Newark, N. J. and Los Angeles and, it is understood, expects to plow some of the cash earmarked for those stations into the Detroit AM operation.

UAW told FCC it wanted a standard station because its members had been "unable to purchase FM receiving sets at reasonable prices at the present time and will undoubtedly be unable to purchase such sets in substantial numbers for a considerable period of time." (It was the UAW which first raised charge of collusion among AM'ers and set manufacturers to delay FM, a charge currently being investigated with little or no success at the Justice department.)

Non-Profit Station

UAW attorney Ernest Goodman sought to consolidate the union's bid in the Oct. 25 hearing on ground that none of the existing or proposed stations for Detroit can match the UAW's program format in "the public interest." The UAW will operate a non-profit station, with no more than 50% of the time sold, and remaining 50% widely distributed among community groups.

The application indicates that the international UAW has advanced $5,500 for part of the stock and stands ready to underwrite purchase of the rest, in event FCC gives them the nod. The application—anticipating argument made on earlier union requests—says that over 81% of its membership are American citizens.

BIG BIZ BOOMS TRIAL STATION

Washington, Oct. 22.

A showdown test of the authority of FCC and ends to which it can or will go in exercising control over stations, is shaping here. A powerful industry lobby is being talked about that would set up a guinea pig station—and then back it to virtually limitless financial ends, clear to the Supreme Court if necessary, in a challenge similar to that which busted the NRA under President Roosevelt.

Plan being discussed is first to raise a fund via pro-rata contributions of all stations and broadcasting groups with which to guarantee support of plan and, if losing, pay off guinea pig station owner.

Second step is to select a borderline station whose license is questioned, or whose re-licensing is in serious doubt for failure to conform to FCC programming standards or otherwise to conform to FCC practices.

FCC would be deliberately goaded into adverse action, it's hoped, and upon refusing a station license would precipitate a test case. Litigation would thereafter positively determine FCC scope, and eliminate doubts that keep industry on edge.

Orr Exits L&M With Two Million $ Biz

Robert W. Orr, for 22 years with Lennen & Mitchell ad agency, latterly veepee and account exec for the highly profitable Jergens-Woodbury account, has quit, taking the J-W business with him.

The radio billings alone for J-W's major airers, including Walter Winchell and Louella Parsons on ABC, and "Mr. and Mrs. North" on NBC, amount to close to $2,000,000 for time and talent.

Philip W. Lennen, prexy of L&M, and Ray Vir Den, executive veepee, announced that their firm's billings this year will still reach $15,000,000, without the Jergens-Woodbury business. They have recently added Ruppert Brewery, James Cagney Productions and Maxson Foods System, Inc.

Orr, who is on vacation, is setting up his own agency.

$307,000,000 Tabbed for Dept. Store Coastwide Full-Hour Show in January

Chicago, Oct. 22.

Leading department stores of the nation, boasting the staggering advertising budget of $307,000,000 in 52 cities alone, will try through the medium of radio to harness their huge advertising spending power to fullest advantage by launching a full hour's coast-to-coast network show sometime around Jan. 1.

Entry of department stores into network radio has been achieved by creation of a new organization known as "America's Leading Department Stores."

Vehicle will be known as "The Big Show," and negotiations are progressing for network time. Permanent stars will be Mickey Rooney, Groucho Marx, Frances Langford, supported by Ilka Chase as fashion commentator, "The Pied Pipers" singing group, plus name band, and top announcer, as yet unnamed. Top guest stars will also be featured.

Big Show was conceived by Schwimmer & Scott of Chicago, working with Radio Features, a local production outfit. The sponsoring organization is now in process of completition with many major markets already inked on 52-week contracts and others in negotiation.

Although program will be simultaneously aired in all markets, only member store's commercials will be heard in market in which that given store operates. To listeners in any specific locality, each department store will receive full impact and prestige of individual sponsorship. Fact that each store will back up the show, which will be "live," means the concerted promotional effort by member stores throughout the country will provide the program with a tremendous advertising fanfare. Macy's has signed as sponsor in New York.

William Morris agency is handling talent for "Big Show" which, in conception and format, will be in tradition of such outstanding radio programs as the old Show Boat and Kate Smith hours.

SRO for NAB

Chicago, Oct. 22.

With 3,000 delegates jampacking the Palmer House, Hdqs. of the NAB convention, the confab has become as unwieldy as an American Legion convention and, for the first time, poses the question of where future powwows are to be held.

Because of space restrictions, it's considered likely that the convention may have to either permanently headquarter in Chicago or move into convention hall in Atlantic City. Trying to find the industry "oldtimers" among the maze of faces is like trying to spot a needle in a haystack.

FCC's 4-1 Okay On WCAU Buy Green Light to Big Sales

Washington, Oct. 22.

Apparently abdicating all concern for soaring sales prices of radio stations, FCC in a surprise four-to-one vote here last Thursday (17) okayed without hearing sale of WCAU and WCAU-FM, Philadelphia, to the Philadelphia Record for a record price of $6,000,000.

FCC Commissioner Paul A. Walker stuck to his earlier dissent in the AVCO case and called for hearing on the sale. He would undoubtedly have been upheld in this view by Commissioner Clifford J. Durr, still absent at the "big five" radio parley in Moscow. Both held in the AVCO decision that FCC had not only the authority but an obligation to fix ceiling prices on radio stations.

However, the FCC majority's position is interpreted to mean that they have given up any pretense of checking inflationary sales prices of radio properties.

Cohn & Marks, attorneys for the purchaser, said that J. David Stern, publisher of the Philly Record would take over active management of the stations around Nov. 18. Dr. Leon Levy and Isaac Levy, principals in WCAU Broadcasting Co., will con-

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Kentucky U. In Censor Tangle

Nashville, Oct. 22.

The University of Kentucky has imposed a new kind of censorship on radio, and WSM, which broadcast the Kentucky-Vanderbilt football game from Lexington Saturday (19), is not taking this interference lying down.

According to Jack Harris, asst. gen mgr. of WSM, a special clause was inserted into the contract sent the station by Elmer Sulzer, radio director for the university. The clause read: "The Univ. of Kentucky, through its radio director, reserves full and absolute right to approve all phases of presentation on all sponsored and sustaining programs."

"I queried Mr. Sulzer," said Harris, "and found the university maintains the right to censor broadcasts of football games. He assured me that 'a fine station like WSM' need have no fear, that the stipulation was aimed against stations that might not use the discretion demanded by the university. For instance, he pointed out, they would never stand for mention on the air of drunks in the stadium.

"When I asked if such censorship was required of newspaper reporters covering the game, he answered in the negative, undertaking to explain to me the difference between a radio station and a newspaper. In this instance, I certainly think there is no difference. And I know that the Univ. of Kentucky would not dare undertake censorship against the press."

In order to get the football game on the air, Harris accepted the ruling under protest. But he has written to the National Assn. of Broadcasters requesting that the NAB deal with the executives of the university "who are probably in ignorance of the implications of their censorship mandate."

Red Bait Vetoed By AFRA in N.Y.

Only 146 members of American Federation of Radio Artists were willing to vote for a so-called "anti-communist" resolution put to a ballot last week at a special meeting of the New York local, although the petition calling for the special session had been signed by 315 members.

Denounced uniformly by AFRA-ites for various factions that had previously clashed on political matters, as being essentially "a union-splitting tactic at this time, when AFRA is negotiating new contracts," the special meeting beat the resolution by a vote of 198 to 146.

The resolution now goes to mail referendum of the New York membership.

Leading the forces for the resolution were Alan Bunce, Tom Shirley and Staats Cotsworth. Opposing the resolution were Ben Grauer, national AFRA veepee; Frank Butler and Ernie Stone.

The resolution, denying that AFRA is Communist-dominated, in effect makes a denial of something that isn't so, and merely raises a bugaboo, the anti-resolution forces contend. They point out that most of the same people who are pressing for the resolution are the same who previously had taken the "ivory tower" position against injecting politics into AFRA.

The fact that 315 members signed to have the resolution put on the agenda, while only 146 voted for it, is cited as proof of genuine democracy inside AFRA, where people were willing to have a subject discussed even when they were against it in substance.

Arty Group Thinks Life Can Be Beautiful with Soft-Soap Operas

Princeton, N. J., Oct. 22.

The soap opera was defended here Thursday (17) by some of the scholars attending the Princeton Bicentennial conference on "The Humanistic Tradition in the Century Ahead."

Leading spokesman among the intellectuals to support radio's perennial serials was Prof. Lyman Bryson of Teachers College, Columbia University, who is director of education and postwar studies for CBS.

"The people who listen to the daytime radio serials believe honestly that they are learning ways to live a better life," Bryson said. When people are asked what "educational programs" they listen to, he pointed out, millions answer "Life Can Be Beautiful" and "Portia Faces Life."

Although terming such programs "beneath contempt" from a critical art standpoint, Bryson asserted they can be used to bring higher art to the masses as well as to teach valid lessons in living a fuller life.

Bryson recalled that early in the war not one soap opera had referred to the death of soldiers in action, although this was an experience which was to come to many families. The networks called in program sponsors and talked it over, he said, with the result that all but one sponsor agreed that such material should be worked into the scripts. When this was done, he declared, serial devotees were better able to cope with the real loss of a loved one "with resolution and courage" because the soap operas had presented a pattern and given them time to think it out.

Predicting that perfection of FM broadcasting will enable radio systems to present thousands of additional programs, Bryson said these will include works of a higher cultural level than the presentations which are tied down by the materialistic interests of the network show sponsors. FM, he said, will give "minority cultural interests" a chance.

Bryson's denial that art could not be slipped into soap operas was in answer to a statement by Dr. Arthur Schnabel, 82-year-old Austrian composer, that "art can never be taken downwards."

Contending that high art will stand on its own, Bryson declared that the radio advertiser should try more often to reach his audience at its highest level of interest. Bryson said it has been his theory that the Metropolitan Museum should be blown up and its pictures hung in the bars, poolrooms and subway stations of New York. "Then trust the work of art to appeal to the human being," he added.

Paley's Primer on Programming

Chicago, Oct. 22.

The credo on programming set forth by William S. Paley, CBS Board chairman, in his talk before the NAB convention, could well serve as a pattern for the industry. Variations of the phrase "this is what the broadcasters needed" frequently popped up. There were many requests for printed copies following the talk, and it was generally expected that CBS would circularize the entire industry with reprints. Here are some highlights:

"While I am in fundamental opposition to the basic premise of the FCC Blue Book that a Government agency should have the power to blueprint the kind of radio programs which the American people shall hear, I do not feel that the Blue Book is without value to us. It has at least consolidated many of the criticisms against radio and will, I hope, help us to face them and deal with them."

"It is argued, superficially, that such programs [crime and mystery shows] contribute to increased juvenile delinquency. To ban the mystery show from radio would, in my opinion, be an unsound and repressive step in the face of the wide appeal which this type of fiction provides in books, magazines, and movies, as well as on the radio. Our problem is to present mystery drama in such a manner that we cannot be accused of contributing to a very real national problem. The solution does not lie in the number of such programs, or even in the time in which they are presented—but rather in the method and the format which are used. The real problem lies in the writing."

"Turning to the field of public service programmings, perhaps our real failure has been in not devoting to them the same high quality of good writing, of ingenuity and imagination as we devote to entertainment shows. It is possible to infuse more and more public affairs and educational broadcasts with broad mass appeal. The application of new and sparkling ideas in the presentation of educational, documentary and controversial issues is one of our greatest challenges today."

"As a network operator, I would like to see widespread development of local talent, because in this way a reservoir will be created for supplying the needs of nationwide broadcasting. However, we must remember that radio stations exist, not as schools for would-be musicians or actors, but as a service to listeners."

"I suggest that we have reached a point where it is incumbent upon the whole industry to be concerned with the good name of the whole industry, and, if that means pointing directly to certain units in the industry, let's not be afraid to do so. We have a right to protest when critics don't differentiate between station and station, program and program, and level their charge not against the actual offender, but against all radio."

"I want to emphasize as strongly as I can the importance of encouraging intelligent discrimination. I should like to see people angry when they are angry at particular stations, particular programs, particular offenders, and not at all radio."

Radio Placed on the Spot

Continued from page 1

fore an NAB conclave from an industry chieftain.

Brickbats

At the same time, key figures in the radio world were tossing around some off-the-cuff corridor appraisal of glaring omissions within the industry in failing to build a stronger organization and do a better job on behalf of the American listening public chiefly. They argue that the NAB has fallen down on three important counts:

(1) The Assn. has been lax in failing to lay out any constructive plan of strategy in dealing with the FCC. In the face of the Government body's charges of abusing privileges, it's pointed out, the NAB this year above all should build the strongest programming department of any in the organization's history. It's said that the areas of mishandling have been wide, and nothing constructive has emerged. Industry people claim that the NAB could have taken a leaf from network operation, where programming ideas are borrowed from one owned-and-operated station to strengthen the program operation of another o&o station, and that the NAB was in a position to set up regional groups within the industry for a constructive exchange of ideas but failed to do so.

About Miller

(2) In their re-appraisal of NAB prexy Justin Miller a year after assuming office, these key figures are of the opinion that, though he's a good chairman and judge, real leadership is still lacking; that while judiciary appraisal is okay, it's more important to see what's wrong, and remedy those wrongs.

(3) The whole concept of NAB public relations has been bad. Cited as an illustration is the Lazarsfeld-Field NORC study inspired by CBS prexy Frank Stanton—a vigorous defense of the industry in terms of research; which the NAB wanted to brush off merely as a promotion piece, and which required herculean efforts to give it wide public dissemination.

Furthermore, it's argued that within the NAB personnel hierarchy itself, only one man, A. D. ("Jess") Willard, Miller's assistant, has a station background and is familiar with know-how technique.

Paley's Bomb

Paley's talk started the convention buzzing in earnest. Wherever several broadcasters were congregated the emphasis was on the CBS chieftain's kickaround of current radio abuses. Paley is known to have worked on the speech for weeks and destroyed at least one complete draft before whipping it into final shape.

The CBS board chairman charged that radio broadcasting was guilty of "advertising excesses" and "too high a percentage of commercial copy on material which is irritating, offensive, or in bad taste when projected into the home of America." He continued:

"Competition for economic survival does not excuse questionable advertising practices, and radio stations and networks are both at fault. It is not the advertiser's fault but the broadcaster's."

Paley stated that the cure for these questionable practices is an industry-wide code of standards, strongly supported and strongly publicized by broadcasters. "Our real task is to earn and hold public confidence by deserving it, matching with our own responsibility the responsibility we ask of critics," he said.

Can't Happen—If

Discussing the threat of Government program censorship, Paley said it "can never occur without the consent of the American people. Therein lies our real court of appeal, as well as our ultimate source of confidence. However, it is equally true that a free radio cannot survive without public consent and approval. Such consent and approval can be seriously endangered—in my opinion are being endangered today—both by valid criticism which goes unheeded and by malicious criticism which goes unanswered."

Much criticism against radio, however, "is shot through with obvious self-interest and sensationalism," Paley said. In characterizing FCC's report and proposed procedures relating to radio station schedules as "the most direct threat made yet by Government to interfere with programming," he stated: "I don't believe that a Government document of that sort could possibly have grown out of soil that was not well fertilized by the stream of propaganda that preceded it and has followed it."

Advertiser's Role

In discussing the role played by the advertiser, Paley said: "Let our critics ponder the fact that the advertiser supplies the dollars without which we cannot have a free radio. The advertiser buys freedom for the listener at the same time he buys time and talent.

"The growing volubility of our critics cannot be disposed of simply by deciding in the privacy of our own offices that they don't know what they're talking about. "It is fruitless simply to deplore the lack of discrimination of these critics and their tendency to blame all radio rather than the specific offenders. A policy of having no public relations policy as an industry will no longer do. A policy of philosophical resignation and hope for the best will no longer do. The fact of the matter is that a medium which gives most of the people what they want most of the time is being widely attacked."

Trade NABs Flack

Chicago, Oct. 22.

A flock of trade press guys ganged up on Justin Miller, NAB prexy, prior to today's (Tuesday) convention opening, and griped over the NAB public relations set up. They asked Miller to consult with the NAB Board of Directors for establishment of a permanent setup out of New York for a free flow of copy on a year-round basis.

Miller agreed that the gripe was justifiable; that he would act pronto.

Labor Disputes Still Bar Par Tele

Jurisdictional labor disputes, which have helped stifle television at several points during the last few months, are among the chief factors holding up commercial use of Paramount's intermediate film method for large screen tele.

Unlike other disputes in the past, however, which have involved two separate unions in the American Federation of Labor, Par is confronted with two different factions within the International Alliance of Theatrical and Stage Employees. One of these comprises the IATSE film projectionists and the others are the IATSE tele cameramen.

Since most of the work under the Par method would be done in the theatre's projection booth, as well as the actual transmission of the images onto the theatre screen, projectionists reportedly claim jurisdiction over the entire affair. Video lensers, however, realizing that their position behind the tele cameras is the focal point in the system, also claim jurisdiction. And Par, like others who have been faced with similar problems, is left in the middle with its hands tied.

System was reportedly all set for its first public demonstration at the Paramount, N. Y., at time of the Conn-Louis fight in June, when Par could have benefited greatly by latching onto the fanfare given that event. Paul Raibourn, Par veepee and tele chief, announced officially subsequent to that that the demonstration would be held in August—but the labor monkeywrench again stepped in to jam up the works.

Recent reports on the system have the time lag between reception of the images on a tele screen and their transmission to the full-size theatre screen down to anywhere from 90 to 45 seconds. Reports of several other methods of full-screen tele projection have Par hoping its difficulties can be worked out before another company steps in to steal its thunder.

Frisco in Second Video Operation With KFSO OK

Washington, Oct. 22.

San Francisco picked up its second video operation last Thursday (17) when FCC handed out a construction permit to Associated Broadcasters, Inc., license of KSFO, Frisco. Wesley Dumm, president of the station, was authorized to use television channel No. 5 and to locate his studios in the Mark Hopkins hotel.

The San Francisco Chronicle is already in process of building a television station in the Golden Gate area. Applications for new video stations there are also on file from ABC network, Don Lee, Howard Hughes and Dorothy Thackrey, publisher of the New York Post. Action on their bids is held up pending decision in the Los Angeles video hearing.

Television Reviews

"FARAWAY HILL"
With Flora Campbell, Mel Brandt, Ann Stell, Lorene Scott, Frederic Meyer, Melville Galliart, Jacqueline Waite, Jack Halloran, Ben Low, Vivian King, Bill Gale, Eve McVeagh, Julie Christy, Hal Studer, Barry Doig, Munro Gabler
Writer-director: David P. Lewis
30 Mins.; Thursday, 9 p.m.
WABD-DuMont, N. Y.
Sustaining

Caples ad agency, which buys time on DuMont for experimentation purposes, has walked where other video programmers feared to tread. The soap opera blight, long confined to radio for lack of greener fields, has spread to the infant medium, television, and if the same immunity from ill effects apparently enjoyed by daytime radio listeners can be built quickly in the televiewer it will mean dollars. Listening taste seems to disappear like the good fairy during radio's daytime grind of tragedy, because the programs sell product for sponsors. If the same effect can be achieved in television, the medium will be enriched that much more—by dollars.

Actually the program didn't look so bad, although a half hour is a pretty stiff dose. A quarter-hour, well-occupied by a synopsis of previous events and a couple of commercials would probably conform better to housewives' program habits, and leave them wanting just another peek to see what happens next. For it's to the hausfrau that this show is pitched, and when daytime video becomes a reality this type of program will fall into its own niche, safe from the grumble of tired husbands and bored moppets.

Story's plot concerns a New York woman who seeks escape after her husband's death by visiting some relatives' estate, only to find them middle class farmers with outside plumbing. On top of it all she finds herself liking the adopted farm boy, who's been promised to the farmer's daughter, and things begin to get tangled, at which stage they will remain until the last show, and if the program's a success that might never come. Gaps in the action are bridged by a voice which talks to lead Flora Campbell, telling her what's she's thinking.

Production-wise, "Faraway Hill" suffers from the same difficulty experienced by so many WABD dramats: cues are too slow, causing action lag, and title cards are held too long. Result is a bad slowup in pace. Fact that this can be easily cured is an indication that the program can provide entertainment of a type. Films are used where needed to illustrate sequences; e. g., a train in the first installment.

Thespring is not terrific, but done with competence considering show's lack of action and more than occasional dull lines. Entire quality is diminished by poor pacing, which means production will have to be jerked up by the bootstraps or Caples' video director David Lewis' baby is not long for this world.

Tomm.

RODEO
With Win Elliott, Johnny Faulk, announcers
Producer: Herbert Bayard Swope, Jr.
120 Mins.; Thurs. (17), 9 p.m.
Sustaining
WCBW-CBS, N. Y.

CBS took its new Image Orthicon cameras into Madison Sq. Garden, N. Y., several weeks ago to pick up the rodeo as the first in the series of Garden events to be sponsored by Ford during the coming winter. Ford's schedule calls for only about three remotes a week, however, and on interim nights, CBS goes into the Garden on a sustaining basis. Rodeo telecast last Thursday (17) night was rung in at the last minute as a replacement for the Society of Amateur Chefs show, which was postponed because CBS programming chiefs reportedly didn't consider it ready yet.

With several previous rodeo telecasts under its belt, consequently, the WCBW staff now has its coverage of the various events down almost to perfection. Two cameras used give both a longshot and closeup view and producer Herbert Bayard Swope, Jr., knows when to cut from one to the other for best results. On the bulldogging events, for instance, Swope used his longshot camera to follow the rider and calf out of the pen, cutting to a closeup shot as soon as the calf was roped. Supersensitive I.O. camera penetrated the lighting of the Garden to such an extent that viewers could almost see the bristles on the calf's back.

Novel announcing combo of Win Elliott, a ringer from the radio waves, and Johnny Faulk, who also had his own radio show on CBS last summer, added much to the telecast's color. Byplay between the two, with Elliott's staid Bostonian accent and Faulk's slow Texas drawl, was pleasing to the ears. Elliott handled the straight reporting, with Faulk coming in to point up significant facts to each event that are little-known to the eastern viewers.

CBS cut in on the rodeo at just the point where star Gene Autry was putting his trick horse, Champion, through its paces. Autry works to the music of a group of live musicians, which have been banned from tele, but the music came in clearly over the video mikes. As one CBS rep put it, the broadcaster can't help it if there happens to be an orchestra playing in the same arena.

In toto, the rodeo makes for good tele entertainment and the public desiring to see it that way can certainly save themselves a lot of pushing around from the capacity crowds the cowboys are drawing to the Garden nightly.

Stal.

Tele Followup

Harry Hermann, J. Walter Thompson producer, pulled a novel stunt in the Standard Brands' "Hour Glass" show over WNBT (NBC, N. Y.) last Thursday (17) night.

Spotting gagwriter Leo ("Ukie") Sherin and comic Danny Webb in a hoked-up magic act, Herrmann had Webb make Sherin "disappear" right in front of the audience. Stunt was probably effected by training a separate camera on each of the comics and then merely dissolving "Ukie" out slowly, while holding Webb on the screen. It was well done and offered a good example of something tele can do on the spot that can only be done in the laboratories for motion pictures.

"Hour Glass," which received a TBA award as the most entertaining tele program on the air today, certainly merits that distinction. Show gets better every week, as the agency and network staffers collaborate on sinking more production effort into it. Emcee Helen Parrish is probably as well known to tele audiences today as the top radio stars to radio listeners.

ELECTRONIC TELETINT TESTED IN L. A. LAB

Hollywood, Oct. 22.

Another dark horse looms in the teletinting field here. For the past several months q.t. experiments have been conducted by the Los Angeles Times' technical director, R. A. Monfort. Though reluctant to talk much about his system, it's reported that considerable progress has been made in developing an all-electronic process which, incidentally, is the same tack the Coast Don Lee interests are pursuing in competition with CBS' mechanical method.

Like others here, Times has only an experimental permit and is awaiting word from the FCC on licensing for commercial operation. To date its color has not been aired at all, but is being lab-worked on pipes.

Sablon Variety Show Preeming on WCBW (CBS)

New television variety show, titled "Saturday Review," is scheduled for launching Saturday (26) night over WCBW (CBS, N. Y.), replacing the station's Saturday night "News of the Week in Review" show. Series, on a sustaining basis, will be directed by Paul Belanger, WCBW director and winner of an award from the Television Broadcasters Assn. for his dance shows.

Tee-off program stars French singer Jean Sablon and Ellsworth and Fairchild, dance team. Show will also feature a fashion demonstration, with rodeo clothes designed by Justin McCarthy. Cover girl Bijou Farrington is slated to take over as permanent emcee on the series as soon as present commitments permit.

WCBW, in a general revamp of its Saturday night schedule, will go on the air half-an-hour earlier this Saturday (26), starting with "King's Party Line" at 7:30 p. m. "Saturday Review" follows at 8, with a feature film skedded for 8:30 until the 9:45 signoff.

FCC Okays Tele Outlet For Twin Cities' WTCN

Minneapolis, Oct. 22.

WTCN's television plans moved ahead this week following FCC permission for the ABC's Twin Cities affiliate to construct a video outlet.

John Beck, WTCN tele director, expressed hopes that Minneapolis and St. Paul would have television programs within a year and announced that arrangements have been completed for erection of antenne on Forshay Tower.

TELE: RADIO'S FRANKENSTEIN?

Chi Spreading Itself in Telecast Field; to Give New York Video a Run

Chicago, Oct. 22.

Future plans in the telecast field by major nets and WBKB here indicate that Chi might give New York some real competition in the video field. ABC, according to Ed Boroff, Central Division veepee, is pioneering over other webs in advancing Chicago television.

ABC and NBC have received construction permits from the FCC authorizing them to build television transmitters and/or stations in Chicago. CBS has equipment ordered and expects to telecast in color by the first of the year.

NBC's plans for telecast advancement locally include placing a transmitter atop the Civic Opera House building with studios in the Merchandise Mart. Programs will be patterned after parent NBC in New York. In the field of color telecasts, NBC strings along with RCA in New York who claim commercial color video packages are five years away.

CBS, on the other hand, has placed orders for color television equipment and expects to telecast, via a mobile unit transmitter, all events it deems worth videoing. WBBM-CBS has already sold time for every event that it will televise.

E. R. McDonald, Zenith Radio Television prez, thinks television in color has advanced so rapidly that he says it will "absolutely replace all black and white telecasts." Zenith Co. here is working out the bugs encountered in perfecting color-tele cameras.

WGN will begin televising as soon as equipment is received and will have studios in the new addition to the Tribune Tower building and studios. The first few months of telecasting will be experimental at WGN with electronic black and white videos. Color-tele will not be used at the outset. Programming will consist of remotes in the news and sports fields with variety programs coming at a later date.

Bill Eddy, WBKB television director, is expanding studios by constructing a new 1870 sq. ft. studio which will be completed by the end of this month. Eddy said that "construction of this added studio will result in effecting better production, additional rehearsal time, and elimination of iterim breaks, with a total overall increased efficiency in scheduled programs."

"Equipment to fill the needs of studio expansion," Eddy continued, "is on order, and the future picture will find WBKB equipped with the newest and finest equipment on the market."

WBKB hopes to increase programming time to meet FCC standard 26 hours a week, and, with the increase in programming time, believes the increase of sponsored shows will be proportionate. Eddy said that the addition of color in television is inevitable "and will be welcome when it is technically practicable."

Other interesting tele-first in Chi include videoing the Tam O' Shanter golf tourney, a double relay deal covering 14 miles; a telecast show with screen in a downtown department store window; and the first demonstration of the Galvin screen—said to be the latest development to date in projection receivers—at the Ruthrauff & Ryan television symposium.

Puckster Elliott to Do Garden Hockey Videos

Announcer Win Elliott has been signed to do the play-by-play on all hockey games telecast from Madison Sq. Garden, N. Y., this Winter by WCBW (CBS, N. Y.). Hockey series, to be sponsored by Ford Motors, tees off with the N. Y. Rangers-Boston Bruins clash next Wednesday (30).

Elliott, announcer for the "County Fair" show on the CBS radio net, is an old hand at hockey. He played the game as an undergrad at the Univ. of Michigan and later described hockey to radio listeners in Boston, Baltimore and Washington.

Video's Pug Plug

Mike Jacobs may be afraid of television, if all reports are true, but it's evident that the Madison Sq. maestro isn't afraid to put the medium to work for him.

Recent example came when Jacobs was viewing the NBC telecast of the fights at St. Nicholas arena (N. Y.) a couple of weeks ago. Fighting in one of the bouts was Ruby Kessler, a pug who had been up and down several times. Kessler was having an up night that time, because Jacobs, on the strength of the fighter's showing as seen through the telecast, signed him for a feature bout in Madison Sq. Garden.

FCC Delays Rule On 28-Hour Week

Washington, Oct. 22.

FCC acceded to request of the Television Broadcasters' Assn. here last week and ruled that television stations would not have to program a full 28-hour week until Jan. 1, 1947. Present language of FCC's rule on minimum operating schedules called for 28-hour-a-week schedules beginning Oct. 31. TBA had asked for the reprieve on ground that forcing broadcasters to program four hours a day when no sets were yet in hands of the public would be unnecessary hardship.

At the same time, however, the commission nixed a request of Television Productions, Inc., Paramount's Coast subsidiary, that experimental stations which put on regular live talent shows for sponsors be allowed to charge for the service. The Par letter pointed out that its L. A. station W6XYZ is regularly producing such shows "for free" and may encounter some difficulty in making the sponsor fork over the big money for the same services when FCC gives it a commercial permit.

Mowrey Heads Up List Of R&R Gabbers in Chi

Chicago, Oct. 19.

Paul Mowrey, ABC national television director, headed a list of speakers who addressed Ruthrauff & Ryan advertising agency's two-day (Oct. 16-17) television symposium, first of its kind ever held by an advertising agency.

Agency heads said Mowrey, who discussed the commercial aspeets of video, was selected to speak because of his reputation as the outstanding figure in commercial tele. Also on the program were Paul Raibourn, president of Television Productions, Inc., and veepee of Paramount Pictures; Adrien B. Rodner, Commonwealth Edison Co.'s supervisor of television, and Fran Harris of Ruthrauff & Ryan.

Golden Inks Manson On Tele Appearance

Maurice Manson, who played the role of the newspaper publisher in "Mr. Mergenthwirker's Lobblies" over WNBT (NBC, N. Y.) several weeks ago, has been signed by John Golden for a part in the Broadway producer's forthcoming "Made in Heaven."

Golden signed Manson on the basis of his tele appearance, having never seen the actor in person. One of the top producers invited by NBC to sit in on the show, which was co-sponsored by the Dramatists Guild, Golden viewed it on his own receiving set at home. Manson, to date, is the only one in the show that's been inked for the bigtime. Author Nelson Bond has received several nibbles from other producers for the script but hasn't sold it yet.

VIDEO OPPOSES AIR SAME HOUR

Strange phenomenon of a network competing against itself has crept into the broadcasting picture, as television broadcasters, convinced that the cream radio time is also peak tele time, schedule their top shows for the same hours in which radio features its best programs.

What's considered even more strange is the fact that advertisers, reaching that same conclusion, also have shows competing directly against each other as far as time is concerned. What this conflict will mean in the future is anybody's guess, with neither radio nor tele execs willing to go out on a limb by predicting that one medium will have to give way to the other. One thing execs of both industries agree on, however, is the almost certain reality that coverage of sports and special events, in which the networks have also been competing against each other, will result in tele taking over to the almost total extinction of radio for this purpose.

Queer competition probably doesn't count for much today, with the tele audience limited as it is to only a few thousand people. But according to tele spokesmen, the situation presages plenty of programming shuffles for the future. Combination radio-tele sets now being manufactured enable a set owner to switch from one medium to the other with merely a flip of his wrist. Once there are enough tele sets on the market (1,000,000 have been predicted for 1947 distribution), both broadcasters and sponsors will be forced to choose, with the choice most likely dependent on which medium will offer the largest audience.

Radio, with its millions of listeners and network facilities, will undoubtedly hold the top position for a number of years to come. Completion of a tele network from coast to coast has already been predicted for the end of 1948, however. And if production of receiving sets keeps pace with the coaxial cable program, the choice may have to be made within the next four or five years.

Standard Vs. Standard

One of the chief motives for an early entry into television advanced by the present top video spenders has been to sew up the cream tele time while it's still available at low cost. Standard Brands, for example, sponsors a 15-minute tele show on WNBT (NBC, N. Y.) at 8 p.m. on Sunday nights, same time that S-B, sponsors the Edgar Bergen radio show on the NBC radio net. S-B's other top tele show, "Hour Glass," hits the NBC video waves at 8 p.m. Thursday nights, with "Aldrich Family" holding down the spot on the radio net. Latter show is sponsored by a different advertiser, but affords an example of NBC competing against itself in radio and tele.

CBS is also faced with the same situation, although it has no sponsor in direct competition with itself. Top CBS video shows are aimed at the Thursday and Sunday night slots between 8 and 9:30 p.m. CBS radio on Thursday nights offers "Suspense," "FBI in Peace and War" and Dick Haymes. On Sunday nights, CBS has "Sam Spade," "Crime Doctor" and Hildegarde in the top hours.

Competition between a web's radio and tele staffs in sports and special events coverage, however, is another question. Video, offering a visual as well as aural description of the proceedings, is already favored by the public now owning combination radio-tele sets. Hooperating of close to 85 racked up by the Louis-Conn telecast is ample evidence of this. For the future, consequently, it's almost certain that a web will no longer broadcast an event over both radio and television, as both NBC and CBS have done with football games during the present season.

Emergence of television as the top sports reporter will also probably result in a reshuffle of network personnel, with radio special events directors and announcers giving way to the video newcomers. Latter are getting a tight foothold in the new medium while the radio staffers continue in their chosen professions.

Tele Time Costs Will Soar, Far Outstripping Radio, Say Execs

Television time costs will soar sky high, surpassing the price for radio's top evening hours by several times, once video set circulation is on a par with that of AM broadcasting, according to some of the industry's top spokesmen. One local net exec said that within the next few years video time will climb to $25,000 an hour for a regional network telecast, with the ante going up even more for full net programming when the web becomes a national reality. Other predictions range around $15-20,000.

Video heads say it's as simple as the law of supply and demand: that with a maximum of seven channels allocated to each city there won't be nearly enough good audience hours of television time to fill sponsor wants. In New York, for instance, there are some 28 radio stations operating in the metropolitan area, while only seven video channels are available. Similar situation obtains in every major market.

Current prices for video segments are a fair example of what's to come. With less than 5,000 sets in New York area homes, and only a few hundred more scattered along the eastern net, N. Y. video stations are charging between $300 and $750 an hour for programs which are sold to sponsors with the pitch that here is a chance to experiment and learn by making mistakes while costs are cheap. This is in sharp contrast to radio's early days, when broadcasters were virtually begging for sponsors to program their shows at practically no charge for the time used.

Buyers' Market

Reason for the large gap between radio and video time rates in the future will be logical, say chiefs in the new medium. With almost a score of radio stations in each of the major cities, and even several in each of the smaller towns, there are plenty of stations waiting to sell their time to sponsors, making a buyers' market. In tele there will be only a few stations in the large cities while some of the minor market centers expect to be completely without video facilities for some time to come, and when they do go into operation will not have more than one or two stations.

Also, the majority of radio stations air about 18 hours a day, leaving plenty of time open for purchase. At present, tele station operators don't expect their medium to provide a continuous flow of programming during the daytime, but rather to pitch their shows during special time periods, totaling in the neighborhood of nine or ten hours a day. Outlook is for two or three hours of morning shows, a couple of more at noontime, and the rest saved for the fat evening period between 5:30 and 10:30.

Video men say the limited number of program hours will prevail because the medium will not sustain prolonged viewing without lagging attention and some discomfort, and that listeners will probably tune in only to their particular program preference. Also, where housewives can continue with their work during the day while listening to the radio, television requires presence at the receiver and undivided attention.

Consequences, then, of this limited number of hours available for programming will be the result of a simple economic formula, with a lot of buyers and no time forcing prices up. Already the top hours on Sunday and Thursday nights ar being sewed up by some of the big names in advertising. It's a certainty that when sets hit mass circulation other ad biggies are going to want in, and will be willing to pay for the privilege.

Tele Throws the Bull

Mexico City, Oct. 22.

For the first time in the long history of bullfighting a blood and sand show has been televised. That was one of the highspots of RCA's video exhibitions at the Hotel del Prado here, feature of the Inter-American radio broadcast convention. Exhibitions drew 20,000 cash customers at 20c. a head.

Bullfight video was a smash. Seven thousand saw it at the hotel to which video cameras brought the night performance by novice matadores at the Plaza Mexico, the new 60,000-seat arena six miles away. R. H. Hooper, RCA showman, directed the exhibition. He came here from shows at the Iowa State Fair. The pictures, clear and strong, revealed the natural alliance between bullfighting and video. Show proved to the radio meet's delegates the box-office value of television.

Rival AFL Unions Snag St. Loo Tele

St. Louis, Oct. 22.

Jurisdictional squabbles between rival AFL unions, unless ironed out, may interfere with television broadcasts by KSD, owned and operated by the St. Louis Post-Dispatch (Pulitzer) and skedded to start next March. A flareup between the rival unions last week prevented a tele broadcast of the Veiled Prophet ball in the Henry W. Kiel (municipal) auditorium.

The muddle was between the Chicago local No. 666 of the International Photographers union, affiliated with the IATSE, and Radio Engineers union, local No. 1217, of the IBEW. The photographers demanded that they should operate the station's tele cameras instead of the station's engineers who belong to IBEW. After huddles that lasted all day failed, members of IATSE refused to turn on the public address system in the auditorium and threatened to turn off the lights.

Rather than interrupt the ball, which highlights the local social season, George M. Burbach, gen. mgr. of KSD, called off the tele broadcast. However, before the critical stage was reached, KSD engineers succeeded in producing nearly 60 minutes of clear tele images at the scene of the ball but not of the ceremonies. These were reproduced on two receiving sets at the auditorium and also relayed by special coaxial cable to KSD studios several blocks away.

Co-op Program Group Planned for Coast Tele

Hollywood, Oct. 22.

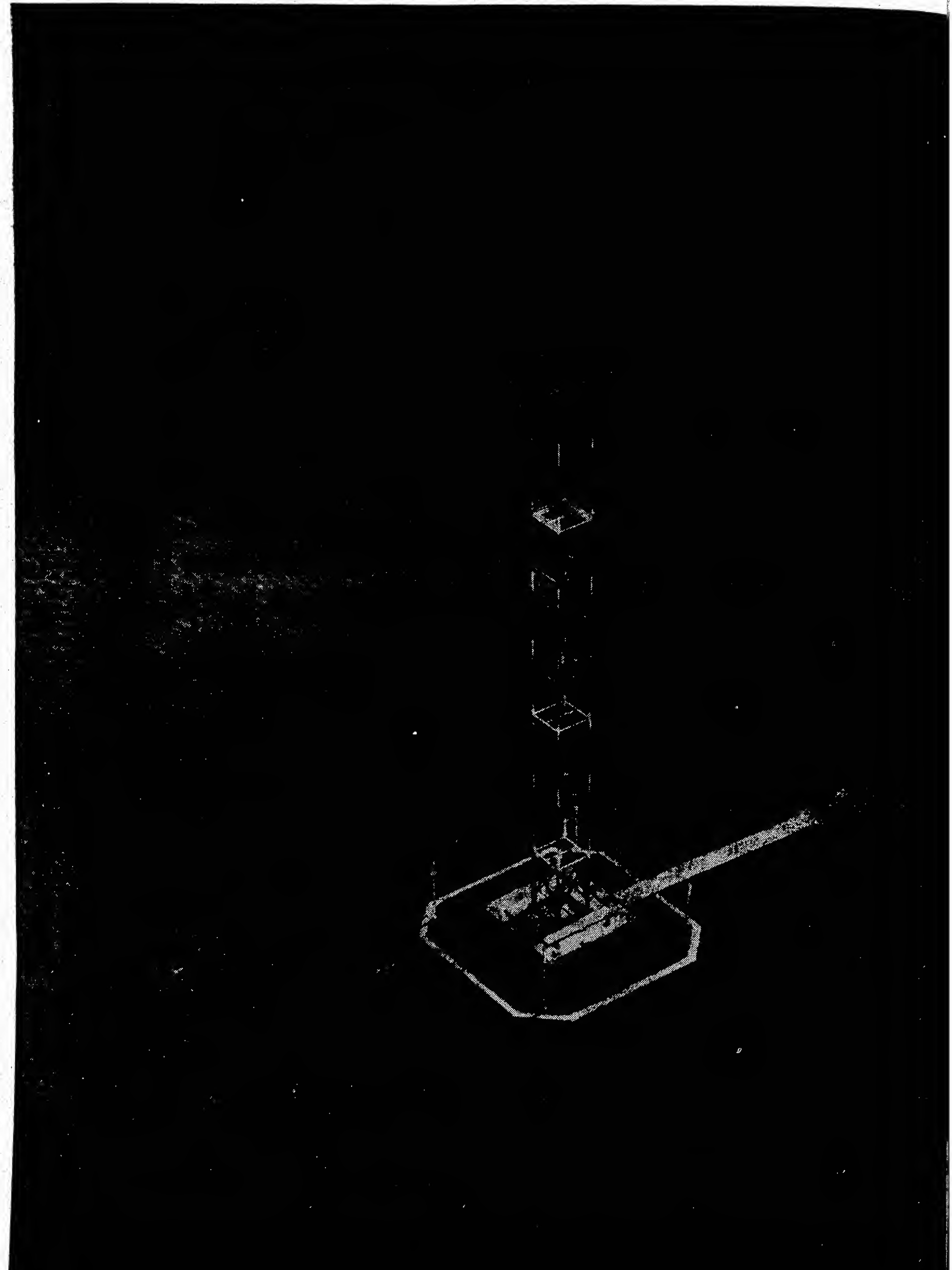
An attempt at stimulating greater distribution of video receivers on the Coast, and at the same time bring all telecasters in the Los Angeles area into a regionally cooperative group, will be made by Hoyland Bettinger, tele programming consultant to Howard Hughes interests.

Bettinger feels that the present lone wolf tactics and reported enmities that exist between present and prospective operators are retarding progress particularly in programming and the training of personnel. He believes his step may even lead to an agreement whereby programming—if and when licensing day arrives—may be staggered, instead of being wildly competitive and all airing at same time.

Detroit Gets First Tele

Detroit, Oct. 22.

Detroit's first demonstration of television was postponed a day and then held only after WWJ (NBC) chartered a special two-motored plane. The demonstration at the Postwar Products Convention in Convention Hall was originally scheduled Oct. 19-27 but opened next day (20).



November 2nd
Columbia's key station
changes its call
from WABC to

WCBS

For the listener, America's foremost station thus becomes unmistakably associated with the network which has made it great.

WCBS advertisers, local and national-spot, will profit from the explicit linking of station-call and network-call... station program and network program...station prestige and network prestige.

CBS network advertisers, too, will share new advantages from this reinforced identity between network program and local outlet. For instance: national program promotion, in whatever form, is now *automatically* translated into localized promotion for more than 13 million people.

Sponsors and agencies already have recognized the compelling logic in this change.

Some of them ask why we didn't think to make it years ago.

We should have.

Still 880 on your dial.
Still the key station of the
Columbia Broadcasting System

On the same date, WABC-FM changes to WCBS-FM.
WCBW, Columbia's New York Television Station, changes to WCBS-TV.

From the Production Centres

IN NEW YORK CITY . . .

Ben Z. Kaplan is new assistant director, advertising and promotion dept., WEAF, replacing Jack Newman who left to take Army flack post in Korea....Berry Kroeger pacted for role in Maxwell Anderson's new play, "Joan of Lorraine," starring Ingrid Bergman ...American Melody Hour began its sixth year on CBS yesterday....Linda Watkins new to "Lorenzo Jones," while Julie Stevens joins "Stella Dallas" players....Katherine Squire added to "Young Widder Brown"....Jay Meredith playing opposite Jim Ameche on Mutual's "Love Story Theatre" Friday (25)....Bob Wolfe, Kenyon & Eckhardt associate radio director, to New Orleans for confabs with Wesson Oil execs on "Try 'N' Find Me"....Bill Lewis, K&E veepee & radio director, will speak in Detroit Friday (25) to a gathering of Michigan educators on "Superman," after doing his stuff in Chicago for the School Broadcast Conference on Wednesday (23)....Win Elliot, "County Fair" emcee, televising three press agents on his CBS video show Thursday October 24....Benny Goodman to fly in from the coast for his first New York Mobilgas show Monday (28)....New execs at Sullivan, Stauffer, Colwell & Bayles are Thomas E. Vietor, Jr., formerly of Ruthrauff & Ryan; and Beth Holmes, from Compton. SSC&B, at last, has a telephone of its own.

CBS producer Robert Heller was married last Friday (18) to Jeanett Collins. She's on the staff of Look mag....Joe Creamer, director of advertising and promotion for WOR, looking for an assistant....Donald Woods, east from Warner Bros. film chores, has new quiz idea, "You Describe It," making rounds. His last radio series was as lead in "Those We Love"....Mac Morgan, concert baritone, signed to term contract as soloist on NBC's "Cities Service Highways in Melody"....Vera Massey checked out of the Angostura show after Saturday's (19) show, because of pressure of other work.

Carl Emory starts today (Wed.) as villain in Mutual's "Buck Rogers" airer....Apollo Boys choir, from Dallas, signed to sing with Helen Traubel on "Telephone Hour," Dec. 23....Bret Morrison, the "Shadow," has penned 13 songs for projected legit musical....Patsy Campbell into the cast of "Rosemary"....Doris McWhirt, herself a radio actress and an accomplished artist, has cartooned the cast of NBC's "A House in the Country" for the year book of the Radio Directors' Guild....Elaine Rost and Mary Hull, regularly in radio and television, are being considered by Vinton Freedley for his "Temporary Mrs. Smith," a forthcoming legiter....Frank Behrens taken to the Hospital for Joint Diseases last Thursday for a minor operation....Ray Knight, radio writer and comic, now an indie producer, celebrates first anni of his return to the air on his WJZ program, "Good Morning, It's Knight," an early ayem platter and comedy stanza, on Nov. 1....Lynn Stone chairmaning a Radio Writers Guild Committee planning a cocktail party for members of the Guild's Eastern Region early in November.

Donald Buka, radio and legit juve, hits the jackpot with appearances on each of the four major webs in one week. His sked calls for roles in "Accent on Youth," on Theatre Guild on the Air, ABC; "Grand Central," on CBS; "Lora Lawton," on NBC, and "True Detective" over Mutual.... Alexander Scourby replaces Sam Wanamaker in "Lone Journey," with Wanamaker down for the lead opposite Ingrid Bergman in "Joan of Lorraine"....Winifred Wolfe's "Portrait of a Girl," one of the Carrington Playhouse prize winners, selected by Tufts College for permanent filing in its library....There's another Fred Stone in show biz now, only he's closer to radio. The name's been given to Paula Stone's new son....Rev. Cyprian Truss, WWRL religious commentator, back from 11-week lecture tour through Canada and Great Britain....W. Ward Dorrell, in charge of station subscriber relations for C. E. Hooper, Inc., is a veepee now....Walter Hackett, former NBC staff director, has had a one-act play, his 25th, published by Baker of Boston. Title is "Winter Dust"....Dale Kennedy, radio director of the Serutan Co., celebrating his 17th consecutive year as announcer for Victor Lindlahr, nutrition commentator, this week.

IN HOLLYWOOD . . .

Esty Agency's Don Bernard and the missus vacationing, with chores on "Life of Riley," "Blondie" and Abbot and Costello show divided between Andy Potter, Irving Brecher, Johnny Greene and Marcelle Mitchell. Potter and Brecher are on "Riley," Greene on "Blondie" and Miss Mitchell on "A&C"....Ira Joel, exec veepee and g.m. for Whitehall Pharmaceutical (Anacin, Baer, Bi-So-Dol, etc.), stopped over enroute to Honolulu and gandered some radio properties....Ginny Simms and spouse Hyatt Dehn to San Francisco to o.o. his GI housing project there....Arlene Harris got green light from bankrollers of Fanny Brice show to hold down steady spot as "Mommy" to "Snooks." She's one of three who tried out for role this season.

Abe Reynolds swings over from comicking on radio to comedy part in Roy Del Ruth's "It Happened on Fifth Avenue"....Virginia Jackson leaving Margaret Ettinger flackery to marry Ira Cook, KFAC disk jockey.... Jack Benny will do "The Man They Couldn't Kill" for Lux Radio Theatre ....Shortage of vino prompted Peralta Wine to cancel "Count of Monte Cristo" as of Oct. 29. Don Lee carries it as house job....Ed Cashman named agency contact and supervisor of Academy Awards Theatre for Cornell, Geyer & Newell.

Mutual's "What's the Name of That Song?" starts its roadshowing at the Golden Gate theatre, San Francisco, Nov. 6....Negotiations between CBS brass and Radio Directors Guild interrupted by departure of Don Thornburgh, v-p, for NAB convention....Passing of "Dinty" Doyle a shock to many hucksters here....Story is going the rounds that Coca-Cola will not renew "Spotlight Bands" when the present cycle is up on Dec. 27.... G. A. Richards' KMPC is asking the FCC for permission to use a directional antenna for nighttime operations when it ups its power from 10,000 to 50,000 watts to avoid interference with WOR, New York and KRO, Seattle, which share the 710 band with KMPC....Video circles are excited about the new "Signal Orthicon" camera tube that promises considerable improvement by combining the best feature of the Iconoscope, Orthicon and Image Orthicon....To prove that its pix as well as its signal is reaching San Diego, 115 miles away, Don Lee's W6XAO photographed a model from the screen of a receiver at reception's end.

Circling the NAB Loop

Continued from page 28

at Columbus, Ed Kobak's thankful that he'll get some sleep this week.

Frank Stanton headed straight for Chi after winding up four-week motor trip around country.

On hand at the convention is Joe Brechner, chief of Veterans Administration's Radio activities, who has also just won a permit for a new standard station, WGAY, in Washington. Brechner has sold the story of the trials and tribulations of getting a station to the Sat Eve Post. His piece, one of the first of its kind in the slick paper mags, will be called "How We Did It."....CBS delegation arrived at Palmer House in style—flock of limousines awaiting their arrival at station....CBS programming veepees Dave Taylor and Ed Murrow, suckers for autumn foliage, came out to Chi via the leisure route—by auto....This is the most jampacked NAB convention in history, with Palmer House crowds overflowing into Stevens hotel hdqs. annex. Lots of guys arriving Sunday morning had to "sit it out" until rooms became available Sunday evening....Mark Woods, ABC prexy, had to talk his way on to the 20th Century Ltd. in New York. He lost his train ticket and he and Ed Noble had to do some fast talking ....Ed Noble, Mark Woods and Bob Kintner three of the happiest guys at the convention, accepting congrats on the opening Bing Crosby rating ....New York Times has staffed the NAB convention, with Jack Gould in attendance, and overall interest of mags (Time, etc.) and dailies reflects the wide attention being focussed on radio today as compared with previous years....Though ABC has stubbornly turned away all NAB overtures to climb under the tent, top hierarchy of ABC officials holed out in a suite on the 18th floor of the Palmer House and saw the entire proceedings via an RCA television receiver...."The privileges and none of the headaches," wisecracked one ABC exec....New bouquets for Major Edwin Armstrong came here when it was disclosed that the daddy of FM also built the equipment which recently made radar contact with the moon. Armstrong, a pure scientist of the old school, turned up with a Phi Beta Kappa Ph. D. from Columbia as his personal press agent. Gent was none other than Millard (Tex) Faught, who authored "the care and feeding of executives."

CBS Gets 35% Pay Hike Demand, C. of L. Raises, Other UOPWA Requests

A 35% pay hike is one of the demands made on CBS last week on behalf of 800 white collarites as the net went into negotiations with the Radio Guild of the United Office and Professional Workers of America (CIO).

In addition, the Guild asked for "an automatic cost-of-living wage adjustment" during the length of the contract, and the adoption of a job classification plan in which the lowest pay for any category is $30 per week.

Other requests included a five-day week, Mon.-Fri., for regular employees, with time-and-a-half for Saturdays and double time for Sundays; 10 holidays a year; no discharges without "good and sufficient reason," and then with severance pay starting with four weeks for an employee with the net between nine and 12 months, going up to one week's pay for each additional six months' employment.

HOOPER SETS ADVISORY COUNCIL AT NAB CONFAB

Chicago, Oct. 22.

C. E. Hooper's absorption of Cooperative Analysis of Broadcasting has gone into the working stage. Hooper is at the NAB convention, huddling with networks, agencies, advertisers, stations and station reps to put the finishing touches on advisory councils composed of representatives of all of those groups.

The organization of this council to control the practices, set standards, and educate buyers and sellers in the use of audience materials was one of the objectives set up with the CAB Board of Governors prior to Hooper's taking over of CAB's rating service.

Detroit—Don Wattrick, sports editor of WJR, will air a capsule resume of all Detroit Red Wing hockey games of the National Hockey League at 11:15 p.m., after the games. The program format also includes interviews with various players and other personalities important to each event.

ABC Eyes New Tag For N. Y. Flagship

With WABC, CBS' New York flagship station, switching over to its new call letters, WCBS, on Nov. 1, and WEAF, the NBC flagship, becoming WNBC on the same day—moves that had been in the works for several years—the American Broadcasting Co. is biding its time before making overtures to change WJZ to WABC.

However, within the next nine months or a year, look for a definite bid on the part of ABC to acquire the WABC call letters. That the ABC web has the change in mind for next year's agenda was confirmed here by Ed Noble, the network's No. 1 man.

Noble is of the opinion that it will take a minimum of six months for WABC to lose its identity in the CBS pattern, and that to act sooner would only make for confusion. But he figures that, within a year, the listener will have completely forgotten the WABC-CBS link, and that's when WJZ intends moving in on the call letters.

MFRS. SALES PITCH

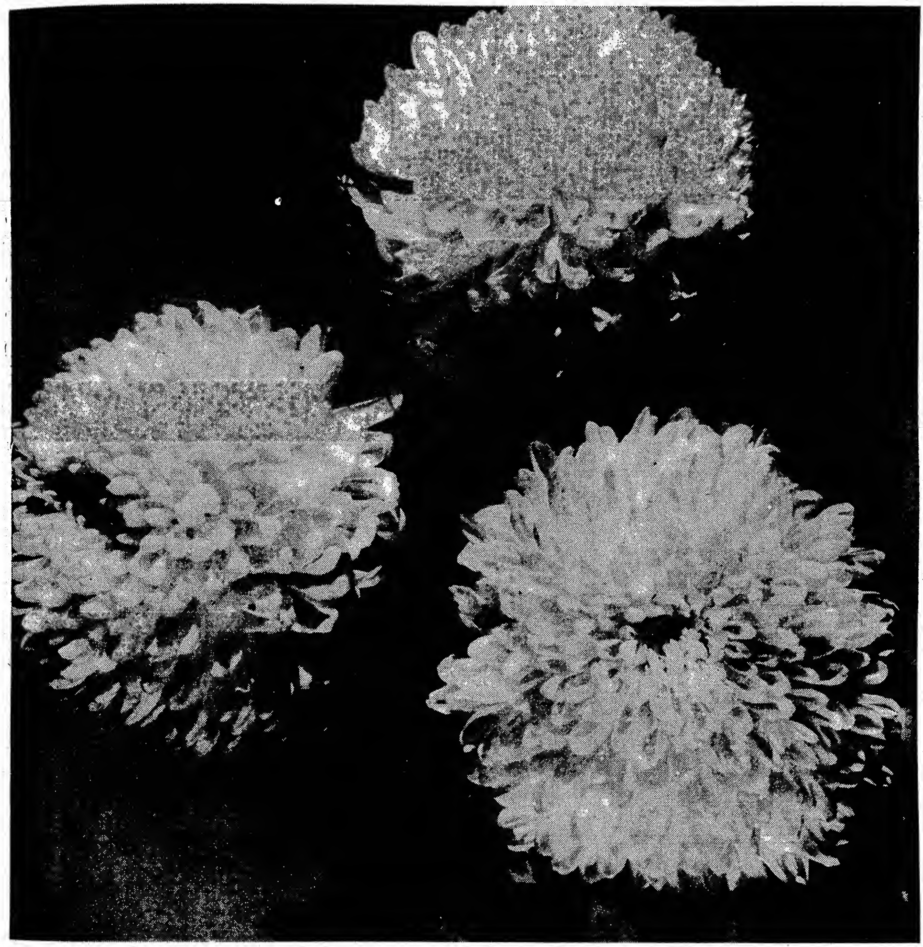
Latest trends in AM and FM broadcasting techniques and latest info on sound facilities were outlined at the Western Electric-Graybar sales confab last week at the Waldorf-Astoria, N. Y.

Meeting was first of its type held by W. E. and Graybar since the end of the war.

WDSU
New Orleans
Presents
"REMEMBER WHEN"
(A Musical Toast to Yesterday's Tin Pan Alley)
★ ★ ★
. . . Remember the days of Ruth Etting, Nora Bayes, Al Jolson, the other never-to-be-forgotten stars of Show Business? . . . You hear them at their prime, singing the songs that made them famous in the program, "Remember When." . . . Format features rare collector-item records with historical highlights. Heard Monday thru Saturday at 1:15 P. M. . . . (Available for sponsorship, November 1st.)
★ ★ ★
WDSU . . . is the only local 24-hour Radio Station!
5,000 Watts, delivering 20,000 Watts in the populated areas of the Gulf Coast States.
F. M. Conditional Grant.
Carries BOTH Associated & United Press news service.
1280 DIAL
ABC Affiliate JOHN BLAIR, Representative

Stick Your Nose In Our Business
INVESTIGATE
"1996"
The W. E. Long Co.
Radio Division
155 N. Clark Street
CHICAGO

Serving more Local and National Spot Advertisers than any other Chicago Station
W-I-N-D
560 Kc. 5000 WATTS



Perennial Advertising

95% of the advertising on WCAU is on renewal contract

WCAU

50,000 WATTS ★ CBS AFFILIATE

PHILADELPHIA'S LEADING RADIO INSTITUTION

Boler Fights NCBS Affiliates In Effort to Retain Network Control

Chicago, Oct. 22.

John Boler, president of North Central Broadcasting System, has returned the fire of several NCBS affiliates who had filed lawsuits against the network by obtaining federal court permission to reorganize the shaky net under the Chandler bankruptcy act.

Federal Judge Bell at St. Paul, Minn., accepted Boler's petition which was accompanied by a restraining order preventing network creditors from filing suits against the web in what Boler charged were "attempts to place it into receivership, and ultimately into bankruptcy."

A hearing on the matter was set for sometime within the next two weeks.

Receiver was appointed by the federal court to handle the corp.'s assets, but Boler emphasized that the receiver would have no power to interest himself in the corporation's management.

Boler declared that during the week of Oct. 7, four days before the federal court grant, a large majority of NCBS creditors were contacted and assured him of their continued support and cooperation, permitting a reasonable period of time for the corp. to make a settlement on their claims. Assurance came from approximately 35 stations, Boler asserted, with some stations even offering to cancel their claims in an effort to aid continuation of net operations.

Streamline Ahead

The net prexy admitted the probability of a thorough NCBS reorganization with changes necessary in the affiliated station list on or before Jan. 1 in order to streamline and solidify it by retaining only those members willing to give the necessary cooperation for best serving net clients.

None of the numerous proposals for reorganizing that had been received during the past several months had been favorably received, Boler said.

Through a refinancing plan to extend over a three-year period, Boler said, he was confident he would be able to liquidate all indebtedness, possibly within a matter of months.

Boler's action came like a surprise inasmuch as he had agreed last August to place in escrow his stock in KVOX, Moorhead, Minn., and his equity in KSJA, Jamestown, N. D., but without transferring voting rights or controls. He had also agreed to the appointment of three trustees to temporarily run NCBS and the Mississippi Valley Network. The committee was composed of A. A. Fahy, of KABR, Aberdeen, S. D.; Walter Russell, of KGCU, Mandan, N. D.; and Ed Breen, of KFVD, Fort Dodge, Ia.

It was also agreed that if, at the end of 90 days from Aug. 15, Boler had completed refinancing, the stock he placed in escrow would be returned, the trustees' committee would be dissolved, and he would again be given operational authority of the regionals.

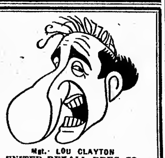
Fahey's Stand

A. A. Fahey, meanwhile, revealed in a statement in behalf of the committee, that the first inkling the group received of Boler's action was on Oct. 12 when NCBS checks, all countersigned by himself, Russell and Breen, were returned with changed signatures. The committee, he said, had control of North Central's bank account.

The returned checks were accompanied by a notice, Fahey revealed, that the correct signature was that of Boler, Don Clayton, NCBS veepee, and Florence Tibeau, secretary.

Fahey said that he immediately filed suit for KABR against the North Central account, and that additional suits were filed by KGCU, KVFD, and KGDE, Fergus Falls, Minn.

The Aberdeen exec said that NCBS creditors would meet in Chicago to discuss latest developments.



Mgt. LOU CLAYTON
UNITED REXALL DRUG CO.
Friday—CBS—9:30 p.m., EST
M-G-M—"This Time for Keeps"
"It Happened in Brooklyn"

Indianapolis—Robert L. Lamb has joined the sales staff of WIBC, Indianapolis, having recently returned from Army service. He succeeds Jack V. Porter, now a radio sales rep of the William G. Rambeau Co., Chicago.

Detroit's Superman

Detroit, Oct. 22.

WXYZ (ABC) has a man in Detroit who claims some sort of a record for keeping busy—or deserves, at least, an occasional sympathetic word. He's Dick Osgood, who has 16 radio shows a week, 15 of which he writes as well as broadcasts.

His three programs every day, Monday thru Friday, are "Around the Town," "Show World" and "Eyes of Tomorrow." On Sunday he is emcee of "Radio Schoolhouse." In his time off he worries about how long he'll last.

Wolfsohn Bureau Handle Revived by Col. Concert To Stress Radio Talent

Columbia Concerts has revived its Wolfsohn Musical Bureau for the purpose of helping radio-made talent to branch out into the concert field. Walter Preston and Larry Fitzgerald, who handle radio bookings for Columbia artists, will be in charge of the bureau, while also continuing their former activities. Through the bureau, they'll offer complete management to young artists formerly only on radio, or to new talent they pick up on the airlanes. Radio talent will thus be made available for concerts through regular booking facilities of Columbia Concerts, biggest concert management in the field.

Hollace Shaw, soprano known for four years as the "Vivien" of Phil Spitalny's "Hour of Charm," is first artist signed by Wolfsohn. Others include Jane Lawrence, Anne McKnight, Ruby Mercer, Winifred Smith, sopranos; Shannon Bolin and Evelyn MacGregor, contraltos; tenor Nino Ventura, and pianist Milton Kaye. Move to revive Wolfsohn is outgrowth of Preston and Fitzgerald's radio work, as well as a complete switch on the usual procedure of concert artists going into radio.

The Wolfsohn Bureau is the oldest musical agency in the world, having been founded in 1884, and having an enviable rep since for some of the concert toppers it handled. First American tours of Caruso, Rachmaninoff and Heifetz were under its direction. Name was discontinued in 1928, when seven firms merged into present Columbia Concerts, but was legally retained.

Columbus, O.—Heart of Ohio, Inc., Columbus, O., has asked the FCC for authority to operate a new standard radio station.

Britt, at Bat for Self, Scores Hit on Games List

Boston.

Editor, VARIETY:

Apropos of your criticism of the recent World Series broadcast, much of the sting of it has been amply counterbalanced by a flood of favorable reactions from MBS local station managers whom I have never met.

Your intimation that my choice was understandable — because Gillette wanted a Boston reporter and had to take the only one available —hardly is consistent with the facts. I had previously covered two Sugar Bowl games for ABC; an East-West game for Mutual; an All-Star baseball game for MBS, with Elson and Allen; the series of Army Emergency Relief football games carried by MBS and sponsored by Gillette in Sept., '42 (in which I handled all play-by-play); two Army-Navy games in 1938 and 1939 for the full NBC network—prior to my naval enlistment — and the July 9, '46 All-Star game, with Mel Allen, and the '46 Cotton Bowl game, both for MBS, following the war. None of those events, by the way, was even slightly panned by your staff. . . .

A reference to Dom DiMaggio as the "eldest" ball-playing DiMaggio, rather than Vince, was a tongue-slip, if I said it, just as your spelling of Dom's first name with a "K" was a newsprint typographical error.

The mistaking of Partee for Culberson was, on the other hand, one of those nightmarish errors for which I accept a full degree of reportorial and criminal responsibility. The fact that you virtually headlined it indicates how little you liked my reporting. But the fact that I apologized for the error indicates, does it not, that while I have not yet attained the Bill Stern standard of omniscient reporting (Life magazine), neither have I yet found it necessary to stoop to the clever practice of faking to camouflage boners?

. . . However, as the feller from Dizzy Dean's home town put it: "Don't burn your britches about it, sonny boy. They DID spell your name right."

Jim Britt.

Okay for WCAU

(Continued from page 89)

tinue in the new Philadelphia Record newspaper-radio operation.

The $6,000,000 sales ticket includes not only the radio stations but all liquid assets and bank balances in the name of the WCAU Broadcasting Co. Price for stations alone is tabbed somewhere in excess of $2,500,000, it was understood. As of May 18, WCAU's liquid assets were $3,250,000, principally in cash and U. S. Government bonds. For the year ending December 31, 1945, the profits of the station before taxes topped $625,000.

Annenberg's Buy

Curiously, nearest dollars-and-cents sale which also went through FCC without hearing was transfer of WFIL and WFIL-FM Philadelphia, to Walter Annenberg's Philadelphia Inquirer. Annenberg paid $1,900,000 for the two stations. Durr dissented to price being paid there and wanted full facts developed in hearing.

More recently, FCC called for hearing into ABC's purchase of the King-Trendle Broadcasting Co. for $3,650,000. Hearing established that American was spending $2,800,000 for radio station WXYZ, Detroit, a regional station, plus authorizations for FM and television operations there. In this case, both Durr and Walker dissented, principally on ground that ABC had no business putting this kind of money into WXYZ when FM would do a better coverage job there at a fraction of the cost.

Another recent big-money sale was that of WINS, N. Y. to Crosley Broadcasting Co., for a final cash price of $1,700,000. FCC demanded hearing and rehearing on this transaction in order to satisfy itself on financial details of the sale. Durr and Walker both dissented to the final terms, taking view that price was out of line and that the contract had some fuzzy clauses which needed clarification "in the public interest."

Des Moines—Betty Wells, director of women's affairs for KRNT, here, has found that her weight loss is her listener's gain. Casually mentioning on a Women's Club program that she had shelved 20 pounds, KRNT's mail brought an immediate flood of inquiries from femme listeners who sought Miss Wells' slenderizing formula.

CBC Loses Out On CKGW Lease Claim

Montreal, Oct. 22.

Looks like Canadian Broadcasting Corp. will have to shell out quite a chunk of coin as result of a Privy Council ruling few days ago in London, Eng. It's an unusual case since the PC, being the British Empire's "Supreme Court," is used in rare instances by parties in the various dominions.

Winner of the ruling is Gooderham & Worts, Ltd., liquor dealers from whom the Canadian Radio Broadcasting Corp., (CBC's predecessor) had years back leased site for a station. Litigation concerns a lease for the former Toronto station, CKGW, which the CRBC had contracted back in 1933.

PC ruled that CBC must make good clause in lease of defunct CKGW requiring them to keep the premises as "let," modern and in good repair and operating condition. The transmitting station at Bowmanville, Ont., hasn't been used for years and has been almost destroyed by vandals.

Cases had been dragging for years and in 1942 Ontario Supreme Court upheld the G & W stand awarding it $25,000 for breach of lease which meant yearly $12,000 payments. PC ruling makes CBC pay rent at original rent till tenancy is terminated.

WB ASKS POWER HIKE

Washington, Oct. 22.

Neville Miller, onetime FCC chairman and now Washington attorney, has been retained by Warner Bros. station KFWB in Los Angeles to make application for upping of stations' power from present 5,000 watts to 50,000 watts. Station simultaneously will ask for frequency change.

Should petition be given green light, Warners' station will be on an even basis with KNX (CBS) and KFI (indie affiliate of NBC).

Transcribed Stories From
"The American Notebook"
Written and Narrated by
Robert Waldrop
With Music Under the Direction of
Mark Warnow
Are Broadcast Weekly on
945 Stations
Directed by RUTH GIRARD
(Currently Presented in the Interest of U. S. Savings Bonds)
TUNE IN
"The American Notebook" Story
"THE RAGGEDY MAN"
6 P. M., E.S.T., Sunday, October 27th, Station WNEW, 1130 kc

know the ropes

● It looks complex but if you know the ropes it's simple. Weed and Company men know the ropes and know the people.

WEED AND COMPANY
RADIO STATION REPRESENTATIVES
New York • Boston • Chicago • Atlanta
Detroit • San Francisco • Hollywood

Exclusive!
CHICAGO BLACKHAWKS HOCKEY
1944, '45-'46 and '47 too!
W-I-N-D
560 Kc. 5000 WATTS

It's Comedy 2 to 1

Ten of the Top 15 in the Hooper parade, now that the fall season is in full swing, are comedy shows, according to the latest figures. Sole gabber up high is Walter Winchell, in sixth place with 20.9.

Leading the line is the Fred Allen show with 25.6, against competition of "Crime Doctor," which got 10.8. The ratings, with the opposition listed only in cases where the Hooperating was 8.0 or better, are:

TOP 15		COMPETITION	
Fred Allen	25.6	Crime Doctor	10.8
Fibber McGee and Molly	24.9	Hollywood Players	8.1
Bob Hope	24.7		
Charlie McCarthy Show	24.2		
Jack Benny	21.0		
Walter Winchell	20.9	Man. Merry-Go-Round, 9:9:30	11.0
Screen Guild Players	20.0		
Radio Theatre	19.9		
Amos 'n' Andy	17.7	Vox Pop	10.4
Bandwagon	17.2	Blondie	12.1
Red Skelton	16.5		
Mr. District Attorney	16.1		
Duffy's Tavern	15.4	Songs by Sinatra	8.8
George Burns and Gracie Allen	15.1	F.B.I. in Peace and War	12.2
Eddie Cantor	15.0		

CBS in Charlotte Tags ABC on Bing

Charlotte, Oct. 22.

Unusual situation has cropped up here whereby both the ABC station (WAYS) and the CBS affiliate (WBT) are carrying the Bing Crosby show for Philco. WAYS carries the program at the usual Wednesday 10 p. m. network time, but WBT is carrying it Thursday night at 8, the station's only open evening time. (This is due to fact that the regular CBS Thursday at 8 "Suspense" show is sponsored by Roma Wine, Carolina law preventing stations from carrying such advertising.)

Deal with 50,000-watt WBT was maneuvered by Philco distributors in N. C. because of limited coverage of rival ABC station in Charlotte, and because of fact that the six ABC outlets in North and South Carolina only reach a market of 25 Philco dealers, whereas there are 350 Philco dealers in the two states.

Philco pays the tab for the ABC program; but in cases where indies and stations of other webs carry the show, the dealers plunk down the coin. In latter case, there's a live commercial for the dealer as well as the show's transcribed Philco plug.

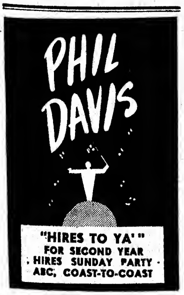
WMCA Hypos Sales Setup Through New F&P Tie

The N. Y. indie situation, boiling over for some time now with keen rivalries and some uncertainties, has had another factor added through WMCA signing up with Free & Peters as station's rep in the New York area as well as nationally.

With Herman Bess recently signed as WMCA's sales director, and F&P brought into the local picture, the station has almost doubled its sales staff of seven. New station rep will use eight account execs to supplement Bess' crew for local coverage of potential bankrollers in N. Y. area alone.

The inking of the F&P pact, according to Bess, is for the purpose of hypoing the station's billings on national accounts. National advertisers, now, said Bess, make up 42% of the station's billings.

Public service shows, in which WMCA has specialized, will be offered for sponsorship, including "Five Star Final," "Halls of Congress," and Don Goddard.



Bodec Vamps GAC Radio Dept.; Rockwell in Gap

Ben Bodec, head of the radio department of General Artists Corp., has resigned effective Nov. 15. He intends taking a vacation after that date and has not as yet made further plans.

His spot at GAC won't be filled. Thomas G. Rockwell, GAC prez, will thereafter supervise the radio arm of his outfit, with the assistance of Dan Hollywood and Warren Cagney.

They're Off!

ABC started its new Wednesday night Bing Crosby-Henry Morgan parlay by garnering a Hooperating of 24 for the Groaner and 11.1 for Morgan.

The Groaner got 60.5 of audience share in the 32 Hooper cities, and Morgan got 40.3. "Sets in use" on both were: Crosby, 39.6; Morgan, 27.6.

PITT'S SHO-BIZ-QUIZ SHOW'S LEASE ON LIFE

Pittsburgh, Oct. 22.

Show-Biz-Quiz got a new lease on life at last minute last week, when Dimling's Candy Shops, which had sponsored program for last 17 months, decided to keep it going, but under a new setup, despite critical shortage of materials that had originally prompted bankroller to drop it. Show switches on WJAS from its half-hour evening spot at 10:30 Tuesdays to Sunday afternoons at 2.

In addition, music has been dropped, eliminating Buzz Aston, singer, and Harry Walton, pianist, and other items have been done away with to shave cost. Three critics remain—Karl Krug of Sun-Telegraph, Kap Monahan of Press and Harold V. Cohen of Post-Gazette (and VARIETY's Pitt mugg), with George Heid as moderator. Reviewers will provide a guest each week, someone in show business playing town at the time.

Radio Readies UN Reporting Job; NBC Weaving Idea Into Week's Scripts

With the United Nations General Assembly scheduled to open in New York today (Wednesday), U. S. radio has put itself down as ready to do the job of telling American and world listeners all about the doings at the site where the New York World's Fair held forth a few years ago.

A total of 451 radioites has received accreditation to cover the UN, as a result of a revision and expansion of the coverage list arranged by Christopher Cross, U. S. radio liaison officer for the UN.

Largest single number of radio coverage credentials to any one organization went to NBC, which got 67. This net is putting on a big series of events in connection with its United Nations project which is being observed all of this week. Next largest single group represents the U. S. State dept.'s shortwave operations which has been issued 60 credentials. Mutual got cards for 55 people, ABC for 52, and CBS for 39.

Fourteen booths have been fitted for the radio people at the Flushing h.q. of the General Assembly, each of the four major nets having its own booth and separate booths being assigned to WMCA, WNYC, WLIB, WQXR, WINS, Canadian Broadcasting Corp., U. S. State dept. shortwave, CBS shortwave and NBC shortwave. WWRL and WHN are down for shared booths (not with each other).

All four nets will carry the opening of the General Assembly, including the speech by President Truman. From that point on, schedules will vary. Some of the N. Y. indies, however, plan to carry the full voicecasts from the General Assembly. Among these are WNYC, WMCA, WLIB and WQXR.

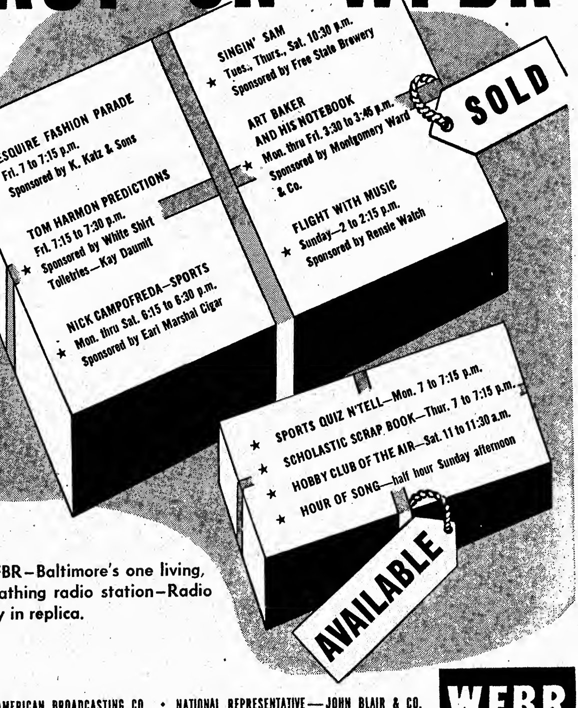
CBS has assigned Larry Leseur and Charles Collingwood to head its UN coverage, and will use also Eric Sevaried, Bill Henry, William N. Shirer, Bill Downs, Ned Calmer, John Daly, Winston Burdett and Quincy Howe. Everett Holles, of WBBM, Chicago, will cover the UN for his station and will also be on the CBS net at times.

While CBS, too, is giving a number of time slots to the UN all of this week, the biggest radio show of all is being put on by NBC, with its N. Y. flagship, WEAF, going still further than the net.

NBC has arranged a schedule of events that started Sunday (20) and runs through the entire week's pro-

(Continued on page 99)

THEY'RE GOING FAST ON WFBR



WFBR—Baltimore's one living, breathing radio station—Radio City in replica.

MEMBER—AMERICAN BROADCASTING CO. • NATIONAL REPRESENTATIVE—JOHN BLAIR & CO.

WFBR

FRONT PAGE FEATURES

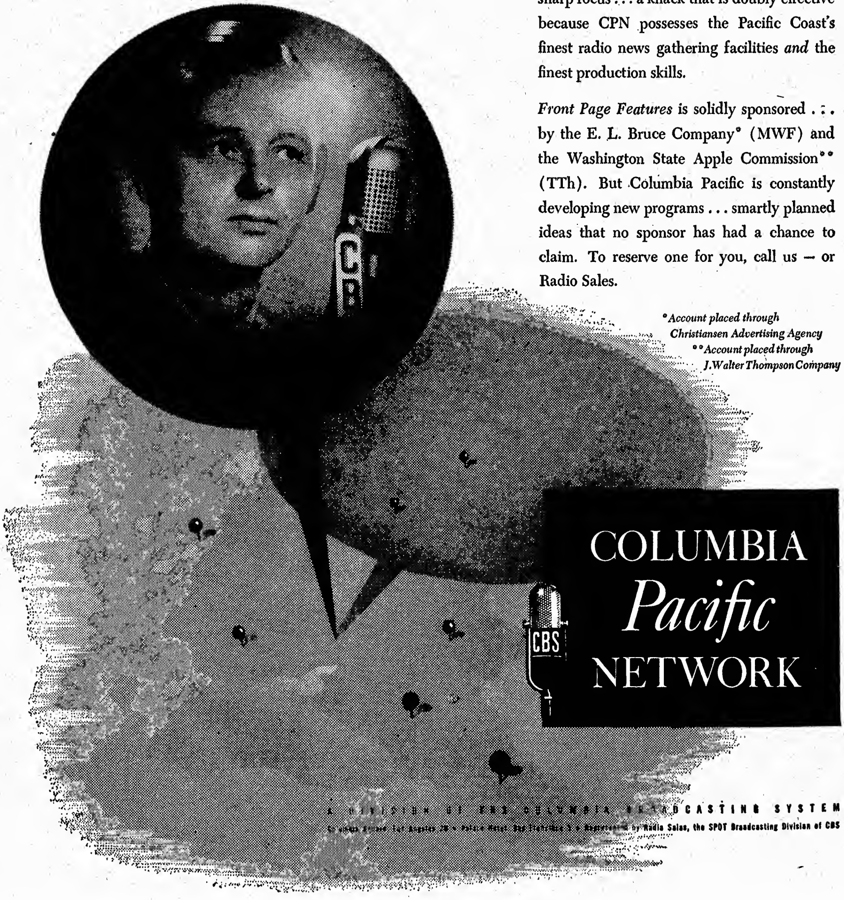
pins down the news

A pin-point on the map may hold the day's most fascinating human interest story. A name buried in a bulletin may be the cue to international intrigue. But the urgency to cover *all* of the news seldom leaves time for the stories *behind* the news. *Front Page Features* — 15 minutes, Monday through Friday — takes the necessary time. Related by Knox Manning — famed on the Coast as a radio newsman and motion picture narrator — it gives perspective and color to the terse black-and-white phrases of news reporting. Names become personalities. Map dots reveal scenes of triumph or disaster. Each world event becomes the moving story of a man or nation.

Front Page Features is still another example of the Columbia Pacific Network's ability to bring the march of news into dramatic, needle-sharp focus . . . a knack that is doubly effective because CPN possesses the Pacific Coast's finest radio news gathering facilities *and* the finest production skills.

Front Page Features is solidly sponsored . . . by the E. L. Bruce Company* (MWF) and the Washington State Apple Commission** (TTh). But Columbia Pacific is constantly developing new programs . . . smartly planned ideas that no sponsor has had a chance to claim. To reserve one for you, call us — or Radio Sales.

**Account placed through Christiansen Advertising Agency*
***Account placed through J. Walter Thompson Company*



CIRCLING THE KILOCYCLES

Evansville, Ind. — Charles Liech, president of Evansville-on-the-Air, Inc., which operates WEOA and WGBF here, announced that the company has signed a contract for purchase of WTMV, East St. Louis, Ill., 250-watt station, for $320,000. WTMV was established in 1935 and was owned and operated by the Mississippi Valley Broadcasting Co., Inc.

Columbus, O.—WELD, Columbus, O., FM station, has asked the FCC for authority to install a new transmitter and make changes in its transmitter system in order to acquire coverage of 13,118 square miles. Station is operated by Radi-Ohio, Inc.

Schenectady—Caleb Paine, newcomer to WGY staff, has been appointed acting director of science programs (presented by the General Electric Company). Originally, direction of science and agricultural broadcasts was in the hands of G. Emerson Markham, now manager of WGY, WGFM and WRGB.

Bob Childs continues, under new setup as director of farm stanzas, including the daily "Farm Paper of the Air" and the weekly "Farm Forum."

Des Moines—WHO, KRNT and KSO, are cooperating in the housing drive for veterans now under way in Des Moines. Mentions are made on all news programs, station breaks are frequent and interviews with homeless vets are highlighted on numerous broadcasts. In keeping with the drive's purpose of getting a home for every vet by Christmas, spot announcements are using parodies on "White Christmas" for theme music to good effect.

Minneapolis—WLOL has started first all-night program to emanate from Twin Cities station since war days, when WCCO and KSTP maintained such service. Feature calls for six-hour stint by Glenn Harris, emceeing a record show and putting some 60 commercials on the air during the period. Service puts WLOL on the air 24 hours a day. Station's power recently was increased to 5,000 watts.

Minneapolis—Randy Merriman has resumed "Fun For Your Money" broadcasts over KSTP, show running five days a week at 11 a.m., and featuring gag contests for audience participation and liberal giveaways. Show was scheduled for resumption, after full season last year, in August, but polio epidemic prevented.

Minneapolis—E. W. Ziebarth, director of education and production for 18 months at WCCO, has been named director of education for central division of CBS.

Seattle—Permission to build and operate an FM station here has been given Western Waves, Inc., a new company which filed for it last spring. Officers are: Mrs. Scott Bullitt, president; Henry B. Owens, veepee and manager; Frederick Stimson, assistant manager; Raymond G. Wright, secretary, and Charles Clark, treasurer.

Philadelphia—Two news men have been added to the staff of WCAU. They are Paul Capron, son-in-law of J. David Stern, publisher of the Philadelphia Record and new owner of WCAU, and Bill Campbell, sportscaster formerly with WIP.

San Antonio—Yolande Eidelback has been named publicity director of WOAI, here. She replaces Marcia Birenberg.

San Antonio—New series of teenager programs has debuted over WOAI for a full hour each Saturday morning under the direction of Marjorie Hart. Titled "Juniro Jamboree" program has two teen agers for m.c's. They are George Perrin and Patty Stone selected from uditions in which all local schools participated. News, chatter and music for the teen agers is aired.

St. Louis—John Raleigh, formerly with WCCO and CBS overseas correspondent, has joined KMOX as news gabber and analyst as of Nov. 4.

UN Reporting Job

(Continued from page 97)

gramming. While many of the events, to be staged in Rockefeller Plaza, N. Y., will be purely of a local, visual nature, a large number of them will go out either on the web or over WEAF.

Commercial sponsors of some of NBC's leading shows have agreed to recognize UN week in their scripts during the week. Among these are the Fred Allen show, Jack Benny, Edgar Bergen, "One Man's Family," Kraft Music Hall, "The Fabulous Dr. Tweedy," four of Sterling Drugs' shows, and a number of other heavy bankrollers.

The NBC schedule is being backed by the American Assn. for the United Nations, National Education Assn., and 85 other national business, civic, education and religious groups.

A number of the week's shows will originate with NBC affiliates outside of New York, among these being WRC, Washington; WTAM, Cleveland; KELO, Sioux Falls; WGBF, Evansville; KHQ, Spokane; and KGW, Portland, Ore.

Ben Grauer heads the list of NBC announcers who will emcee the various doings, both over the air and at Rockefeller Plaza. Others are Clyde Kittell, Charles McCarthy, Tex Antoine, Ray Barrett, Radcliffe Hall, Jack Costello, Ed Herlihy and Kenneth Banghart.

CBS Affiliates Hold Powwow in San Anton'

San Antonio, Oct. 22.

Problems of CBS affiliate stations of the southwest division were discussed at a meeting held here last week. Station men were hosts of KTSA, local CBS affiliate. Representing CBS were J. Kelly Smith, station relations director; William Fineshriber, assistant director of programs, and Charles E. Midgley, Jr., sales service manager of the network.

In attendance were George Johnson, manager; Rex Pries, commercial manager, and Merrill Myers, program director, of KTSA; Kenyon Brown, general manager, KOMA, Oklahoma City; Troy McDaniel, general manager KGBS, Harlingen; Bill Roberts, commercial manager KRLD, Dallas; Bill Hughes, gen. manager, KEYS, Corpus Christi; Frank Junell, commercial manager, KROD, El Paso; B. F. Orr, gen. manager, KTRH, Houston; J. C. Kellam, gen. manager KTBC, Austin; H. B. Lockhart, program director KEYS, Corpus Christi and John Esau, gen. manager, KTUL, Tulsa.

Foreign-Language Outlets Meet, Too

Chicago, Oct. 22.

Foreign language broadcasters must deliver more and better programs for their foreign-speaking audiences in order to justify their existence, according to Morris Novik, public service radio consultant and former director of WNYC, New York.

Novik spoke here yesterday (Mon.) at first impotrant get-together of foreign language broadcasters since V-J Day. The session was held in conjunction with the annual School Broadcasters' Conference, meeting this week at the Continental hotel here.

Meet was headed by Robert Miller, owner of WSBG, Chi foreign-language outlet. Arnold Hartley, WOV (N. Y.) program director, advised broadcasters on ways and means to hypo their present program formats. Other speakers were Raoul Cortez, KCOR, San Antonio, Tex.; Stanley Allschuler, WJBK, Detroit, and Dr. John Zvetina, of Chicago's Loyola University.

You've been hearing so much lately about the *good old days* ("The First Quarter Century of American Broadcasting"), we want you to know that making *touchdowns* is still the order of business—around KMBC of Kansas City.

CBC's 'Menacing Change in Radio Policy' Rapped by Can. News Group

Toronto, Oct. 22.

Because of its "menacing change in radio policy," the Canadian Broadcasting Corp. should "either return to its exclusively non-commercial public service operation (as in other units of the British Commonwealth) or it should be turned into an ordinary tax-paying corporation without subsidies and without monopolistic rights." This was the recommendation of the Radio Committee of the Canadian Daily Newspapers' Assn. in pointing out that the CBC has abondoned its early claim of being a non-commercial undertaking and is now a subsidized and non-tax paying body that is reaching out more and more to snare sponsor advertising from private radio stations in Canada.

While the Dominion's dailies admittedly eye radio appropriations with envy, they are correct in their opinion that the present actions of the CBC are in direct reversal to the original policy, embodied in the Radio Broadcasting Act, and later claims of Hon. C. D. Howe, Canadian communications chief, that "it is not the desire or intention of the CBC at any time to obtain a revenue in excess of $500,000 from commercial sources." This is also coupled with the claim of Leonard Brockington, CBC chairman, that a certain amount of commercial programs had to be taken by the CBC in order to build up revenues but that a maximum of $500,000 had been set and that he "looked upon the elimination of commercial advertising from the CBC as part of the ultimate policy."

Claiming that the present CBC policy is "unfair, subsidized competition with a vengeance," the CDNA Radio Committee's report stated that "there has by stages developed a situation in which a Government-owned body, subsidized to to the extent of some $4,000,000 a year and paying no taxes, and endowed with the most far-reaching and extraordinary powers (including monopoly on network broadcasting), has become an important, large-scale, nation-wide commercial competitor with all advertising media for a substantial share of advertising appropriations."

It was pointed out that CBC promotion, far from eliminating commercial advertising from Canadian radio, has substituted "unsound despotic powers" which threatens, in the matter of free speech, not only Canadian daily newspapers and the private stations but the interests of the general public. It was noted that, when the CBC sought commercial revenue from outside sources of a sum not in excess of $500,000, the $2.50 license fee paid by setowners totalled $584,611 but, last year, the licenses totalled $3,783,452 but, far from using this increased revenue for the elimination of commercial advertising, the CBC has increased commercial revenue sevenfold with $3,500,000 in revenue last year but which will reach at least $5,000,000 this year.

Memo On!
RITA ASCOT
AUNT RITA ON
"Aunt Rita's Children's Hour"
PORTRAYED FAY in
"Ma Perkins"
1936—1944
Press Representatives
DUTTON-LIPPOLD

More HOURS OF Music
THAN ANY OTHER CHICAGO STATION
W-I-N-D
560 Kc. 5000 WATTS

Lardie Kudosed in Chi

Chicago, Oct. 22.

Kathleen Nichole Lardie, Detroit public schools' radio supervisor and president of the Assn. for Education by Radio, was honored at the annual banquet of the 10th School Broadcast Conference here with the conference's 7th annual Award of Merit for outstanding service in the field of educational radio.

Banquet climaxed three-day session which was attended by more than 700 educators, school representatives, radio execs and manufacturers reps. Various panels covered use of radio, television, facsimile and other modern aids to education.

Writers Guild

Continued from page 28

of strike, but leaders of the RWG squelched such discussion as premature.

Guild Girds for Battle

It was clear, however, from the number of old committees revived and new ones set up, that the Guild was girding itself for the big battle against the ad agencies. A strong committee was established as a grievance group, and it was hinted broadly that from here on in this committee would be expected to push every grievance, no matter how intrinsically small and even if it affected only one member. Leon Meadow is chairman of the grievance committee, with the members being Mathilde Ferro, Dave Driscoll, Julian Funt, Joseph Stein and Addy Richton.

A large membership committee was created to push "recruitment." Joseph Ruscoll and Nora Stirling are co-chairmen, others in this group being Michael Sklar, Ted Ferro, Max Ehrlich, Ben Kagan, Sylvia Berger, Ira Marion, Jean Hytone, and Peggy Lou Mayer.

George Lee Layton was named chairman of the finance committee, whose job it may be in the near future to raise the coin for "the big fight." Serving with her are Priscilla Kent, Milton Lewis, Tex Weiner, Peter Martin, and William Todman.

Other committees are: Research, Bill Morwood, chairman; Jane Lyon, Sigmund Miller, and Abram Ginnes; press and publicity, Joseph Carroll, chairman; Paul Adams, Harold Martin, Vincent Dempsey, and Ed Frisbey.

No Union for Ushers

Run-off election held by ushers in four CBS theatres to determine whether they would join a union affiliated with the International Alliance of Theatrical Stage Employees was held in New York last week, with voters rejecting the union. Of 49 individuals eligible to vote, some 47 cast ballots.

Results showed 29 in favor of no union, while 18 voted in the affirmative. Election grew out of indecisive balloting some time ago when ushers had a choice of an International Brotherhood of Electrical Workers union, IATSE or none at all. Voting at that time showed 21 against any union, 22 for the IATSE and two for IBEW.

Meeting on Coast

Hollywood, Oct. 22.

Radio Writers Guild here will hold a general membership meeting Oct. 25 for the purpose of nominating a slate for elections to be held next month.

Though the remainder of the slate appears now to be wide open, it's considered very likely that incumbent prexy, Sam Moore, will be asked to run again, or be drafted if refusing. Membership is convinced he's the union's best bet, due to his having been a very active leader.

Miller at NAB

Continued from page 29

the best example of the things he objects to most about FCC procedures. This is its habit of spelling out in a routine opinion "legal philosophies and interpretations which are widely at variance from Congressional intent, and conflict with the Constitution." In this category Miller included FCC's recent ruling that broadcasters who give time for religious slots must also open their mikes to atheists.

Another case Miller hoped would be taken to the Supreme Court was the question of FCC's right to accept evidence on a newspaper's editorial polity into a license hearing. He was referring, of course, to the recent New York Daily News controversy with the American Jewish Congress in connection with the News' FM application.

Miller also warned broadcasters to stave off attempts at state legislation to regulate FM, FAX, and television, on grounds that their signals were intra-state; to work to improve their program format and commercials; and to support the UN-owned and operated radio network, which, he said, cannot conceivably be in competition with a free radio.

Cleveland—Murray Young, WHK news analyst, is at United Nations h.q., Lake Success, where he will make a series of recordings to be played back on a 15-minute news spot at 12:15 p.m.

Carroll Carroll to Be Wheelock's Script Chief

Carroll Carroll, who resigned after 14½ years with the J. Walter Thompson agency, has joined the Ward Wheelock agency as chief of the script department. He returned yesterday (Tuesday) from the Wheelock h. o. in Philadelphia, where the deal was set up, and is slated to head for the Coast on Nov. 10, where he will headquarter. When with J.W.T., Carroll scripted and produced some of the top radio commercials.

Wheelock currently has two shows on the air, both sponsored by Campbell Soups. They are the Hildegarde and Jack Carson programs.

Radio Reviews

Continued from page 30

tents. They got their original writing experience in preparing sketches for the Univ. of Toronto "Follies," later appearing in self-written parts in the Army Show at a time when would-be-actors were even enlisting in order to get on the stage. This is their first postwar radio show.

The Shuster-Wayne writing is a strictly professional job that shows considerable talent and delivery potentialities; but its projection suffers when the writer-actors themselves self-consciously depreciate their lines or the story situation. This may bolster the ego in its defensive self-apology but, psychologically, the listening audience might also be persuaded to string along with the team's self-imposed opinion of itself.

Topical but sometimes sophomoric in its treatment, the first situation in their program dealt with the Shuster-Wayne attempt to break into British films; this segued into the solemn proceedings of Britain's Parliament regarding a day of national thanksgiving for the outcome of the war years. This was climaxed in bad taste by the tumultuously-received announcement that Shuster and Wayne were not coming to England. Their next situation dealt with their difficulties in still being unable to buy a car in 1959; this delivery giving the impression that it was just being tossed to the listeners and to hell with it.

Their closing announcement to the emcee—"Well, there it is"—seemed to indicate a brushoff opinion of their own writer-actor efforts, a verdict that possibly sold itself to listeners. The fact that the pair's voices sound so alike as to be indistinguishable adds to the confusion of the audience. The boys write well but they shouldn't try to do too much. Samuel Hersenhoren's orch and the singing of Georgia Dey fortified the program in their periodic interpretations of "another great Victor record release" and came through solid on their respective assignments. Herb May, as emcee, was a pleasant butt for the non-sidesplitting yaks. *McStay.*

Detroit News Scene, Long Anti-Radio, Gets New Weekly Column

Detroit, Oct. 22.

Detroit, long notorious for its low radio-flack potential, has at last made a red-blooded grab for the bull's horn.

Only one Detroit radio columnist, Herschell Hart of the Detroit News, among the major Detroit dailies, plus a general policy of practically no radio publicity without a promotional tie-in, has long made the Motor City the enigma of frustrated press agents.

However, a measure of relief appeared suddenly last week when an entertaining column, "Weekly Radio-Grams," by Jim Henry, appeared in 16 of the better Detroit area weeklies. Investigation revealed Jim Henry to be the pen name of WXYZ—(ABC's) energetic drum beater; James Henry Quello.

Quello seized upon the idea of writing a column for Detroit weekly and community papers. He wrote two columns in advance and with them made a tour of publishers armed with statistics proving that radio columns enjoyed a high readership. He told local publishers and editors that the column was designed to entertain and attract new readers and the service would be free to them.

Result: Only two rejections in 18 tries. Now sixteen papers with a total circulation of 405,000 carry the weekly feature.

everybody knows
WBIG
means good broadcasting
5000 WATTS DAY & NIGHT
columbia affiliate
greensboro, n. c.
represented by hollingbery

"A mighty colorful emcee"
—Radio Daily.

John Tillman
Master of Ceremonies
CBS Color Television
Demonstrations

WANTED:
The best Disc-Jockey
in the business...
for a major New York
Independent Station!

Here's the most outstanding opening in radio today for a crack record-spinner. If you're that jockey, *income unlimited.* Rush us a 15-minute transcription at once. Deadline November 8th.
Box 97, Variety, 154 West 46th St., New York.

THEY DON'T GET AWAY FROM
Cleveland's Chief Station

Day after day, Monday thru Friday, WJW brings in more daytime dialers per dollar in Cleveland than any other regional station. Better local programming is the bait that gets profitable results along the Cuyahoga.
BASIC ABC Network CLEVELAND, O.
WJW
850 KC 5000 Watts DAY AND NIGHT
REPRESENTED NATIONALLY BY HEADLEY-REED COMPANY

Welcome to Chicago,

N. A. B.

FOOTE, CONE & BELDING

NEW YORK CHICAGO LOS ANGELES
SAN FRANCISCO HOLLYWOOD LONDON

Inside Stuff—Radio

"We, the People" moves to Hollywood Nov. 10 for a one-shot origination when its entire time will be given over to 20th-Fox's "Razor's Edge." Young & Rubicam agency and studio reps are now working out final details of the stunt that will put Darryl Zanuck, Edmond Goulding, Tyrone Power, Gene Tierney and Lamarr Trotti on the show, along with wardrobe, make-up and other personnel concerned with the production. Probability is that the show will be picked up at the CBS studios rather than airing from a sound stage at 20th to permit an audience. The talent nut is reportedly being borne by 20th, while the sponsor pays for the time. It's also possible that a local L. A. outlet will also be arranged although the show normally is not heard on Coast due to Gulf Oil not distributing there.

Bing Crosby records the tunes for his Philco transcription series in a unique way and the method proves the value of recorded shows. As far as the music for the show is concerned, it's done in a studio without an audience and each piece is done over until it's perfect, both vocally and instrumentally, similar to the practice followed by the makers of pop recordings. Then Crosby and his guests, et al., do the entire show before a studio audience.

In the event that one of the numbers performed before the audience has some musical or vocal fault, it is erased from the master disk and the same tune, done perfectly beforehand, is dubbed. It assures the singer of the best musical performances possible.

Interesting, in view of Bing Crosby's breathlessly awaited debut on electrical transcriptions, is comparison of rates quoted a few years ago with those of today. Just four years ago $15 a platter for a 15-minute, three-a-week show was considered a pretty good figure—if the c. t. guys couldn't get $20. Now $250 a disk is anything but a rarity. And how the costs can boom further, with high-priced talent eyeing the Groaner's ratings avidly, is being demonstrated powerfully by Crosby, since base cost for his once-a-week half-hour layout is $24,000. That's under a three-year contract with Philco for 39 platters annually, and on the ABC web of about 200 stations. However, if they're used on 600 stations (full net plus 400 indies), cost per show ups to $35,000.

Too liberal use of local terminology and other indigenous gag-butts, of which writers on both ends of the continent are guilty, is causing wonderment as to effectiveness of such material. Frequent references on Hollywood end to the "smog" and "Griffith Park," etc., are a couple. They are tossed around with the air that smog is as familiar as London fog—which it isn't—and ditto the familiarity with which lines deal on Griffith Park—which isn't a Central Park. The foregoing two are standing L. A.isms, and there are others on the Coast as well as in New York. In both cases the assumption must be that Joe Public is as well travelled as the average radioite—which also isn't true. Trade names of stores, strictly local or regional people, product and places are others.

When Martin Block gets to Hollywood and KFWB, his operations will be somewhat restricted due to an agreement signed between Al Jarvis and the Warner station. In an out-of-court settlement of his $1,000,000 suit against KFWB for using the word "ballroom" in his disk marathon, KFWB has agreed to refrain from all mention of "Make-Believe Ballroom" or "ballroom" in any program titles. The station has also agreed to refrain from the use of such expressions as "On the next bandstand. . . ." and "We hand the mythical baton to. . . . ," chatter purportedly originated by Jarvis. Block show will be tagged "Martin Block Presents."

Twelve prominent figures have recorded five-minute sports spots for the U. S. Treasury, to be used in connection with the savings bond campaign Nov. 11-Dec. 7. Participants are Grantland Rice, Eddie Dooley, Mrs. Lou Gehrig, Jim Crowley, Jack Dempsey, Sid Luckman, Bill Slater, Ted Bishop, Elroy Hirsch, Bill Tilden, Ted Williams, Thomas J. Watson, Jr.

Spots which can be used as part of already existing sports broadcasts or as individual features, were prepared by U. S. Savings Bonds Division radio section, headed by Brent O. Gunts.

Habit of indie stations of programming five-minute newscasts every hour and, in some cases, every half-hour 'round the clock, is causing switch in network routines. Lots of listeners, it seems, tune in the indies for news, figuring they'll miss only opening commercial on web show, and then dial in latter after boning up on current events. As a result, more and more net formats are being re-designed to tee off sans commercials, which in turn are being relegated to the five-minutes-after-the-gun spot.

Barry Gray's verbal pokes at Leonard Lyons has sent the columnist to see his lawyer about action against the WOR (N.Y.) disk jockey. Lineup now has four N.Y. columnists down on Gray for latter's air criticisms, namely Ed Sullivan of the News, Dorothy Kilgallen of Journal-American, Harriet Van Horne of the World-Telegram, and now Lyons.

WRR (MBS) Switchover To ABC at KGKO Expense Denied by Execs in Chi

Chicago, Oct. 22.

There's been some talk here that the Johnny Norton - Gene Cagle friendship would evolve itself into a deal whereby ABC would tie up with Cagle's WRR in Ft. Worth instead of its present affiliation with Harold Hough's KGKO.

However, ABC execs vehemently deny that it's so, that the long-standing KGKO - ABC affiliation would continue. Cagle's station is part of the Texas Quality Network, which is closely linked up with ABC programming tie-in.

Cagle is currently linked with Mutual. Latter network has been having some tough going bringing WRR into line on signing up all affiliates under a standard contract basis, though it's got nothing to do with the switchover rumor.

Freiburger Sets 10 KOA Newscasts in Two Days

Denver, Oct. 22.

The Curt Freiburger agency placed 10 Denver Post newscasts over KOA within two days after the quarter-hour broadcasts were made available to sponsors. The newscasts, sustaining for the past 12 years, were sold to the following firms:

Tivoli Union Brewing Co. took the 11-11:15 a.m. spot, Mon.-Sat. Securities Credit Corp. bought time Tues., Thurs. and Sat., 7 to 7:15 a.m. Central Bank Trust Co. took the Sunday evening time.

NBC National Spot sales sold the morning Post news, Mon.-Wed.-Fri. to Peter Paul, Inc., completing the sponsorship of all 13 newscasts.

The Freiburger agency placed the local Denver business through Duncan McColl, KOA account exec.

FCC-NAB Peace

Continued from page 29

cations. At the same time, he will give a complete status report on FCC actions in the AM-FM field. Stressing particularly those policies which favor an acceleration of actual FM operations throughout the country.

The acting FCC chairman's references to the controversial Blue Book are expected to be adlibbed in line with Miller's earlier pronouncements and, in any event, to be mere featherbedding for his principal theme of what FCC is doing to help broadcasters.

Paley's Criticism

Irony of the NAB speeches thus far is the fact that Bill Paley's (CBS) speech represented by far the single greatest criticism of program job radio is doing, while FCC, which normally leads the name-calling campaign, has soft-pedalled the dangers of over-commercialism spelled out last spring in the Blue Book.

Another indication of Denny's desire to kiss and make up with the NAB is the all-time record attendance of FCC men at the NAB sessions. It is understood that Denny urged all commissioners to attend and dispatched some 20 other FCC staffers to Chi as ambassadors of goodwill. During regime of former FCC chairman, James Lawrence Fly, few if any FCC members were seen at NAB's annual get-togethers.

Absent from NAB were liberal, oft-dissenting FCC Commissioner Clifford J. Durr, still abroad attending the Moscow International radio parley; Commissioner Paul A. Walker, who concentrates his energies on common carrier matters, and Republican Commissioner Ray C. Wakefield, who was forced to skip the NAB meeting in a last-minute change of plans.

Whether or not former FCC Paul A. Porter returns to the FCC—as he has indicated on several occasions, he may—it's a good hunch that Denny's speech at this week's convention has put him in solid with the industry for the permanent slot as FCC chairman.

FMBI Dies

Continued from page 29

David, General Electric Co.; Frank A. Gunther, veepee of Radio Engineering Laboratories, and Raymond Kohn, Allentown, Pa., FM licensee.

The committe has already polled prospective members for attendance at a meeting in Chi or Washington, 45 days hence, when name and prospectus of the new promotion outfit will be formalized.

Death at $7,600

Meanwhile, FMBI expired with a mere $7,600 in its treasury, part of it due in refunds to members, and a vote of thanks to FMBI prexy Walter Damm, general manager of WTMJ and WTMJ-FM, and veepee Wayne Coy.

Coy, incidentally, voted to dissolve FMBI, but promptly joined up with the new FM promotion group. His explanation was that he felt bulk of FMBI members were no longer interested in FM and a new group was needed to revitalize FM promotion.

Coy's feeling that FMBI was ready to die of its own weight was apparently shared by many other erstwhile active members. Also considered significant was the fact that not even the full complement of broadcasters already on record as favoring a new FM promotion drive took the trouble to vote on the FMBI motion. For example, Major Edwin Armstrong and Zenith Radio Corp.'s WEFM, Chicago—though both espoused a strong independent FM operation—did not participate in the conclave.

From the outset, FMBI prexy Damm made it clear that he and other board members were sold on handing over the reins to NAB. Also clear was NAB's position that it could not use funds collected from its general membership for any out-of-the-way promotion of FM. FM'ers, Damm said, could not expect to get NAB services without paying for them, and could not 'have their cake and eat it too" by using NAB services, on the one hand, and remaining outside the tent on the other.

John V. L. Hogan's suggestion that FM promotion be done locally in communities where there were independent FM operations also fell by the wayside in favor of a fresh start with a new leadership.

Hudson to Head ABC Coast Waxing Dept.

Hollywood, Oct. 22.

Russ Hudson heads the newly organized western division recording department of ABC. He was appointed this week by Larry Ruddell, national recording manager, prior to the latter's departure for the NAB convention and, after that, his New York office.

Hudson's appointment was a result of his having cinched the highly contested recording deal attendant on the Bing Crosby show. It was Hudson's plan of a polished and complete service that sold Philco on ABC facilities, and the appointment was apparently his reward for keeping Crosby a house package. He will continue in his present capacity as sales service manager also for the western division.

CHESTERFIELD RENEWS COMO, CBS LOANOUT

Perry Como has been renewed for another 26 weeks on the Chesterfield program on NBC effective Dec. 8. Renewal puts an end to consistent rumors that the singer would return to CBS by demand at the end of his current 26-week cycle. He's under contract to CBS and is on loan to NBC for the cigaret show.

At the same time, Chesterfield renewed Jo Stafford, who occupies the ciggie time two nights weekly (Tues.-Thurs.) while Como handles the other three (Mon.-Wed-Fri.) Her agreement was extended for 18 months, renewable in 26-week segments.

Siepman, Chandler At Cleve.'s 6th Conference

Cleveland, Oct. 22.

Featuring three seminars, the Greater Cleveland Radio Council will hold its sixth annual regional conference Thursday (24). Among those scheduled to appear are Gloria Chandler, radio consultant, New York Assn. of Junior Leagues; Dr. I. Keith Tyler, Ohio State; Dr. Warren Guthrie, Western Reserve University and Charles A. Siepman, director, New York Univ. Film Library.

Subjects include "Evaluation of Radio Programs," "FM, Radio's Second Chance" and "International Radio."

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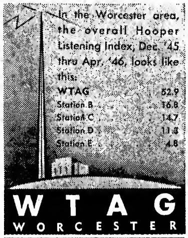

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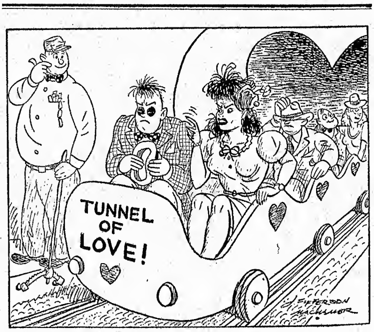

"Next time you take a girl on this ride, you better not pick one who eats her Wheaties!"

Censorship in Japan Via Newsmen Intimidation, Charges CBS Reporter

Formula to beat the FCC's Blue Book frown at over-commercialization of the airlanes, and keep up station revenues at the same time, has been hammered out by James Sheldon, radio director of MacFarland Aveyard ad agency, with full approval of net-work execs. Answer lies in the bankrolling of public service programs by industry-wide associations which would agree to propagate informative and helpful facts about their respective industries in such a way as not to be construed as out-and-out plugs.

Current example, cueing a possible trend which the nets are givng maximum encouragement, is the National Board of Fire Underwriters' dramat show which preems on Mutual, Nov. 3. Purpose of the show, which is seen within the Blue Book's classification of public service programming, is the reduction of U. S. fire losses by inculcating radio audiences with the idea that carelessness may bring death and destruction of property. Fact that the purpose of the show is in direct conformity with profit - and - loss siderations of the 200 fire insurance companies sponsoring the project in no way reduces the public gain to be derived from it.

According to Sheldon, who is handling the series, the identical line of sponsorship reasoning could be sold to a half-dozen of the nation's largest industries such as railroads, aviation, steel, meat, etc. In this way, he says, institutional advertising, which took a steep drop since the war's end, could be revitalized as a heavy source of revenue for broadcasters.

Indie stations and the nets, both eager to adhere to the Blue Book's ukase against the offending-type plugs so long as their exchequers are not squeezed too tightly, are reported ready to make big concessions in time costs as bait for this type of industry-educational programs. Lively bidding took place among the nets for the Fire Underwriters show, each of them ready to treat the program as a pet baby for come-on appeal to other trade groups preparing to make a plunge into the kilocycles.

WMCA, N.Y., to Preem New Single-Voice Disk Idea

A new single-voice, story-telling 15-minute platter stanza, tabbed "Out of the Well," has been developed by John E. Gibbs and Norton Belth, and will preem over WMCA (N. Y.) Nov. 3. Idea is to have one actor, backed by music and sound, tell a story brought up from the "well of a people's heritage." Device permits low-cost production, but impact is achieved through careful scripting with emphasis on pacing, tempo, mood and change of tense, to permit the one voice to add color to his story telling.

First script recorded for the show was voiced by Alexander Scourby. Martin Magner directed. Story is a special radio version of "If Not Higher" by I. L. Peretz.

Belth is publicity director for the Jewish Education Committee of New York. Reason he had the stanza recorded, instead of putting it on live, he said, is because organization intends to distribute the platters through similar local organizations for airing on other stations around the country.

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RADIO PROGRAM
LEGITIMATE PRODUCTION**

We have available a large ballroom —Monday to Friday mornings and afternoons.

STAGE 36x12
WITH FULL EQUIPMENT
REASONABLE RATES
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253 WEST 73RD STREET
NEAR BROADWAY, NEW YORK

Vanda Ankles Coast CBS To Be Indie Producer

Hollywood, Oct. 22.

Effective Dec. 1, Charles Vanda, executive producer with CBS, exits the network to open his own indie production offices. He left here Friday (18) to conclude deals with several prospective clients in New York, and to make arrangements for an Eastern rep. His man office will be in Hollywood where he will personally headquarter.

The main reason for leaving the net after 12 years was his inability to accept profitable outside requests for his services, he states. The network would not permit outside chores and that represented a considerable loss.

Galveston—Grant by the FCC for a new standard broadcast station has been given James W. Bradner Jr. of Waco, a planning and consulting engineer. Station will operate with 1,000 watts power on 1,540 kilocycles daytime only. City has one other standard station, KLUF, which operates full time.

KLAC IS LATEST COASTER TO GET POWER INCREASE

Hollywood, Oct. 22.

Dorothy Thackrey's KLAC here is the latest of four stations permitted a power hike. Station has been given the FCC's green light to jump from 1,000 to 5,000 watts, and will do so by the first of the year. It's almost automatic that a rate increase will accompany the jump, despite the station having already upped its card some 25% Sept. 1.

Others recently jumped were KMPC, 10,000 to 50,000; KFVD, 1,000 to 5,000, and KFAC, 1,000 to 5,000. None, however, is utilizing the increase at present but all expect to be in full power swing by year's end.

FATHER SLAVIN'S RETURN

Troy, Oct. 22.

Rev. William M. Slavin, chaplain at Rensselaer Polytechnic Institute, returned to the air via WTRY, Sunday (20), with "News from a Catholic Viewpoint," after an absence of three and a half years while serving as a Navy chaplain in the Pacific. Father Slavin originated this 15-minute commentary on WABY, Albany, in 1939, and continued it until May, 1943, under the auspices of the Catholic Radio Guild of the Albany Diocese.

The Rev. John G. Tracey, who took his place as Catholic chaplain at RPI, handled the program for a time.

New Educational Format Seen As Payola Answer to Blue Book Bite

Bill Costello, CBS correspondent in Tokyo, last week made serious charges of censorship by intimidation being practiced against American correspondents in the Japanese capital. On his regular 8 a.m. show originating by remote from Tokyo, over CBS Thursday (17), Costello declared:

"In recent weeks, it has become apparent to correspondents stationed in Tokyo that an invisible veil of censorship is being drawn between the Allied occupation and the public at home. It's true there's no interference with cables or broadcasts because Gen. MacArthur promised at the beginning of the occupation that there would be no censorship. Only gradually and very recently correspondents realized that there is another and much more dangerous kind of interference.

"It consists of an attempt to cut off the flow of news from the source. It is imposed indirectly. Officers and War Dept. employees are ordered by their superiors not to talk to reporters. Their movements are watched and their acquaintanceship investigated. Reporters, themselves, are watched. In one or two cases high officers have engaged in whispering campaigns against correspondents by spreading reports they were either Communists or anti-American or both.

"Last week, Army officers tried to tighten their censorship of news at the source by starting an investigation to trace news leaks. They summoned a Chicago Sun correspondent and tried to compel him to give secret testimony.

"The reaction among correspondents was immediate. A dozen of them called in a body on the public relations officer, Gen. Baker, and insisted on a clarification of their rights. The feeling among correspondents is that, as the eyes and ears of the American people here, they cannot allow themselves to be gagged even indirectly. They intend to take the matter to Gen. MacArthur and, if necessary, to Sec. of War Patterson himself."

Book Show Stays

Book of the Month Club, which had planned to drop its sponsorship of "Author Meets the Critics" for budgetry reasons, has reconsidered, and renewed for 13 weeks, starting Nov. 21. Last broadcast under old contract was to have run out week before (14).

Program, now heard over WQXR, N. Y., has been sponsored by BOM for over 18 months.

WINS
N E W Y O R K

Shortly, in this space we hope to call your attention to developments here at WINS during the initial weeks of ownership by the Crosley Corporation. We will list a number of responsible and representative advertisers whose confidence in the future of the station is being expressed in the tangible form of contracts for time and for programs.

A 50,000 Watt transmitter has already been installed and is being tested. A new rate card has been issued to take effect November 1, 1946. In some respects at least it represents a rather unusual, but we hope, sound concept of Independent Station rate structure.

No deletions have been made in the WINS staff, rather every effort has been, and will continue to be made, to strengthen it.

The station will stand on its own, with all the help we in Cincinnati can give it, but WINS will not be run by remote control.

New York is a big market . . . we know full well that we are dealing in terms of years, not months, of sound and constructive growth before either WINS as a station or our company as the licensee can consider that our obligation to the people of New York is being fully met.

C R O S L E Y C O R P O R A T I O N

C R O S L E Y B R O A D C A S T I N G C O R P O R A T I O N

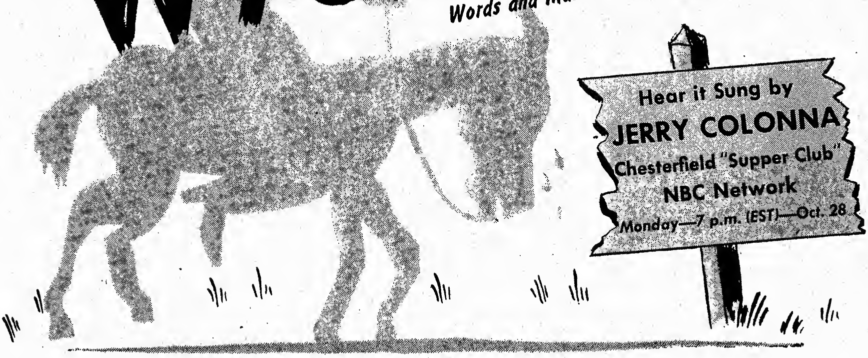
A new smash novelty hit

by the writer of "Rum and Coca-Cola"

oh why, oh why, did I ever leave

WYOMING

Words and Music by Morey Amsterdam



Among Today's Top Favorites

passé

By Eddie De Lange, Carl Sigman, Joseph Meyer

French Lyric by Jean Sablon, Jean Geiringer

BIG ... BIG ... BIG!
On Radio and Records

Everybody Kiss your Sweetheart

By Dave Franklin and Irving Taylor

Leo Feist inc. 1619 Broadway, N. Y. 19 • HARRY LINK, Gen. Prof. Mgr. — GEORGE DALIN, Prof. Mgr.

AFM-DISKERS' WHODUNIT DEAL

Wald, Reisman Involved With AFM On N. Y. Retroactive Scale Boosts

There are two muddles currently before the American Federation of Musicians executive board which have their immediate origin in the comparatively recent scale jump for N. Y. locations, but which actually stem from the wartime machinations of the AFM to avoid the effects of salary stabilization rules on name bandleaders.

Cases involve maestros Jerry Wald and Leo Reisman, both of whom have refused to pay the differences between what they paid their men during N. Y. location dates on the old local 802 scale and the additional coin the men should get on the basis of the boosted scale, which was retroactive. Normally, under the AFM's Form B, the employer, not the leaders, would be responsible for the extra money, but not in these cases.

Several years ago, the AFM found its name leader members in trouble due to salary stabilization. Buyers of the bands, to avoid violating the law, refused to pay more on repeat dates than what they paid for the same bands prior to the stabilization rule. To counteract this, the AFM got Treasury Department officials to rule that some 60 bandleaders were "name" maestros and "independent contractors." As employers, rather than employees, there were no restrictions on salary. This rule still stands.

Now, in case of Wald and Reisman, who worked the New Yorker and Waldorf-Astoria hotels, N. Y., respectively, the fact that they are "independent contractors" makes them, not the hotels, liable for the retroactive salary. Reisman had a large band at the Waldorf, paid all the men scale, and is stuck for quite a sum. He doesn't want to pay even half of it (Waldorf offered to split it with him, though the hotel was not responsible). Wald had only part of his men working at flat scale and is stuck for only $1,200 or so, but claims he hasn't got the coin.

PIPERS MUST ANSWER HUDDLESTON'S SUIT

Hollywood, Oct. 22.

Judge Alfred E. Paonessa overruled demurrers filed by attorneys for the Pied Pipers and Jo Stafford in Los Angeles county superior court to two civil suits filed by war vet Johnny Huddleston. Answer is expected to be filed by the singers' attorneys this week.

Suits—one for $150,000 damages and another demanding accounting of profits—were leveled against troupe for allegedly preventing Huddleston from rejoining them on his return from Army. Vet, who also wants to know what they earned during his stretch in service, was replaced by Hal Hopper, and Miss Stafford's spot taken over by June Hutton. Other two male singers are Chuck Lowry and Clark Yocum. A bid to make it a fivesome, with Huddleston the fifth member of the act, has been nixed by the Pipers.

Possibility that there'll be a settlement out of court. Huddleston has turned down $7,500 offered, holding out for $10,000 on basis that there's plenty of merit to his claim, if only because $7,500 was proferred him. His suit alleges he has a 10-year pact from July 1, 1943; Pipers have denied it was signed, and claim that when Miss Stafford left the troupe to solo the complete partnership was dissolved.

Judge Paonessa is expected to set a trial date this week, with crowded condition of court calendar indicating it won't come up till early next year. There's also a suit pending in Federal Court, filed under Selective Service Act.

Fox's Filmack Deal

Chicago, Oct. 22.

New contract inked between Filmack Trailers here and Sam Fox Music Publishing Co. of New York.

Contract calls for music firm furnishing all music used in Filmack trailers as well as Filmack's new prevue trailer service.

Shep Fields Deal Alive Again for Glen Isle

Negotiations between maestro Shep Fields and M. L. Dezutter, holder of the lease on Glen Island Casino, New Rochelle, N. Y., have been reopened, and a deal for Fields to take over operation of the spot is a possibility. Conflict of ideas, which first killed the negotiations between the two more than a week ago, apparently have been eliminated and discussions were resumed middle of last week.

Dezutter's lease on Glen Isle, owned by the Westchester County Park Commission, runs for several more years. If Fields takes over he will have a five-year agreement and will operate with name bands.

D. C. CISAC Meet Raps BMI, APRS

Washington, Oct. 22.

A report on the development of performing societies in the Western Hemisphere and a sharp jab at Broadcast Music, Inc., will be made by John G. Paine, ASCAP general manager at Thursday (24) session of the Confederation Internationale des Societes d'Auteurs et Compositeurs.

Week-long session of the Confederation opened here Monday in the Library of Congress with delegates present from 22 nations. It is the first meeting of the Confederation ever to be held in the United States.

Paine disclosed that he will call for the reestablishment of "old thinking" to preserve for authors and composers the rights in their works which are threatened by "new philosophies." In the forefront of this new movement Paine will name BMI and the American Performing Rights Society.

Paine will warn the delegates that "not for generations have authors' societies been so formidably opposed" with a real threat to "recreate the authors' serfdom that existed in the past." His report will be one of the convention's highlights. Opening meeting Monday featured welcoming addresses by Leslie Boosey, Great Britain, president of the Confederation Internationale; Luther Evans, Librarian of Congress. Geysa Boscoli, of Brazil; and Deems Taylor, ASCAP president.

Business sessions opened Tuesday, continuing into the afternoon.

RAY EBERLE EMBARKS ON MAESTRO CAREER

Ray Eberle, vocalist pre-war with the late Glenn Miller's orchestra, is setting out on a career as a maestro himself. He is putting together a 12-piece combination which will debut next Tuesday (29) at Post Lodge, Larchmont, N. Y., on an indefinite run.

Before Miller himself went into uniform, Eberle was in service. Since being discharged, he has worked as a single at various clubs and theatres. His brother, Bob Eberly (they have always spelled names differently), who was with Jimmy Dorsey, went into service and out again, is also working as a single. He's handled by William Morris while the embryo maestro is with General Artists.

Lund Ankles BG For Life in Sunny Cal.

Hollywood, Oct. 22.

Art Lund, singer with Benny Goodman band, walked out on the outfit and has taken up permanent residence here. Step, said to have been motivated by film and radio offers, may result in litigation, since Lund's pact with Goodman still has a year to run.

Outfit is now one-nighting and heads East for opening at 400 Club, N. Y. Lund hasn't been replaced yet.

MYSTERY OF $30 INCREASE

Last week's meeting in Chicago between executives of the recording companies and the American Federation of Musicians' executive board has posed a bewildering picture for some of those interested in the results and a big laugh for others at what either side was trying to prove. It seems Petrillo and the diskers "made a deal." And the deal doesn't do credit to the AFM, not in relation to what the disk companies expected to pay. Whether they admit it or not they got off lightly. Petrillo had also pitched a crack that his men also deserved a portion of the royalties accruing to whatever maestro or singer they worked with on disks.

Mystery is that following the meeting some of those disk execs returning from it emphatically denied that Petrillo had ever demanded the terms printed in last week's VARIETY, requiring a boost from the old $30 per-man-per-three-hour session to a flat $50 an hour—or $150 for a three-hour session—with recorded music produced during that time reduced from 14 minutes to five. Each seems to have a different story, the gist of which is that Petrillo asked, first, a 50% increase, then dickered until the final 37½% boost was arrived at. Latter figure, which is final, gives recording musicians an increase of $11.25 per-man-per-three-hour session, with all other aspects remaining as they are.

As a matter of fact, VARIETY has a copy of Petrillo's original demands for the $50-an-hour price, handed to all disk men as they entered the meeting room. Why the cloak was thrown around this in view of the final settlement of $41.25 for three hours is one of those things that has some guys wondering what it's all about. There may be some connection with the remark one disk executive made when asked about the meet. He said something about the disk companies and the AFM being in business together, referring to the royalty the union collects on every recording sold.

One aspect of the meet with which all diskers were in complete accord was their new evaluation of Petrillo himself. All labeled him a great guy, sincere and hard working.

Stories disk execs tell is that Petrillo first asked them what kind of a boost they thought was fair. This brought a 17½% bid from the former, which Petrillo ridiculed and countered with the 50% demand. This was followed, the diskers assert, by successive offers by them of 20%, then 25%, and their final acquiescence to the 37½%. That's their story, and they're stuck with it.

While the shenanigans were going on in Chicago, all of the diskers, after the first day (14), were frantically laying in stocks of masters, a circumstance more than anything else that substantiates that $50 per hour demand. Vocalists and bandleaders were pushed into recording studios so fast that arrangers in some cases went without sleep for 24 and more hours, whipping up material to get into the can before a possible strike. This didn't only occur in N. Y., it went on in Chicago, Hollywood, etc.

In N. Y., for example, Sammy Kaye, Perry Como, Charlie Spivak and other artists did hurried dates for Victor and other companies. Some of the material laid in was cut in such a hurry that it wasn't up to snuff and will be discarded or re-recorded now that the heat is off.

Had the AFM insisted on its $50 per hour demand, there's no question but that there would have been a prolonged strike. Such an increase would have completely wiped out any profit the majors make, not to mention the minors that would have been pushed over the brink on which many have been hovering for some time.

Bruce Altman named director of sales promotion of Black and White Records of Hollywood, according to firm's head, Paul Reiner.

Crosby in Snarl Over Payment For Music on New Radio Series

Overlooking the fact that music publishers must be paid separately for every piece of copyrighted music used on a transcribed radio program created a problem last week for Bing Crosby relative to new disked series on the ABC net for Philco. As a result, the singer's brother-manager, Everett Crosby, was closeted with most major New York publishers at one time or another just prior to the transcription debut last Wednesday (16), in an attempt to straighten things out.

It seems that when the Crosbys closed with Philco for the new show, both sides were unaware, or had forgotten, that for every piece of copyrighted music performed on transcriptions a separate deal with the publisher must be made. Contract between American Society of Composers, Authors and Publishers and radio interests does not cover the situation. Transcripton uses come under the heading of "synchronization" rights, for which the standard rate is 25c per-station-per-song, and 50c similarly for songs emanating from films or stage shows.

When the Crosbys discovered their problem, Everett Crosby sought to get publishers to agree to the use of their music for free. This the pubs couldn't see, pointing out that "synchronization" revenue must be split with songwriters on a 50-50 basis and that if they allowed Crosby to use songs without payment they would be liable to 50% of whatever he might have paid to authors of tunes used.

Too, the publishers could not agree with the idea that they should absorb the loss of between $2,500 and $3,000 weekly, considering the unimportance of that amount compared to the overall cost of the show to Philco, or the overall profit to Crosby, who's figured to net himself somewhere between $25,000 and $30,000 from the show when it eventually hits the full broadcast coverage planned for it.

Following his conversation with pubs, Everett Crosby went to Philco to talk the situation over and possibly arrive at a revised deal with the sponsor covering the added costs.

Cork O'Keefe Acquires Words and Music Control

Francis ("Cork") O'Keefe, personal manager of the Glen Gray orchestra; singer Eugenie Baird, et al, has acquired the major portion of the stock of the Words & Music music publishing company. O'Keefe intends soon to begin building the firm into a major publishing outfit, using substantially the same staff.

Words & Music was started some six years ago by a group of top flight orchestra leaders, including Fred Waring, Paul Whiteman, Abe Lyman, Guy Lombardo and several others. They have held control of the outfit ever since, though nothing much was ever done with it; O'Keefe took over by acquiring the stock of each in separate deals.

Beneke, GAC In Two-Year Deal

Tex Beneke-Glenn Miller orchestra last week signed a two-year booking contract with General Artists Corp., finally laying at rest rumors that the band had been signed or was about to sign, with the William Morris agency. GAC has the band for everything except theatre dates, which will be handled by Harry Romm, who recently set up his own office in New York.

Several weeks back Morris had booked the band on three one-nighters in the south, dates which are still in effect and from which Morris will receive commission, and the circumstance caused talk that Morris had taken the band from GAC. This was furthered by the fact that the late Glen Miller had signed his band to Morris while in uniform and would have worked out of that agency upon his return from service.

Over 28G in 6 One-Niters

Hollywood, Oct. 22.

Tex Beneke-Glenn Miller orchestra rang up a string of one-night grosses last week before going into the Millon Dollar theatre, Los Angeles, which made promoters in this area think the war was still on. In six dates, Beneke grossed over $28,000.

Working on a $2,500 guarantee against 60% basis, the band drew $2,100 at San Bernardino, $2,600 at Fresno, $4,700 at San Jose, $3,700 at Stockton, $5,400 at Sacramento and $3,900 at Oakland. All figures are net, after taxes. Upon completion of the dates, Artie Malvin was replaced as vocalist by Gary Stevens and a new, unnamed quartet took over from the Crew Chiefs.

DECCA ALL THE WAY BY DEC. 1 ON 75c DISKS

Decca Records, which has been selling approximately 70% of its disk output at 75c during recent months, intends going whole hog on Dec. 1. After that date virtually everything marketed by the manufacturer will retail at the six-bits figure in contrast to the 60c tag recently placed on all pop disks by RCA-Victor, Capitol, Majestic, Mercury, et al.

Decca began raising its retail price to 75c during the past year or so, tagging first its "Personality" series and other releases featuring couplings of top artists at that level. Changeover from 50c was done so gradually that by the time RCA and the others got round to increasing to 60c Decca already was selling three-quarters of its stuff at 75c.

Woody Herman's band wound up stint in "New Orleans" and left for month's theatre tour in Texas.

ARA ARTISTS TIED UP PENDING LEGAL DIDOES

Hollywood, Oct. 22.

Talent on the defunct ARA Records roster get a bad break. They are prevented from lining up with other labels for the time being because their pacts with ARA were still in effect when the company went into receivership recently. Case is in bankruptcy court now, and ARA's assets, which include artists' contracts, are frozen until such time as the company's affairs are ironed out.

Hoagy Carmichael, now with Decca, is one of the lucky ones who got out of the mess, inasmuch as his pact ran from Aug. 1, 1945 to July 31, 1946, and ARA failed to meet certain of its conditions. Others on the list, and almost all with different kinds of contracts that may or may not bind them till bankruptcy proceedings are completed, are Jan Garber, Skinnay Ennis, Judy Canova, Phil Harris, Joe Reichman, Frances Langford, Smiley Burnette, Chu Chu Martinez, Bob Crosby, Art Tatum, Ginny Simms, Earl Hines, George Jessel and Jan Savitt.

Barnet's Hula Honeymoon Draws Full Band Accomp

Hollywood, Oct. 22.

Unusual honeymoon trip is in store for Charlie Barnet and Rita Merritt, who were married last week. Maestro and his actress bride are flying to Honolulu with Barnet's 19 sidemen for first weekend stand ever made by a mainland dance band on the islands.

It's also first time a band has flown almost 4,000 miles for such an engagement (only three days)—and probably first time 19 guys ever accompanied the bride and groom.

Hear

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This Friday Night (Oct. 25th)

British Best Sheet Sellers

(Week Ending Oct. 10)

London, Oct. 11.

Bless You ... Gay
Primrose Hill ... Wright
Sweethearts Never Old .. Strauss
Down in the Valley ... Leeds
So Would I ... Chappell
All Through the Day ... Chappell
Let It Be Soon ... F. D. & H.
'Ampstead Way ... Morris
You Keep Coming Back .. Berlin
Harvest Moon ... Strauss-M.
Laughing on Outside .. Connelly
Aren't You Glad ... Chappell

RCA PLANNING NEW PLANT NEAR PITTSB'GH

RCA-Victor is planning a new record-processing plant at Cannonsburg, Pa., about 40 miles from Pittsburgh. It's asserted the site for the factory has been acquired and construction will start soon on an installation that will have an annual production capacity of 25,000,000 disks.

New plant would become RCA's fourth. At the moment, the majority of the company's output is from its main Camden, N. J., factory, with others in Los Angeles and Chicago. Cannonsburg, incidentally, is the home town of Perry Como, RCA's top sales artist.

T.D.'s Terpery Uses High School Eds In Waxed Air Ballyhoo

Los Angeles, Oct. 22.

Promotional tieup with 120 California high schools to hypo business and afford fodder for bally over KGFJ has been effected by Tommy Dorsey's Casino Gardens ballroom, Ocean Park. Deal brings school paper eds to terpery every Friday night, where station announcer Ted Lenz has interviews with current bandleader put on a transcription for broadcast following day, Saturday, permitting kids chance to hear themselves.

Ballroom pays for bus to haul kids, puts out a cuffo dinner to participants, pays for line to Radio Recorders Studio in Hollywood, where platters are made, and underwrites cost of plattering. Station then spots result in special half-hour slot called "Hi Time" on its regular Saturday "Variety Hall" two-hour program.

Cohen Comes Prowling

Hollywood, Oct. 22.

Maurice M. Cohen, Palladium topper, heads east tomorrow (Wednesday) to line up bands for the 1947 card at his Sunset Strip terpalace.

Sinatra May Set Firm With Morris

Frank Sinatra may align his new music publishing company under the E. H. (Buddy) Morris banner. Singer and his attorneys have been huddling for several weeks on a deal, and there's a possibility papers will be signed this week. Morris, however, has no comment to make on negotiations with Sinatra.

If plans jell, Morris will set up a completely new firm for Sinatra, probably called Sinatra Songs. It will have its own staff and operate similarly to the way the current Burke-Van Heusen outfit is run.

Meanwhile, Sinatra's attorneys and legalites representing Barton Music, in which Sinatra still has an interest, are busily working at smoothing out Sinatra difficulties with Ben Barton and Hank Sanicola. It's possible that the argument between the two factions will be settled to the point where Sinatra will retain his holdings (33 1/3%) in that firm. In that event, the Morris deal will still go through, it's said.

Songs With Largest Radio Audiences

The top 31 songs of the week, based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast on Radio Networks. Published by the Office of Research, Inc.

Survey Week of Oct. 11-17, 1946

And Then It's Heaven ... Remick
Blue Skies—†"Blue Skies" ... Berlin
Coffee Song—"Copacabana Revue" ... Valiant
Doin' What Comes Natur'lly—*"Annie Get Your Gun" ... Berlin
Five Minutes More ... Melrose
For You For Me Forever More ... Chapell
Girl That I Marry, The—*"Annie Get Your Gun" ... Berlin
I Don't Know Why—†"Faithful In My Fashion" ... Feist
I've Got Sun In the Morning—*"Annie Get Your Gun" ... Berlin
I'd Be Lost Without You ... Advanced
If I'm Lucky—†"If I'm Lucky" ... Triangle
If You Were the Only Girl ... Mutual
It's a Pity To Say Goodnight ... Leeds
Linger In My Arms a Little Longer Baby ... Bourne
My Sugar Is So Refined ... Capitol
Ole Buttermilk Sky—†"Canyon Passage" ... Burke-VH
Passe ... Feist
Rumors Are Flying ... Oxford
September Song ... Crawford
Somewhere In the Night—†"Three Little Girls In Blue" ... Triangle
South America Take It Away—*"Call Me Mister" ... Witmark
Surrender ... Santly-Joy
They Say It's Wonderful—*"Annie Get Your Gun" ... Berlin
This Is Always—†"Three Little Girls in Blue" ... BVC
To Each His Own—†"To Each His Own" ... Paramount
Under the Willow Tree ... Peter Maurice
Whatta Ya Gonna Do ... BMI
Who Told You That Lie? ... Stevens
Whole World Is Singing My Song ... Robbins
Why Does It Get So Late So Early ... Harms
You Keep Coming Back Like a Song—†"Blue Skies" ... Berlin

Following songs are those that did not have enough performance credits on the week to be included in the top group. They mostly are tunes rising in popularity.

A Garden In the Rain ... Melrose
Cynthia's In Love ... ABC
Either It's Love Or It Isn't—†"Dead Reckoning" ... Mood Music
Everybody Kiss Your Sweetheart ... Feist
I Don't Know Enough About You ... C-P
I Guess I Expected Too Much ... Beverly
I Guess I'll Get the Papers and Go Home ... C-P
My Fickle Eye ... Santly-Joy
Old Lamp-Lighter ... Shapiro
Pretending ... Criterion
Sooner Or Later—†"Song of South" ... Santly-Joy
Stars Fell On Alabama ... Mills
That Little Dream Got Nowhere—†"Cross My Heart" ... Famous
Things We Did Last Summer ... Morris
Two Silhouettes ... Chas. K. Harris
Vem Vem ... Pemora
Wherever There's Me There's You ... Republic
Without You (Tres Palabras)—†"Make Mine Music" ... Southern
Zip-a-De-Do-Dah—†"Song of South" ... Santly-Joy

† Filmusical. * Legit Musical.

TOP HITS OF YESTERDAY

GREAT POPULAR STANDARDS TODAY

Featured in the Columbia Picture "THE JOLSON STORY"

I'M SITTING ON TOP OF THE WORLD

Lyric by LEWIS and YOUNG
Music by RAY HENDERSON

I'M IN THE MOOD FOR LOVE

Lyric and melody by Jimmy McHugh and Dorothy Fields

For new artist copies and arrangements, write or phone PHIL KORNHEISER, Manager, Standard Exploitation Dept., The Big 3, 1619 Broadway, New York 19, Circle 6-2939

10 Best Sheet Sellers

(Week Ending Oct. 19)

Rumors Are Flying ... Oxford
To Each His Own ... Paramount
Old Buttermilk Sky .. Burke-VH
Five Minutes More ... Melrose
If You Were Only Girl ... Mutual
So. America Take It ... Witmark
And Then It's Heaven ... Remick
You Keep Coming Back .. Berlin
Guess I'll Get Papers ... C-P
Surrender ... Santly-Joy

Coming Up

Pretending ... Criterion
This Is Always ... BVC
Linger In My Arms ... Bourne
Things We Did Summer .. Morris
Somewhere In Night ... Triangle
White Xmas ... Berlin
Girl That I Marry ... Berlin
My Sugar So Refined ... Capitol
September Song ... Chappell
I Don't Know Why ... Feist

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MARGIE is the BIG HIT again on NEW RECORDINGS
FEATURE your girl friend MARGIE on your programs

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ROCK-A-BYE YOUR BABY

WITH A DIXIE MELODY

featured in the BIG FINALE of "THE JOLSON STORY"
A Columbia Picture
also sung by JOLSON in Decca Album #469

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Hollywood Picked This All-Time Favorite
featured in the 20th Century-Fox Technicolor Musical
"THREE LITTLE GIRLS IN BLUE"

IF YOU CAN'T GET A GIRL IN THE SUMMERTIME

YOU'LL NEVER GET A GIRL AT ALL

EXPLOITATION POSITIVE! All Material Available • New Record Releases EVERY SONG GEARED TO HIT RECEPTION!

All over the Country—A Record Hit

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"A NIGHT IN CASABLANCA" (A David L. Loew production)

The Production that Steals the Show

JAM SESSION IN BRAZIL

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from the 20th Century-Fox Musical "IF I'M LUCKY"

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STAR DUST
GIRL OF MY DREAMS
THE SHEIK OF ARABY
MARY LOU
AIN'T MISBEHAVIN'
SOPHISTICATED LADY
SWEET LORRAINE
HANDS ACROSS THE TABLE
IT MUST BE TRUE

I CAN'T GIVE YOU ANYTHING BUT LOVE
STARS FELL ON ALABAMA
I SURRENDER DEAR
WHEN YOU'RE SMILING
I'M GETTIN' SENTIMENTAL OVER YOU
LET A SMILE BE YOUR UMBRELLA
TONIGHT YOU BELONG TO ME
CARRY ME BACK TO THE LONE PRAIRIE
BETWEEN THE DEVIL AND THE DEEP BLUE SEA

STORMY WEATHER
HOME • DINAH • JEALOUS
DIGA DIGA DOO
DOES YOUR HEART BEAT FOR ME?
GOODBYE MY LADY LOVE
BUGLE CALL RAG
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Surviving Indie Diskers Find It Tougher With Blowup of ARA

Blowup of the ARA record company in Hollywood, leaving music publishers holding the bag for over $65,000 in royalty monies, has made it a bit tougher all-around for surviving independents. Hereafter, small diskers will be forced to put up a portion of royalties in advance or otherwise assure Harry Fox, of the Music Publishers Protective Assn., who's also agent and trustee for publishers in mechanical and synchronization matters, that they are responsible for royalties. And they'll have to take such steps before being issued licenses to record the tunes they want.

Fox has outlined a method of advance payments based on production potentialities of the diskers applying for licenses. Exactly how this will be worked out is so far not definite, since all disks manufactured are not necessarily sold, and royalties are payable only on those actually disposed of. At any rate, Fox does not intend to allow royalties due to become part of a liability listing by small outfits that might in the future go into the tank.

ARA effects, incidentally, went under the hammer yesterday (Tuesday) in Hollywood. From the coin realized, a number of debts await payment, among them the 85G owed publishers, a considerable sum to its artists in unpaid royalties, etc. There's some $260,000 worth of shellac among the residue of the defunct outfit, but against that there is a $60,000 bank lien.

Sammy Kaye looking for singer to replace Betty Barclay, who's leaving after Meadowbrook date.

Too Many Tooters

Hollywood, Oct. 22.

Woody Herman asked an official of Local 47 where he could find a trumpeter and was told to take his pick of the 1,000 or more tooters who are "at liberty" in these parts.

Musicians in the local have increased to 13,000.

N. Y. AFM, MPPA AGAIN TALK NEW DEAL

New York local 802 of the American Federation of Musicians and Walter Douglas, chairman of the Music Publishers Protective Assn. are again negotiating on a new contract covering publishers' arrangers, copyists and pianists. An agreement was set up between the two factions last year for a one-year period, and current talks are on a new deal.

Details of the new terms have not fully been decided.

Berlin Wins Restraint Order Vs. Am Song Co.

Permanent injunction was handed down last week by Judge William F. Smith in the New Jersey federal court restraining Eleanor Filak and her associates in the Universal Writers of America from using the name of Irving Berlin to solicit memberships in the organization.

Suit was originally instituted for Berlin by T. Newman Lawler, of O'Brien, Driscoll, Raftery & Lawler, when several people queried Berlin about UWA, from which they had received membership solicitations signed with his name. Berlin immediately sought damages and a restraining order.

Suit was handled in Jersey because that is the residence of Miss Filak, who had been operating UWA from a New York office.

Casino Gardens May Sue McIntyre on Fluffed Date

Hollywood, Oct. 22.

Possible court action looms between Hal McIntyre and Tommy Dorsey's Casino Gardens ballroom as result of McIntyre's refusal to play a stand at Ocean Park spot starting Nov. 15.

Orrin Tucker is coming in instead of McIntyre, with latter backing out of date on claim he wants to play beach spot in spring or summer instead of fall. McIntyre didn't sign a contract, but terpery's management is waiving what they claim is "substantiating correspondence" from maestro verifying date.

Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers This Week	Total Covers On Date
Griff Williams	Waldorf (400; $2)	4	2,675	14,[illegible]
Henry King	Roosevelt (400; $1-$1.50)	4	[illegible]	9,950
Les Elgart	New Yorker (400; $1-$1.50)	4	1,175	6,075
Claude Thornhill	Pennsylvania (500; $1-$1.50)	[illegible]	1,[illegible]	8,475
Vaughn Monroe	Commodore (400; $1-$1.50)	[illegible]	1,600	4,600

(Chicago)

Saxie Dowell (Blackhawk; 500; $2-$2.50 min.). Last week of Dowell not so big 4,400.

Dick Jurgens (Aragon; $0.90-$1.15). Jurgens' last week here and still fine 18,000.

Art Kassel (Trianon; $0.90-$1.15). South side spot had a nice week with 16,000.

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50; indef.). Biz is what ops like to term "lull-before-the-storm"-ish. Fair 4,000.

Russ Morgan (Biltmore; 900; $1-$1.50; indef.). Conventions helped hoist it to 4,700.

Location Jobs, Not in Hotels

Chicago

Gene Krupa (Panther Room, Sherman Hotel; 950; $1.50-$2.50 min.). Joint jumping with fine 6,000.

Clyde McCoy (Boulevard Room, Stevens Hotel; 700; $3-$3.50 min.). McCoy is big draw here. Fine 4,800.

(Los Angeles)

Al Donahue (Avodon, B, Los Angeles, 3rd wk). Puny 5,000 in first stretch for Donahue.

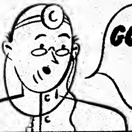
Jan Garber (Aragon, B, Ocean Park, 6th wk). Weekend parlay of Garber and Spike Jones resulted in fine 12,000.

Eddy Howard (Casino Gardens, B, Ocean Park, 3rd wk). How low can b.o. get? About 7,000.

Harry James (Meadowbrook, B, Culver City, 2nd wk). Things got so rough at this four-day-a-week stand they've chopped it down to two.

Jimmy James (Trianon, B, South Gate, 2nd wk). Dribs and drabs here, too, with only 3,800 on hand.

Jerry Wald (Palladium, B, Hollywood, 2nd wk). Trend of affairs ballroom-wise pointed up by feeble 15,000 here.



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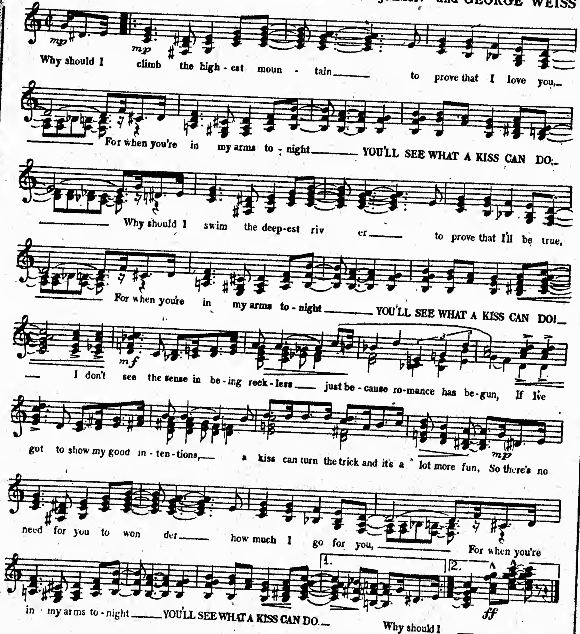

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Jocks, Jukes and Disks

By George Frazier

Tommy Dorsey has a lot to account for. It was he, God wot, who started the whole thing. Back in the nights of our innocence TD had that vocal group, and it was really something. They sat there—the girls and boys—flanking the band on either side, and then, at a given signal, they would rise, the boys straightening their ties and the girls smoothing their gowns against their thighs, and march to the center of the platform. They would lock arms and proceed to sing, and until the day he dies, Tommy will never be able to atone for it. They were full of sweetness and light, those kids, and you felt like asking them to join you for a chocolate malted at intermission. They acted as if they loved one another and maybe they did. But now the years have passed and their influence is still with us, and it's godawful. Maybe somebody did it before Tommy Dorsey, but he is the man who made it popular—the vocal group. You merely have to play this week's releases to realize the enormity of T.D.'s crime. Everywhere you stumble over the vocal groups and they sound so miserable. They are called either The Satisfiers, The Starlighters or The Blue Flames, but they all sound alike. The cause of popular music holds Tommy Dorsey accountable for a good many great things; but of all his crimes, the vocal group is beyond question the most heinous. Can't somebody do something to get the Boswell Sisters back?

Take, for example, "My Wonderful One" and I Like Mike" by Frances Langford (Mercury). Miss Langford is an accomplished singer and one of the tunes—"My Wonderful One"—is fine, but you cannot approve of the company she keeps. That company is a group called the Starlighters and they sound very much in need of medical assistance Still and all, though, this job on "Wonderful One" should do all right with the jukes. Disk jocks will play it at their own risk.

Then there is "Ole Buttermilk Sky" and "Let's Sail to Dreamland" by Helen Carroll and The Satisfiers (Victor). "Ole Buttermilk Sky," as everybody probably knows by now, is from "Canyon Passage" and the Indians in that flicker should be forgiven if they scalp The Satisfiers. Just whom do they satisfy? If the jukes want "Buttermilk," they better stick to Connee Boswell's Decca.

Then—honest to God!—there is a group called The Campus Kids! They sing with Kay Kyser and if he pays them, well—. They insert themselves into Kyser's "Huggin' and Chalkin'" (Columbia) and somehow fail to ruin it as a juke potentiality. This face should do terrific. The band plays the way Kay Kyser's band is expected to play, but the wordage is rather cute—and rather vulgar too. This is positive for the jukes. The reverse is "The Old Lamplighter" and apparently he is old enough to be eligible for retirement.

The Tune-Timers manage to get themselves into "A Flea and a Fly in a Flue" by Louis Prima (Majestic), but they keep a respectful distance and the face has a measure of appeal. Prima sings engagingly, the tune is novelty-wise catchy, and the jukes better sample it. The reverse is "Nosy-Body," in which Prima duets with Judy Lynn, and this, too, is a strong juke bet.

That sterling exponent of re-bop music. Woody Herman, has his group too. They're called The Blue Flames and, if you're interested, you can hear them singing with Herman in "Heaven Knows" (Columbia). This isn't typical Herman, but his name will help it on jukes. Hot fans will probably be interested in the vibraphone bit—presumably by Red Norvo. The reverse is "No Don't Stop!" and it's not nearly as funny as Manie Sacks apparently thought.

Fact is that there aren't many disks worth recommending. If this piece seems to jump salty, let the record companies get on their horse. Neither jukes, jocks, nor just plain diskophiles want to be steered to things they are bound to regret. Out of a rather sizable batch of disks delivered this week, this department finds one thing that is genuinely exciting. It is Claude Thornhill's "Yours Is My Heart Alone" and "Gotta Get Me Somebody to Love" (Columbia). This is a fine band and its taste is above reproach. Neither face is particularly danceable, but they are enormously listenable. "Yours" is an instrumental and played with rather rare sensitiveness to musical values. Reverse is from "Duel in the Sun" and Thornhill gives it the cowboy treatment, with a vocal group and so forth, but the thing is handled nicely. This looks—or rather sounds—like a jukeroo.

"Horizontal" and "Ain't That Just Like a Woman," by Pat Flowers and His Rhythm (Victor) are both fairly obvious juke bets. "Horizontal," despite the billing, is practically an entire vocal by Bunty Pandleton, with Flowers (piano) and his group providing the background. She sings in a lazy style that should attract an audience. The lyric, by the way, is at least slightly questionable. "Ain't That Just Like a Woman" has a Flowers vocal and is substantial fare for jukes. Majestic is out with a version of this number by Frankie Laine, accompanied by Mannie Klein's All Stars. It isn't very good and calling Klein's men all stars seems unduly presumptuous.

Dick Jurgens' "Passe" and "You'll See What a Kiss Can Do" (Columbia) sound like juke items. Musically, they're nothing much, but "Kiss" has a danceable tempo that should make it especially big in college towns.

Hillbilly items sound terribly alike to this department, but "Stay a Little Longer" by Bob Willis and his Texas Playboys (Columbia) sounds a little sprightlier than most of its kind. The reverse is "I Can't Go On This Way" and it's apparently intended to be very torchy.

Speaking of intention, Timmie Rogers' "Fla-Ga-La-Pa" and "Good Whiskey and a Bad Woman" (Majestic) are obviously supposed to be humorous. They're not.

Suggested Program

(For Disk Jocks)

"The Varsity Drag" — George Olsen (Victor).

"A Faded Summer Love"—Bing Crosby (Brunswick).

"Honeysuckle Rose"—Mildred Bailey (Decca).

"Ugly Chile" — Georg Brunis (Commodore).

"Lady Be Good" — Jones-Smith, Inc. (Vocalion).

"The Half of It Dearie Blues" —George Byron (General).

"At the Codfish Ball"—Tommy Dorsey (Victor).

Best Bets of the Week

Hillbilly — "Stay a Little Longer" (Bob Willis).

Ballad—"Gotta Get Me Somebody to Love" (Claude Thornhill).

Rhythm—"Huggin' and Chalkin'" (Kay Kyser).

Novelty — "Horizontal" (Pat Flowers).

Dance — "You'll See What a Kiss Can Do" (Dick Jurgens).

10 Best Sellers on Coin-Machines

1. Rumors Are Flying (4) (Oxford)	Frankie Carle	Columbia
	Andrews Sisters	Decca
2. To Each His Own (13) (Paramount)	Eddy Howard	Majestic
	Ink Spots	Decca
3. Five Minutes More (10) (Melrose)	Frank Sinatra	Columbia
	Tex Beneke	Victor
4. South America Take It Away (10) (Wit'k)	Crosby-Andrews Sis.	Decca
	Cugat-Clarke	Columbia
5. I Guess I'll Get Papers (4) (C-P)	Mills Bros.	Decca
6. Blue Skies (3) (Berlin)	Bing Crosby	Decca
	Benny Goodman	Columbia
7. If You Were the Only Girl (7) (Mutual)	Perry Como	Victor
	Dick Haymes	Decca
8. Old Buttermilk (2) (Burke-VH)	Kay Kyser	Columbia
	Connee Boswell	Decca
9. Surrender (14) (Santly-Joy)	Perry Como	Victor
	Woody Herman	Columbia
10. Choo Choo Ch' Boogie (1) (Rytvoc)	Louis Jordan	Decca

Coming Up

Pretending (Criterion)	Andy Russell	Capitol
Coffee Song (Valiant)	Frank Sinatra	Columbia
I Know (Morris)	Tex Beneke	Victor
	Andy Kirk	Decca
My Sugar Is So Refined (Criterion)	Johnny Mercer	Capitol
Shanty in Old Shanty Town (Witmark)	Johnny Long	Decca
Who Told You That Lie (Stevens)	Connee Boswell	Decca
	Vaughn Monroe	Victor
Things We Did Last Summer (Morris)	Frank Sinatra	Columbia
	Vaughn Monroe	Victor
Girl That I Marry (Berlin)	Frank Sinatra	Columbia
For Sentimental Reasons (Leeds)	King Cole Trio	Capitol
	Ella Fitzgerald	Decca
Linger In My Arms (Bourne)	Peggy Lee	Capitol
	Louis Armstrong	Victor
Woodchuck Song (Jewell)	Tex Beneke	Victor
My Heart Belongs To Daddy (Chappell)	Shaw-Kallen	Musicraft
More Than You Know (Miller)	Perry Como	Victor
Begin the Beguine (Harms)	Frank Sinatra	Columbia
This Is Always (BVC)	Harry James	Columbia
	Dick Haymes	Decca
Somewhere In Night	Frank Sinatra	Columbia
	Betty Jane Rhodes	Victor

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TONY MARTIN
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MIAMI'S 'GOLD RUSH' FOR TALENT

N. Y. Bonifaces Scrambling For Names to Bolster Declining Nitery Biz

Drop in nitery biz during the past months has sent bonifaces on the prowl for top drawing names. They declare that there's nothing wrong with the industry that a good top-liner won't cure. That fact is indicated by the New York scene where the spots doing the majority of the business have powerful draws, while those with medium or lesser talent are in their worst slump since the beginning of the war.

One of the basic reasons for this condition is the increased shopping around for entertainment values by the buying public. Most people aren't spending important money as indiscriminately as they did during the war, and want to be sure that they'll get their money's worth.

The public has become more choosey especially since rise in food prices has forced family budgets upwards and with it came a downward revision of entertainment budgets.

Meanwhile, with business at a low, the cafe operators are looking high and low for talent to pull them through until the really bad times start. La Martinique, for example, has been shopping around for a topper for some time. It's evident that the spot's main competition, the Copacabana, had taken away a considerable portion of their business when Joe E. Lewis opened. Copa, however, is doing s.r.o. business. That wasn't the case during the summer, and it started in stride only when Peter Lind Hayes opened there.

In the other eastside spots, Cafe Society Uptown is doing spotty business with a show that has no outstanding names; Versailles is in the same category with only one act on the bill, and the Embassy, which opened three weeks ago for the season is doing fair with most of the draw concentrated on the Noro Morales orch.

In the Broadway sector, majority of the trade is at the Latin Quarter with the Ted Lewis band and the Carnival where Milton Berle is the lure. The Diamond Horseshoe with a show more than a year old is doing substandard while the Zanzibar (see separate story) really has a problem on its hands.

With search for headliners at its peak, it's seen that prices for top acts will zoom upwards, but bonifaces plan to save on surrounding acts, and consequently prices in other brackets are set to drop. Monte Proser, Copa op, has already put that plan into effect. Aside from Lewis, no act on the bill is getting more than $350. The other clubs will follow suit.

Many Changes in Slate Of Coming ARA Election

Election of new board of governors of the Artists Representatives Assn., N. Y. agents' organization, is slated for Dec. 2. Elected board will then select officers from the board.

Several replacements are indicated from current set of officers. Nominating committee has selected John F. Dugan, B. W. Frederick, William Kent, Mark Leddy, Nat Lefkowitz, Harry Lenetska, Harry Moss, Phil Offin, Art Weems and Charles Yates. As reps of associate members, Dave Jonas and Sam Rauch have been nominated.

Nominating committee is replacing Nat Kalcheim, William Morris agency, who will be replaced as treasurer; Joe Flaum, Eddie Halson, Eddie Riley and Eddie Smith. New names submitted by the nominating committee are Lenetska, Moss, Offin, Jonas and Rauch.

William Kent is expected to be renamed president.

Hildegarde Back to N.Y. Persian Room on Nov. 7

Hildegarde is making a return appearance at the Persian Room of the Plaza hotel, N. Y., starting Nov. 7.

She'll have a new orch, Hal Kanner, backgrounding her.

Balto's Top Spots Angle for Names

Baltimore, Oct. 22.

Three-way battle for top names on the local nitery front reached a climax this week, with the newly opened Walnut Grove offering a combination of Harpo Marx, The Slate Brothers and Tony Pastor's orch against Harry Richman at the Club Charles and Bert Wheeler at the Chanticleer.

Since its opening last month, Walnut Grove, under ownership-management of Francis McLane, has topped his 900-seat suburban nitery entertainment budget with combos of Lou Holtz and Vincent Lopez orch and Willie Howard, Frances Faye and Johnny Long. Has been reported drawing good response at a $3 minimum and has underlined some equally potent big-money attractions to follow.

Club Charles and the Chanticleer in the heart of town have countered with Pearl Bailey, Al Bernie, Billy Vine, Joey Adams and Jan Murray plus additional acts and chorus lines. Minimum in these spots start at $1 for weekdays at the Chanticleer, to $3 at the Charles, where food is featured. New entry aimed at class trade is the reopened Charles Room in the Sheraton Belvedere hotel, where Joy Hodges and Phil Wayne's orch are featured.

Myriad of cocktail lounges, musical bars and other floorshow layouts plus a goodly number of honkey-tonks in the tenderloin section of town offer additional nocturnal action in this boom town, where oldsters in the biz say a dropping off in the heavy wartime spending has already made itself felt. Meanwhile it's still payday at the mines for the actors and musicians.

Bradford Roof, Boston, Cited Unfair by AGVA In Thrush Payoff Row

Bradford Roof nitery of the Bradford hotel, Boston, was declared unfair by American Guild of Variety Artists last week, for failure to adjust a salary claim of Dorothy Blaine, songstress, on an unfulfilled contract.

Miss Blaine, currently at the Glass Hat, N. Y., had been booked into the nitery last July on a three-week pact. Upon completion of her second week, management wanted to install an entire new show and reportedly agreed to pick songstress up for another two-week's engagement later, which was agreeable to the thrush, according to complaint filed at AGVA.

When Roof management failed to come through with promised engagement, Miss Blaine filed complaint with union, which in turn notified nitery that singer must be paid for the unplayed week. When latter failed to come through with the coin, spot was listed unfair, with agents and performers notified they cannot do business there until unfair action is lifted.

Lena Horne's 15G Unit Set for 5-Week Tour

Lena Horne has mapped out a five-week tour starting at the Earle, Philadelphia, Nov. 8 and continuing with the State, Hartford, Nov. 15; Chicago, Chicago, two weeks starting Nov. 22; Downtown, Detroit, Dec. 5 and RKO, Boston, Dec. 12. Bobby Sherwood's band will tour as part of her package.

She's getting $15,000 plus coverages, out of which she'll pay surrounding talent and orch.

SALLY RAND NITERY PACKAGE

Sally Rand is being submitted for nitery dates in the East as head of an 11-people package. Unit is being peddled at $4,500.

Frederick Bros. is handling the unit.

BOITES PLUNGING AS SEASON NEARS

By LARRY SOLLOWAY

Miami, Oct. 22.

Out of the welter of press releases, inside tips, news stories and rumors anent the coming of the "last season of the big spenders" in the Miami area, the picture cleared up considerably this week, with nitery operators returning from the Coast and New York with their prospective lineups and budgets almost set.

Despite reports, those sky high figures for talent take on a more practical turn in the reporting.

Clarified, it resolves itself into the bigger spots not going overboard as much as reports would indicate. The Beachcomber, which has been on the block, will again be operated by Ned Schuyler and Casey Castleman this season. Probably the largest as regards seating capacity, Ralph (Latin Quarter, Chicago, and partners) attempted this week, to take over the landmark (with Lou Irwin, to stage show) but failed. Buy was stymied by the unsatisfactory financial setup offered, with Schuyler and Castleman deciding to go ahead on their own.

Though there is nothing set in the way of definite lineups after their first show, they feel they will be able to come up with enough top talent to do okay. Jackie Miles and Gypsy Rose Lee (at $4,000 each) head up the preem show, Dec. 19. Tentatively skedded to follow is Martha Raye. From thereon, the spot is wide open. However, those sky high figures won't go here. The talent will get whatever they've rated elsewhere. There might be some dough added, when figuring the higher living costs in this part of the country during the season, but that's all. Only other topper practically ticketed is Willie Howard. For the rest, the feelers are out, but that's all. What concerns the 'comber ops most is the lack of good supporting acts.

Copa, Latin Quarter Set

The Copacabana and the Latin Quarter seem to be in best shape at the moment. Lou Walters, who returns to Palm Island this season has given up the big name idea and will present the French show he is planing to Paris to book, confident that he'll do okay with the idea.

Copa ops Murray Weinger and Ben Sutsky are probably the only bonifaces who can definitely announce bookings. First show opens about mid-December with Jan Murray, Carlos Ramirez, Paul Haakon, Paul Sydell and dogs, Ralph Young, sing-

(Continued on page 113)

Club Bookings Drop Off 30%

Unsettled state of industry has caught up with the lucrative club date field. The lush casual dates, an important source of revenue for acts and musicians, have been dwindling in both frequency and the amount of money being spent.

The field has dropped an estimated 30% since last year when many industrial firms and organizations promoted shindigs frequently to promote good will among employees and to reduce income taxes. Purpose during the war and immediately afterward was to get rid of excess monies so that total tax take would be lowered.

These days, however, most industrial firms aren't spending unnecessarily. Many are fearful that a depression's coming and want to build up as big a reserve as possible. Consequently, they've called off many employee shindigs.

Another factor hitting the field is the scarcity of hotel space which has prevented many conventions from coming into N. Y.

However, club date industry is still bigger than it was before the war and many regard present recession as temporary. Once prices settle down to norm, and goods are easily available, they figure the field will start booming again.

Mass. Employment Law Would Nick Out-of-State Agents for $100 License Top to Book Acts in That Area

N. Y. agents booking acts in Massachusetts are being asked to take out booking licenses in that state. Letters were sent last week to most Gotham agents informing them that henceforth it will be necessary to get a license costing $100 and post a $1,000 bond if they're to continue to do business there.

However, there's little likelihood that Massachusetts will get many $100 fee sfrom N. Y. percenters despite the fact that there's considerable business being done in that state.

I. Robert Broder, executive secretary and counsel for the Artists Representatives Assn., agency organization, declared that those who personally solicit in that state will have to take out the license, as such activity comes under ordinary peddling statutes. Otherwise, those percenters doing business by telephone or letter, need not comply with that law. Also offices with correspondent agents in Massachusetts will not be faced with the necessity of Massachusetts franchises, as the in-person business is already being done through a licensed party.

The law under which Massachusetts gets the licensing authority was approved June 14 of this year. "Every booking agent, personal agent, or actor's manager, shall obtain a license from the department of public safety, called the licensing authority, to engage in the commonwealth in the business of booking actors, actresses, musicians, entertainers of all descriptions, or any of them, for vaudeville, banquets, and other stage performances, including floorshows, so-called in restaurants, clubs, beer gardens and similar places of amusement." Law provides that anyone booking his own spot need not take out license.

The Massachusetts authority to license bookers has already been established by such important precedents as the Nebraska flour-mill case in the U. S. Supreme Court ruled that the state has the right to regulate employment agencies within its boundaries, and the Hart vs. Keith-Albee case which declared that the booking of acts, comes under state regulation.

It's evident that many larger agencies will have to get Massachusetts licenses since much selling is done in that part of the country.

Talent agencies faced a similar problem, some years ago, when Pennsylvania decreed that any theatrical bookings there must go through a licensed Pennsy agent. As a result, many offices have correspondent agencies there.

'Ice Follies' Cast, Prods. Agree 20% Wage Hike

Hollywood, Oct. 22.

American Guild of Variety Artists and "Ice Follies" management have concluded negotiations calling for 20% increase in wage minimums and clarification of present basic agreement which has two years to run.

Cast of show has okayed proposed changes, and document is en route to Matt Shelvey, AGVA national director, for final okay.

Sam London Appointed Florida Head of AGVA; Hirsch Remains as Aide

Due to increased activity in Miami Beach area because of Florida bistros readying for coming season in December, Sam A. London, Great Lakes regional director for AGVA, will take over similar post for Florida territory for winter season with headquarters in Miami. Jerry Hirsch, who has been in charge of that territory remains as chief aide to London and will resume as head of Miami branch when London returns to his former post in Cleveland.

During London's absence from Cleveland, duties of supervising Great Lakes area will be divided between Al Lo Castro and Lou Smolev, worki[illegible] out of the Buffalo, N. Y., branch of AGVA.

Switches were effected last week by Matt Shelvey, national head of AGVA, prior to planing for Rochester, Minn., where he entered the Mayo Clinic for checkup and treatment.

Star & Garter, Chi, Drops Burley Shows

Chicago, Oct. 22.

Fourteen stagehands and 9 musicians, along with a chorus line, proved too much a load for the Star & Garter theatre, which shutters Thursday (24) after eight weeks of burlesque.

Warren Irons and Harold Clamage, owners, plan going back to pix.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Oct. 22.

Dr. Harold Rodner, head of the Will Rogers Memorial in to ogle lodge, took time out to mitt the patients and hand out good cheer.

Louise Barnes, formerly with Hippodrome, Marietta, O., shot in at the Rogers for rest and checkup.

James McCarthy left on a 10-day furlough to the Big Town.

Meyer Kessler ("Amazing Mr. Ballantine"), who has been doing a bed routine for five months is now responding nicely and flashing good reports.

Dorothy Nolan, former legit actress, received her go-home papers last week. She'll return to N. Y. to resume work.

John Farmer, RKO exec, planed in to visit Daly Kiel, new arrival, who is responding to routine like a veteran.

Lillian Bergson, of the N. Y. Paramount office, perking up nicely after long siege of bed routine, elated over recent visit from Jean Bergson.

Albert Guffanti's clinic report so good he's been upped for all meals; ditto for Sam Lefko.

Bert Jeter pleased over splendid progress and expecting his go-home papers any day. He's now directing a Noel Coward play which patients will present at the Rogers on Hallowe'en.

Carol Phelps, who beat the rap here, is now running a taxicab business downtown.

Among others recently upped for meals are Dickie Moore, Sig Mealy, Ben Schaffer, Eddie Slagus and James McCarthy.

Al Brandt, who recently returned here after a breakdown, planed back to the Big Town on all-clear.

(Write to those who are ill.)

Union Cashier Indicted On $3,200 Theft Charge

Marion Marlowe, former cashier of N. Y. local of American Guild of Variety Artists, was indicted for grand larceny in first degree last week by New York grand jury for theft of $3,200 from the talent union last August. She will be arraigned for pleading and setting of trial date later this week.

Defendant was indicted under her marriage name of Mrs. Marion Cusick. She had been a vaude dancer under the Marlowe tag before her employment with AGVA.

According to the complaint of the union she had thefted the monies from dues payments and repayment of loans over a period of several months before shortage was detected by AGVA's auditors. When confronted with shortage by Matt Shelvey, national head of the union, she is alleged to have made a confession, subsequently repeated in N. Y. district attorney's office, which ordered her arrest.

In both instances she is reported to have stated that she had merely "borrowed" the money to finance a small nitery band.

Night Club Reviews

Embassy, N. Y.

Chucho Martinez, Fanchon, Estelita, Cabot & Dresden, Noro Morales Orch (13), *Irwin Kent Orch* (8); $3.50, $4.50 *minimums.*

At this club's fall reopening a couple of weeks ago, only two acts were spotted but Bill Miller is currently plunging on a bill of four turns in addition to retaining the musicrews of Noro Morales and Irwin Kent. Stronger entertainment policy in gear with tasteful decor and good cuisine is in line with this east side bistro's pitch for the haute monde trade which never ventures west of Madison avenue. On the new show's preem (17), however, the regular Broadway clientele was there in serried ranks, making with south-of-the-border dancing to the hot chile rhythms of Morales' band.

Show's headliner Chucho Martinez, and his wife Estelita, who comes on in the deuce spot, fit nicely into the cafe's Latin-American aura. Martinez quieted the customers' buzz-buzz with some mellow crooning of a mix of pop American and Mexican ballads including "Without You," "Calisco," "Don't Take Your Love From Me," "Noce de Ronda," and "To Each His Own." Diminutive singer has a pleasing manner and romantically - pitched voice that earned him a nice hand. Bundle of atomic energy, Estelita is a striking looker, flashily gowned, who sells her numbers in a combination song and shimmy style. Vocal apparatus is not standout but the femme's dynamism on the floor hits the customers favorably.

Other two items are terp stints with Fanchon doing a solo turn between Estelita and Martinez. Gal dancer has a sophisticated jazz ballet technique well adapted to the dance-floor space limitations. Opened with a dance impression of Gershwin's music and registered strongly in a satirical number called "Park Avenue Boogie." Her specialty is a difficult whirling dervish routine that leaves the customers slightly dizzy from following her. Cabot and Dresden open the show with an eye-filling exhibition of acrobatic ballroomology that garners plenty of mitting and an encore.

Show is backed by Kent's middle-sized combo in competent style. *Herm.*

Panther Room, Chi
(SHERMAN HOTEL)

Chicago, Oct. 15.
Gene Krupa Orch (17) with Carolyn Gray & Buddy Stewart; $1.50-$2.50 *min.*

Gene Krupa returns for his yearly engagement in the Panther Room. Krupa has always been a welcome fixture here.

Band carries five reeds, four trumpets, four trombones, and four rhythm. Krupa opens the show with his arrangement of "Valse Triste."

Carolyn Gray, vocalist, has a throaty style of singing and gives out with "He's Funny That Way" and "Boogie Blues." Gal's a looker and niftily gowned.

Jazz trio consisting of Buddy Eanela on piano, Dick Taylor, trombone, and Charlie Kennedy, alto sax, step out to join Krupa for "Dark Eyes" that's plenty solid.

Buddy Stewart, an old Krupa standbye, comes forward to croon "Come Rain, Come Shine" and "What's This?" Boy has fine voice that projects nicely.

Show closes with Krupa pounding out "Drum Boogie" for several minutes with terrific riff rolls.

Rose Room, S. F.
(PALACE HOTEL)

San Francisco, Oct. 18.
Charles Trenet, Raymond Scott's Orch (14); $1.50-$2 *cover.*

Exuding the charm for which he is noted, Charles Trenet, despite slump that has gripped most of the town, has filled the 500-seat Rose Room nightly since his opening (Oct. 10), aided nicely by the competent backing of Raymond Scott and his music men.

All of Trenet's songs, with the exception of his English "I Don't Know Why" are his own compositions—"Boum," which is his biggest request number, "Le Grand Cafe," "J'ai Jamais," and "Je Chante," with scores heavily in the first show. Trenet sings different tunes each show.

Scott's crew does niftily, both for Trenet and customer dancing. *Ted.*

Leon & Eddie's, N. Y.

Eddie Davis, Sherry Britton, Amory Quartet, Dick Raymond, Lee Noble, Val & Joy, Bromley & Barrett, Art Waner Orch (6), *Line* (8); $3.50 *minimum.*

New show at the visiting firemen's favorite 52nd street bistro follows the usual Leon and Eddie's format, with co-boniface Eddie Davis holding down his accustomed comedian's post and the rest of the setup comprising a group of faces new to Manhattan's niteries. Only exception in this case is Sherry Britton, back after a long hiatus at the spot where she first won fame as a stripper.

Davis, too, took a vacation but his was only a one-week layoff. The way the Leon and Eddie regulars greet him the minute he walks on stage is ample proof that he was missed. Practically unique in his double role of owner and star, Davis still imparts the homey but sock comedy that's given the place its raft of word-of-mouth advertising throughout the country. Gimmicks like passing out birthday cakes and introducing visiting celebs may be corny to sophisticated Manhattanites but not to Leon and Eddie's clientele.

Davis introduces a bunch of new material in his closing spot, all of which gets solid returns. Parodies on "Sun in the Morning" and Gilbert and Sullivan material are standouts, both containing some blue lines that are easy to take via Davis' ingratiating style. He also does a straight version of "To Each His Own," demonstrating he can rank right up with the balladeers on the pop stuff.

Miss Britton looks luscious as ever and her gyrations don't need a gyroscope to make the patrons crane their necks. Shaded blue spot permits her to strip as far as possible under New York's blue laws—and that's good. Amory Quartet, Dick Raymond, Lee Noble, Val and Joy and Bromley and Barrett (all New Acts) round out the bill.

Frank Shepherd's Dancers (8) tap and soft-shoe their way through two production numbers in okay fashion. Art Waner's orch backs the show nicely and Waner himself shines in his pianistic accompaniment to the Davisantics. *Stal.*

Kitty Davis', Miami

Miami Beach, Oct. 16.
Roy Douglas, Jayne Manners, Pat Chandler, Ann Brewster, The Haydocks (2), *Johnny Silvers Orch* (7), *Freddie Calo Orch* (5); *Minimum* $3-$3.50.

Current lineup probably looked fine on paper, but in the running it doesn't come off too strongly. Perhaps it's that overload of special material used by the acts; perhaps the conflict in booking two gal acts of the same type—at any rate it took the two standard vaude type acts on the roster to add the sock needed to put layout into the solid class.

Roy Douglas and his ventro stuff really socks here. Closes show, and it took him some minutes to get aud off their palm-doldrums (could have been blamed on previous act—he's since been shifted to next to closing spot) but once those giggles start coming he gets over some solid work. Encores with a femme dummy, aided by gal. Aud was still trying to figure out who was who when he bowed off.

The Haydocks, trim looking pair of youngsters pace proceedings in a fashion which made it difficult for the others to follow. Sock out some better class tapology, topped with a rope dance that had them pounding for more.

Pat Chandler, who emcees affably, leads parade of the special material contingent. He's a nice looking lad, and once he eases up to get the full value out of his stuff, he'll probably do okay. Some of the material went over customers' heads. Gags, too, though well thought out and showing topical tinges, were delivered a bit too fast.

Ann Brewster was in a tough spot in following the Haydocks but managed to get by nicely. Also does impreshes, which didn't help Chandler any. Presentation of her special songs are carefully worked out. Perhaps her stuff was a bit too smart for the tourist trade currently attracted here. At any rate, stint warranted better reception than she garnered in first show.

Tall Jayne Manners, held over, purveys material as broad as she is long. The luscious blonde pulls no punches in delivery, both physical and lyric.

Johnny Silvers and his unit cut the show in top fashion. Freddie Calo and his rhumbaddicts attend to the dance seshes in zestful manner, getting them on dance floor in large numbers. *Lary.*

Riviera, Fort Lee, N. J.

Ross Wyse, Jr., with Peggy Womack; Fisher & White, Ramos & Nanette, Kathryn Duffy Dancers (6) *with Joan Barry; Bobby Ramos Orch, Ralph Font Orch;* $3.50—$4.50 *minimum.*

Bill Miller's plan to keep this swank spot, formerly a summer operation, open throughout the winter, with a more modestly budgeted show than obtaining in regular season, when top names held the rostrum, seems to be paying off. While biz is so-so early part of the week, terrific weekend biz more than balances the take, according to Miller.

Current layout, while lacking turns of potential drawing power, adds up as a neat package that makes for pleasant divertisement. Ross Wyse, Jr., late of "Follow the Girls," toplining the stanza, keeps diners in merry mood with his zany antics, hoofing and satirical acrobatics, aided by Peggy Womack, to garner sock mitting. Guy works hard to please the customers, practically knocking himself out. Fisher and White, male comedy team, contrib their standard foolery and vocal calisthenics for solid returns. Fisher's satire on "Figaro" still provokes the loudest howls to virtually stop the show.

Ramos and Nanette click with their class ballroomology via paso doble, waltz and tango. Pair make nice appearance, work smoothly and provide a touch of class to the proceedings.

Woven between specialties are the Kathryn Duffy Dancers, sextet of lookers fronted by Joan Barry (not the Chaplin protege) for a trio of ensemble numbers, done well and niftily costumed. Miss Barry clicks individually with some clever acro dancing that merits heavy response.

Bobby Ramos orch cuts show neatly, with maestro also handling emcee chores in glib style. Ralph Font's crew is the alternate band for the Latin tunes. *Edba.*

PITT NITERIES CURTAIL SHOWS IN STRIKE CRISIS

Pittsburgh, Oct. 22.

Nitery acts are still taking a bad licking here as a result of the combined power and hotel strikes. Nixon Cafe, long town's ace spot, is the latest to cut down, slashing shows from four and five to two acts. Nixon's big trade comes from William Penn hotel transients just across the street, and that inn's been closed for three weeks as a result of employees' walkout. At least three acts are also losing out weekly at William Penn, where Terrace Room regularly uses a floor show.

Don Metz' Casino in Oakland has eliminated shows altogether during the emergency, closing the cafe proper and operating only the front bar and Melody Lounge, employing a pianist. Villa Madrid is down from five and six acts to two, and other Golden Triangle niteries are ditto-ing.

Only the outlying spots, like Vogue Terrace and Club Belvedere, are maintaining a business as usual policy since they depend chiefly on automobile trade and that hasn't been importantly affected yet.

Bearded Ballet Terper Sues Geo. Price for 50G

Eric Victor, bearded ballet dancer, is suing George Price for $50,000, claiming breach of contract.

During Price's tenure as manager it's claimed that he worked only one major date at the defunct London club, N. Y. He laid off at a salary otherwise.

Price, it's reported, wanted Victor to get rid of his beard and devise more commercial routines, which the dancer refused to do.

Lost Weekend Must Be Picnic in Cal. Bars

Los Angeles, Oct. 22.

Food must be available for service at all hours in California drinking places, under a ruling by the Supreme Court. Decision upholds the contention of George M. Stout, State Liquor Administrator, that hotels and bars must have eats handy whenever they serve liquor.

In recent months various spots have been shutting down their eating facilities at 8 p.m., while keeping their drinkeries open until midnight.

Equity Looks

Continued from page 1

ers are a "must" to show business, so the apparently impending no-job situation promises to be a delicate matter to adjust.

New season has been slow in reaching its real stride but taking in several summer casualties only five out of 15 new shows have survived, while five revivals out of eight are lighted. Fact that six attractions folded during their tryouts emphasized the employment situation, only one of the sextet being due to resume.

Summer stock season was "the best ever known," according to Equity. There were 99 stocks playing on an average of 10 weeks each, that total not including the major musical stocks such as the St. Louis Municipal opera, those in Pittsburgh, Dallas and Louisville, where players were paid the highest salaries. Figured that the stocks afforded 1,000 weeks of engagements to members, whose total salaries topped $1,500,000.

Equity, in reporting on the summer stocks, stated: "It brought in a lot of new talent and demonstrated that the theatre has kept its hold on the new audiences which the war provided. It gives us a right to a certain optimism for the new season, if and when a few good plays come along."

While USO will continue to send shows overseas to occupational areas, that source of actor employment cannot be counted upon as much as heretofore. That is indicated by the lesser amount of money in prospect for that purpose. However, some legit players are again touring in USO hospital entertainment units, instead of waiting around for legit engagements.

Union Cracks Down On McKeesport, Pa., Nitery In Pact, Bond, Tiff

Club Belvedere, McKeesport, Pa., has been cited unfair by American Guild of Variety Artists as of Nov. 8 for failure to pact minimum basic closed shop agreement and post the customary cash security to cover weekly talent budget.

Pre-dated action does not allow agents or artists to accept engagements as of now, but does not interfere with current acts in, including Jack Durant and Donald Novis, whose engagements terminate Nov. 7.

Jack Irving to Fill In As AGVA Coast Head

Hollywood, Oct. 22.

Jack Irving, Chicago head of American Guild of Variety Artists, will come here Nov. 1, for stay of about two months, during which he will take over as Coast regional director, spot recently vacated by Arthur Kaye.

Matt Shelvey, head of AGVA, is expected to appoint new Coast regional director Jan. 1, with latter slated to take over increased operations here.

Trenet Back at N.Y. Emb Despite Previous Hassles

Charles Trenet, the French singing import who bowed to N. Y. boites last season at the Embassy, and who during his prolonged run there gave Bill Miller, the cafe operator, more headaches than any performer to play there, has been re-signed for that cafe. He'll start Jan. 7 at $3,500 weekly.

During the Gaul's tenure at the Embassy last year there were innumerable disputes. Case eventually went to American Guild of Variety Artists, which affected a compromise letting Trenet out a few weeks before final option period expired.

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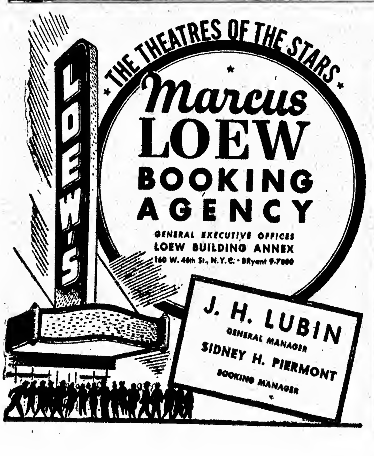

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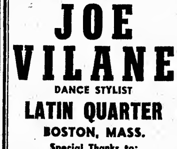

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Canada Sunday Law Clampdown Chasing Nitery Trade to 'Blind Pigs'

Montreal, Oct. 22.

Nitery operators are beefing to provincial and municipal authorities that the resurgence of blind pigs, caused by a stricter clampdown on nitery closing times, is badly nicking their biz.

It's been a headache to nitery ops over a long period, since a series of campaigns have been launched to clean up the town. First major effect came months ago when the coppers decided to enforce the Sunday-no-show and liquor statutes, by ordering spots to have their performers off the floor by midnight Saturday—and to keep them off till Sunday midnight.

Result has been that the boites have been running their second Saturday show at 11 p.m. which means that the usual late spenders are now ankling to the illegal spots or home.

After the show clampdown, spots got around the no-selling-liquor-after-12 law by having the customers order in advance and delivering the drinks after the deadline. It wasn't unusual, then, for elbow benders to be seen in the bar hours afterwards.

New enforcement, of which ops were given warning few days ago, says that nitery doors must shut by 2 a.m., and everybody's got to be out of the place by 3 a.m.

Variety learned that the provincial liquor police, headed by Director Arthur Lemay, were none too pleased by the conditions blamed on politicos and sections of the clergy, whose influence in the 70% French Catholic province of Quebec is hard to beat. Liquor laws are under the eye of the Quebec Liquor Commission, and it was the Church that prevailed on the commission to tighten the laws.

Sunday liquor law, under which beer only can be sold within the hours of one and 9 p.m., is also being enforced. Paradox of the situation is that there's no law against niteries operating on Sunday and no restrictions on dancing. Bistros usually opened for dinner on Sunday, liquor is to be had, and the shows come on at 12:05 Monday a.m.

Ops are basing beefs on premise that spots are well-policed, good quality liquor is served, and in the past they were allowed to remain open until near dawn. By these means, blind pigs were kept to a minimum and a generally-better moral tone of night life was obtained.

Meanwhile, it's been learned that proposed openings of new spots have been deferred until the situation clears up, and present ops, who intended increasing their show budgets are also awaiting developments.

Alzira Camargo's Single

Alzira Camargo, who's been a fixture with the Ciro Rimac band for several years, has been booked as a single for Kitty Davis', Miami Beach, Nov. 10.

However, her bow as a single will have to be delayed as the nitery bought the Rimac band as well for the same date.

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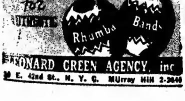

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"Gold Rush"

(Continued from page 111)

er; Marvis Mims, dancer; the Blentones, a singing quartet; Noro Morales and Dave Tyler's bands and a line of eight. Replacing for the next show will be Harvey Stone and Frances Faye, with Haakon, Young, Mims, Blentones, line and bands held over for season. Benny Davis will stage new productions with preeming of new stars every three weeks. Interim before the incoming Milton Berle show due in February has not been set.

Berle comes in with several acts under an arrangement in which he guarantees not to use any of the talent utilized at the Carnival (NY). As regards those $15,000 salary reports, Weinger states that it can be reached on a percentage arrangement, but that the guaranteed figure runs some thousands less. However, he stated "If any act can guarantee us that figure, we'll take him on; we're in business to make money, and we feel that Berle will easily make that $15,000 figure. If he does, we're making money along with him. Our arrangement will work to mutual benefit. As for the rest of the talent being booked into the Copa, they are getting salaries comparable to what they made elsewhere in this country. Some, in fact, are even working for less. This business of the Miami operators paying those ridiculous salaries is just that ridiculous. We're in business to make money, not to lose it, and we've got to work closely to do so; remember, we havn't casinos to make up for the club's losses."

Weinger also revealed that the Copa will remain open all year, with a healthy budget for shows. Checkshowed an 80% average. Budget for the room will be based on how those averages go through the supposed "off" months.

Broward county will again see the up of last summer's biz in hotels Colonial Inn as the key spot for shows. The chance casino will reopen around Dec. 26, with Jane Froman heading up the production to be joined by another big dough star. Room can easily afford to top any offers down Miami way, based on its operation. Spot made close to $2,000,000 net least year, and that despite outlays of $30,000 for shows weekly.

Small Spots Angling

Smaller rooms hereabouts are girding themselves for the trade battle. Kitty Davis' has set Myron Cohen at $1,500 starting week of Dec. 15 (he drew plenty for them last season) to be followed by Slapsie Maxie Rosenbloom and Max Baer at $3,000. Clover Club is setting up some top shows with a healthily upped budget to meet the competish, as is the Club Bali. Even the smaller clubs are going all out to get whatever top names their budgets can afford. One good bet among the cognoscenti hereabouts is that three rooms will definitely make money again. They're the small, intimate drinking rooms with all-season faves back again: Park Avenue Club and Charlie Farrell, Bar of Music and Bill Jordan and Famous Door with Don Richards. As for the big rooms, even though they're sticking to figures based on last year there's still plenty of worry for the ops. Most lost money, and of them all, the Copa was the only one to wind up in a healthy black on the ledger, thanks to the Ritz Bros.

Hotel ops report they'll be filled from early November this year, which may provide the chance for the nitery group to make some dough this year. But they've gotten plenty cagey about big dough for talent. They can't afford to take any chances. The fresh partnership dough just doesn't seem to be around. Seems the boys want to buy outright, not in; and most every club is for sale, if the price is right. Only club ops who insist they're not for sale are the Copa and Beachcomber. Copa duo recently turned down offer of $215,000.

Haymes' Coast Date

Dick Haymes, who recently set the record at the RKO theatre, Boston, with a gross over $70,000, has been set for the Golden Gate theatre, San Francisco, Feb. 19.

It's not yet determined whether he'll play further dates.

Ravazza's Roxy Deal

Carl Ravazza and Roxy, N. Y., have mutually abrogated agreement which called for singer to play the house for six months out of the year. Instead Ravazza, in the current Roxy show, is in for tenure of that stanza and will return between March and May of next year and make up contracted time in the course of several dates.

Ravazza played the house for six months last year.

Husing and DiMag Say 'Toots Shore's' Ain't The 51st St. Jughead's Joint

Atlantic City, Oct. 22.

Strolling down the boardwalk one night last summer Joe DiMaggio, the Yankee star, and Ted Husing, radio commentator, were attracted by the sign, "Toots Shore's". In they went, but they weren't greeted by Toots nor by any of the famous New York place's atmosphere. Instead, they found a small sandwich shop with four waitresses.

Back in New York they told the real Toots of the place here and as a result Bernard Rowland, proprietor of the resort place, appeared in Chancery court at Camden (17) as the New York man sought an injunction to restrain Rowland from calling his place "Toots Shore's Restaurant."

DiMaggio, appearing with Shor, testified that the reputation of the New York spot was hurt by the Atlantic City eatery.

They pointed out that the New York place had a national and international reputation and attracted persons of prominence in social, literary, artistic, professional, commercial, official and cinematic circles. They contrasted this with the small resort place.

Rowland told the vice chancellor that in the first place he didn't call the place Toots Shores restaurant but Toots Shores Sandwiches. He said he never heard of the New York spot until he was served with the suit.

Rowland said he named the place first Toots, in honor of his wife, Helen, and secondly Shores because it is at the shore.

David T. Wilentz, former state attorney general, who was counsel for Shor, made Rowland admit that prior to the opening of the walk place he had heard of Shor and therefore changed the sign to Toots Shores sandwiches.

Vice Chancellor Albert S. Woodruff is pondering the case. But the odds are on the New York Toots.

Zanzibar, N. Y., Dropping Sepia Policy After Running Out of Negro Talent

Inflation's Here

Fred Elswit, who returned to the William Morris agency theatre department recently after four years in the Army, finds that showbusiness hasn't changed a bit—with one exception.

To determine an act's present salary, he says, just take his pre-war take and multiply by four.

H'wood Preem Aura For Argentinian's 250G Philly Nitery

Even niteries are going in for special cars for newspapermen to cover an opening. First press junket by a nitery is slated for next Tuesday (29) when Frank Valentine, who's opening the Mocambo, Philadelphia will transport the fourth estaters by special train from N. Y. to view the precm of his club.

Valentine has taken an old bakery building on a side street in the central part of Philly and Paul Berner tricked it over at a reported $250,000 cost. It's reputed to be one of the gaudiest spots ever. Jackie Gleason, at $1,500, tops the show. Donn Arden produced, a line of 10 gals and six boys going with the show.

It's Valentine's first show biz venture. He's been in this country 15 years and is a native of Argentina.

BARRY GRAY, DISK JOCK, AT $1,750 AT N.Y. STATE

Having bought Barry Gray's contract from agent Jerry Rosen, Paul Small moved fast in aligning the WOR all-night disk jockey on vaude and other dates. Among them is a week at Loew's State, N. Y., for Jan. 23, at $1,750. Small's new contract with Gray is for two years.

Other dates lined up for Barry include the Adams, Newark, at $1,750, and a string of Loew one-nighters in the New England area at $250 nightly.

Meanwhile, Small is arranging for Collier's to do a profile on Gray as a symbol of all disk-jocks.

Cafe Zanzibar, N. Y., top employer of Negro talent in the U. S., is ready to drop that policy in favor of paleface acts. Reason for abandonment of the colored policy is the shortage of drawing talent in that field. Every topliner played by this spot has been repeated several times since the cafe opened at its present site a little more than two years ago, and as a result present leaders in the field aren't pulling in trade anymore.

Result has been the lowest grosses in the spot's history. Zanzibar dropped its showgirls after Saturday night's performance, and is continuing with the ponies.

Joe Howard and Carl Erbe have been shopping around for paleface policy, but are presently unwilling to book without a central idea. There's been some talk that they've approached Earl Carroll to take over production chores, and another rumor reports that they've approached several Hollywood names to take over operation on a percentage basis. There's also been some talk that the spot will do a quiet foldo, but this has been discounted.

At its peak, the Zanzibar grossed around $60,000 weekly, but grosses are now reported to be considerably less.

Even with the declining take, spot continued to run shows that cost about $15,000 weekly. Present show is topped by the Ink Spots, Thelma Carpenter, Peg Leg Bates and the Ralph Vinson and Claude Hopkins bands. With production, costumes and talent, the nut is one of the most expensive in N. Y.

In face of decimated biz, such outlay isn't deemed feasible under present policy.

New policy is set to start around Jan. 1. When that happens, spot will change its name and will undergo a change of decor.

Two Maxies Into Loew's State, N. Y., Dec. 19

Max Baer and Maxie Rosenbloom have been set for Loew's State, N. Y., starting Dec. 19. Theatre now has booked most of the acts to take the house into next year.

Among its bookings are included Benny Fields, Barry Gray, Bert Wheeler, Henny Youngman, Dean Martin and Jerry Lewis, Dave Apollon, Harry Babbitt, John Boles, Benny Rubin and Dick Himber's band.

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Variety Bills

WEEK OF OCTOBER 23

Numerals in connection with bills below indicate opening day of show, whether full or split week
Letters in parenthesis indicate circuit. (I) Independent; (L) Loew; (P) Paramount; (R) RKO; (W) Warner

NEW YORK CITY
Capitol (L) 24
Les Brown
Bill Johnson
Henny Youngman
Music Hall (I) 24
Nirska
Rudy Tone
Nip Nelsen
Olive Bonelli
Frances Lehnerts
Robert Marshall
Fred Schneider
Lawrence Nickol
Glee Club
Corps de Ballet
Symph Orc
Paramount (P) 23
Stan Kenton Bd
King Cole 3
Dean Murphy
Lane Bros
Roxy (I) 23
Frances Langford
Jon Hall
Al Bernie
Minevitch Rascals
Carl Ravazza
State (L) 24
Star & Garter Rev
Strand (W) 25
Alvino Rey Orc
Sondra Barrett
Jean Carroll
BROOKLYN
Flatbush (I) 26-27
Coke & Poke
Morey & Eaton
Jimmy Sheridan
Catherine Harris
8 Wells
BRONX
Windsor (I) 26-27
Bert King
Edward Sis
Virginia Austin
Luyke & Lea
Bill Russell
QUEENS
Jamaica (I) 20-22
Collette & Marie
Coke & Poke
Henry Kelly
Rob't Sis & White
Bob Karl
23-26
S Rogers & Eddy
Ella Mae Morse
H Carol & Ross
Lionel Kaye
COLUMBUS
Palace (R) 28-30
Slim Gaillard 3
J 'Scat' Davis Orc
Gil Maison
DAYTON
Keiths (R) 24
Sensationalists
Lowry & Rae
Herb Shriner
Kitty Kallea
3 Stooges
HARTFORD
State (I) 25-27
Desi Arnaz Orc
Dick Buckley
Marilee Eckols
Jane Harvey
HOLYOKE
Valley Arena (I) 27
Milt Britton Orc
INDIANAPOLIS
Circle (I) 24
Hal McIntyre Orc
Martha Tilton
Danny Drayson
George Prentice
MIAMI
Olympia (P) 23
Del Rios
Dick Berk
Duval
Canfield Smith
Radio Aces
MINNEAPOLIS
Orpheum (R) 24
Orrin Tucker Orc
Mischa Auer
The Albins
NEWARK
Adams (I) 24
Lionel Hampton O
Red & Curley
Carl & Harryette
NEW BEDFORD
Bayliss Sq (I) 24-26
T & F Robbins
Robertas Circus
Arthur La Fleur
Betty Reeves
Phil Wayne

LOWE, HITE & STANLEY
JEFFERSON HOTEL, St. Louis
Weeks of
October 25-November 1
Per. Mgt.: EDDIE SMITH
1501 Broadway, New York.

Sylvia & Christian
Diane Berry
23-24
Collins & Bailey
Joe Allen
BALTIMORE
Hippodrome (I) 24
Mack & Desmond
Arnaut Bros
Gene Baylos
3 Harpers
Royal (I) 25
Ella Fitzgerald
D Gillespie Orc
The Elgins
Beth & Martin
State (I) 24-26
Roy Maurice
Barbara Barrie
Al Nesor
Kelly Sis
27-30
Payne & Foster
Jay Lawrence
Lavere & Handman
Kay & Kay
BOSTON
Boston (R) 24
Mickey Rooney
Connie Haines
Leonard Sues
Will Mastin 3
Abigail & Buddy
12 Roxyettes
BOUND BROOK
Brook (I) 26-27
Pat Turf
Faye Bros
(3 to fill)
CAMDEN
Towers (I) 25-27
Byrne Sis
Duke Art Sr
Johnny Duggan
Anthony & Rogers
Dudleys Midgets
CHICAGO
Chicago (P) 25
Danny Kaye
Georgia Gibbs
Tip Tap & Toe
Oriental (I) 24
Frankie Carle Orc
Johnny Morgan
Helene & Howard
Palace (R) 24
Louis Prima Orc
Nonchalants
P Franks & Janyce
CINCINNATI
Albee (R) 24
Freddie Slack Orc
PATERSON
Majestic (I) 24-27
R & M Norman
Olive White
Martin & Florenz
Don Rice
3 Hearts
28-30
Kelly Sis
Al Nesor
Kewpie Dolls
(two to fill)
PHILADELPHIA
Carman (I) 24
The Maxellos
Lora Lee
Lee Trent
W & J Brown
Earle (W) 25
Donald O'Connor
Pearl Bailey
3 Swifts
Lewis & Van
3 Arnauts
PROVIDENCE
Met (I) 25-27
Cab Calloway Orc
Moke & Doke
Miller B & Lois
Peter Sis
ROCKFORD
Palace (I) 24
Kurt Rolini
Alphonse Berge Co
Dell Breece
Lessellis Marion'tes
SAN FRANCISCO
Golden Gate (R) 23
Count Basie Orc
2 Zephyrs
Cole & Atkins
Pete Nugent
SPRINGFIELD
Court Sq (I) 24-27
The Glenns
Dick Lane
Jim Avaloni
T Thorn & Roberts
Lexing & Reardon
2 Olympics
WASHINGTON
Capitol (L) 24
H Williams 3
4 Yeary Bros
Lee Davis
Andre, And'e & B'e
WOONSOCKET
New Park (I) 27
Bob Sargent
Jack Parker
Robertas Circus
(two to fill)

Cabaret Bills

NEW YORK CITY

Aquarium
Duke Ellington Orc
Blue Angel
Monica Lewis
Richard D. Bennett
Irwin Corey
Stuart Ross
Ellis Larkin 3
Delta Rhythm Boys
Cafe Society (Downtown)
Timmie Rogers
Susan Reed
Cliff Jackson
Pete Johnson
J C Heard Orc
Cafe Society (Uptown)
Jack Gilford
Patricia Bright
Dorothy Jarnac
Hope Foye
Edmund Hall
Dave Martin 3
Eddie South Orc
David Brooks
Embassy
Chu Chu Martinez
Estelita
Cabot & Dresden
Noro Morales Orc
Irwin Kent Orc
400 Club
Randy Brooks Orc
Monchito Bd
G'wich Village Inn
Diana Courtney
Bob Kari
Peggy McCue
Jack Carroll
Chavez Orc
Ned Harvey Orc
Havana-Madrid
Dean Martin
Jerry Lewis
Sergio Orta
Catalino Orc
Carlos Varela Orc
Hotel Commodore
Vaughn Monroe Or
Hotel Dixie
Larry Funk Orc
Kay Hammond
Lou Seiler
Dean & Ray
Hotel New Yorker
Geo Olsen Orc
Hotel Pennsylvania
Claude Thornhill O
Hotel Pierre
Nilsson Twins
Chas Reader Orc
Hotel Plaza
De Marcos
Lillian Cornell
Hotel Taft
Enoch Light Orc
Waldorf-Astoria
Paul Draper
Emil Coleman Orc
Mischa Borr Orc
Iceland
Ice Revue
Kelly's Stables
Henry Red Allen O
Mary Osborne
J C Higgenbottom
La Conga
Miguelito Valdes
Estelle & Dimas
Lynne Fader
Machito Orc
Pupi Campo Orc
La Martinique
Harvey Stone
Irene Brooks
The Vagabonds
Tex Kendrick
Val Olman Orc
Bob Mitchell
Latin Quarter
Ted Lewis Orc
Geraldine Du Bois
Mack Triplets
Elroy Peace
Gail Bennett
Sirki De Vysenof
Paul White
Jean Francis
Jerry Grey
Stan Fisher
Carnival
Milton Berle
Elly Ardelty
Marion Colby
Bea Yost Singers
Miriam Gwinn
Miriam LaVelle
China Doll
George Wong Tr
Frances Chun
Tai Sings
Ming Ling
Jose Curbello Orc
Copacabana
Joe E. Lewis
Ann Rooney
Eddie Fisher
Ronny & Ray
Olga Suarez
Michael Durso Orc
Frank Marti Orc
Diamond Horseshoe
Watson Sis
Fritzi Scheff
Ann Pennington
Willie Solar
Jacqueline Hurley
Michael Edward
Leon & Eddie's
Eddie Davis
Konni Hale
Sherry Britton
Amory 4
Bromley & Barrett
Lee Noble
Val & Joy
Dick Raymond
Art Waner Orc
Monte Carlo
Dick Gasparre O
Roberto
Siboney
Old Roumanian
Jackie Phillips
Sadie Banks
Ralph & Eileen
Nina Dover
Alice King
Bobby Harrell
Joe La Porte Orc
Riviera
Gene Baylos
Hal Winters
Duffy Dancers
Edwards & Diane
Ralph Funt Orc
Bobby Ramos Orc
Rogers Corner
Korn Kobblers
Lani Kuni
Don Baker
Bananas' Orc
Eddie Lee
Steve Richards
Henry LaMarr
Ruban Bleu
Wally Blacker
Muriel Gaines
Cedric Wallace 3
Paul Villard
Day Dawn Dusk
Versailles
Dwight Fiske
Village Barn
Billy Kelly
Zeb Carver
Garlands
Alicia Wallace
Bert Stone
Patsy Lane
Jimmy Nola
Tex Fletcher
Village Vanguard
Phil Leeds
Chittison 3
Dorothy Douglas
Eleanor Bowers
Don Fry
Eddy Manson
Wivel
Bob Lee
Gertrude Hild
Jean Ainslie
Francisco
Bruce Norman
Vivian Nickolson
D'Rivero & Belm'te
Zanzibar
Ink Spots
T Carpenter
Pog Leg Bates
Hot Shots
Nyoka
Eddie Vinson Orc
Pee Wee Marquette
Claude Hopkins Orc
Zimmermann's
Gene Kardos
Janczi Makula
Zsiga Bela
Paul Arnold
Sinclair & Alda
Helen Wenzel
Olga Orlova

CHICAGO

Blackhawk
Russ Carlyle Orc
Mage & Karr
Al Roberts
Chez Paree
Sophie Tucker
Bobby Breen
Willie Shore
Adorables (12)
Patricia Adair
Gay Claridge Orc
Lucio Garcia Orc
Colosimo's
Jackie Heller
Slate Bros (2)
Fay Carroll
Athena
Colosimo Models
Sol Feola
Hotel Bismarck
Sherman Hayes Orc
Nelson Puppets
Dell Welcome
Harvey Crawford
Shirley Dickinson
Betty Hill
The Martinis
Eddie Fens Orc
Hotel Congress
Milt Herth Trio
Kiki Ochart Orc
Letty Barbour
Hotel Blackstone
Phil Regan
Mel Cooper Orc
Hotel Continental
James Sykes
Joe Vera Orc
Karen Ford
H Edgewater Be'ch
Stephen Kisley Orc
3 Pitchmen
Martin Bros
4 Morroceans
Latin Quarter
A L Simpkins
Latin Lovelies
Wesson Bros
Geneve Dorn
Mardoni & Louise
Paul Carleton
Buddy Shaw Orc
Palmer House
Evelyn Knight
Freddie Nagel Orc
Rolly Rolls
Blackburn (2)
Abbott D'ncers (12)
Rio Cabana
Jackie Miles
Clark Bros.
Anne Russell
Nancy Doran
Don Bradfield
The Lovelies (10)
Cee Davidson Orc
Hotel Stevens
Clyde McCoy Orc
Calgary Bros
Nelson Sis
The Ahern
Camryn & Reilly
Dennis Kelly
Boulevar-Dears
Vine Gardens
Jessie Rosella
Susan King
Mara & Maurice
Phil DeRey
Larry Ross
Joe Kish Orc
Mel Cole Orc

MARRIAGES

Dorothy Kingsley to W. W. Durney, Montecito, Cal., Oct. 15. Bride is a screen writer at Metro.

Harriet Scherr to Dr. Morton Tanner, Pittsburgh, Oct. 20. Bride's on Monogram Pictures staff in that city.

Marion Barton to William Thorman, New York, Oct. 19. Both are in publicity dept. of RKO Theatres homeoffice.

Cleatus Caldwell to Bob Hutton, Las Vegas, Oct. 19. Bride is ex-wife of Ken Murray; groom is actor.

BIRTHS

Mr. and Mrs. Robert Weitman, daughter, New York, Oct. 16. Father is managing director of the Paramount theatre, N. Y.

Mr. and Mrs. Bruce Shoengarth, son, Hollywood, Oct. 14. Father is special effects chief for Seymour Nebenzal.

Mr. and Mrs. Frank Jarema, daughter, Pittsburgh, Oct. 12. Father's with the Mark Lane orch.

Mr. and Mrs. Bill Miller, daughter, Pittsburgh, Oct. 10. Father's with the Jimmy Walton band.

Mr. and Mrs. Robert Rossen, daughter, Hollywood, Oct. 15. Father is a director at Enterprise Pix.

Mr. and Mrs. William Witney, son, Hollywood, Oct. 15. Mother is the former actress, Maxine Doyle; father is a director at Republic.

New Acts

AMORY QUARTET
Songs
10 Mins.
Leon & Eddie's, N. Y.

This group of four young singers, announced as brothers, is undoubtedly the top new act in the current Leon & Eddie's show. Their pipes individually are excellent and their close harmony clicks all the way.

Boys start out with a Negro spiritual, with their inflection and harmony making it racially authentic, although they're ofay.

They then demonstrate a nice change of pace with "Gypsy," in which the baritone, who soloed in the first number, dittoes in this one to some fine backing up by the other three. They wrap up the routine solidly with "Swing Low," with the bass doing the solo honors. Latter's booming voice should be held farther back from the mike—otherwise, it's good.

Group demonstrates good management and training throughout. Their begoff here is proof they're ready for any vaude or nitery date. *Stal.*

LEE NOBLE
Magician
10 Mins.
Leon & Eddie's, N. Y.

With a nice line of patter and some sleight-of-hands that are enough out of the ordinary to keep the customers guessing, Lee Noble looks to be ready for the standard vaude or bistro dates that feature such acts. Emphasis is on comedy and the magico's dead-pan chatter, coupled with a group of hoked-up tricks, elicits the necessary laughs from the audience.

In white tie, etc., Noble starts out demonstrating tricks he doesn't want to do because everybody's seen them already, meanwhile performing them in deft fashion. He then attempts to show the payees how they're done and naturally comes up with unexpected results. It's sock stuff.

At one point in the proceedings, Noble leaves the mike to step over to the edge of the stage in order to rope a ringsider into the trick. Others in the audience miss the point because they can't hear his voice. He should do something to correct this, possibly via a hand mike. *Stal.*

YEARY BROS. (4)
Instrumental-Vocal
10 Mins.
State, N. Y.

Yeary Bros. on their first major date in the east impress as needing routines acceptable to a more cosmopolitan trade. As shown at the State, the act is for audiences with strong bucolic and unsophisticated strains. Their numbers haven't the savvy of a Spike Jones treatment, and until they can achieve a satirical approach, they're just another rural combo.

Act is composed of bass, banjo, guitar and fiddle with all contributing at vocals, although guitarist is entrusted with most of the piping jobs. They're okay in both departments, and with revised approach and routines can make the rounds of the deluxers. *Jose.*

VAL & JOY
Dance
8 Mins.
Leon & Eddie's, N. Y.

A couple of personable young terpers trying to break into the big-time via Leon & Eddie's proving grounds, Val and Joy make a good first impression. Their routines, however, are ordinary. They have the necessary polish in what they do but need something more novel to set them apart from the run-of-the-mill dancers.

As with so many other terp acts, the male half of the duo is the better dancer, but the gal dresses the act with her good looks and pleasant personality. Best part of the routine is their first number in which he does a solid tap while she spins around him. Second number, a ballet tap, is okay but nothing special. *Stal.*

BROMLEY & BARRETT
Acrobats
7 Mins.
Leon & Eddie's, N. Y.

A brace of powerful muscle-men, Bromley and Barrett demonstrate excellent control in their acrobatics. Emphasizing new feats and contortionistics that set them apart from the ordinary, they draw consistently heavy applause throughout their short stint.

Boys use their feet and legs, as well as their arms, in throwing each other about and balancing on each other's bodies. They're costumed in jumper type suits that cover them from neck to ankle. Attire that would reveal more of their muscles would undoubtedly serve to perk the act. *Stal.*

OBITUARIES

CARLETON MACY

Carleton Macy, 85, character actor of vaude and legit, died at Bay Shore, L. I., Oct. 18. Since retirement from the stage in 1938 he had been a guest at the Percy Williams Home, East Islip, L. I.

After having made his stage debut in Augustus Thomas' play, "The Burglar" in 1891, he diverted to dramatic stock, appearing for several seasons with the Girard Avenue stock, Philadelphia, and later joined the Woodward Players at the Auditorium, Kansas City.

For a number of years Macy, teamed with his wife, Maude Hall had toured the top vaude circuits in a series of sketches, of which their "Magpie and the Jay" is probably best remembered. Macy later appeared subsequently in a vaude act with Al Lydell, billed as "Two Old Cronies."

Between vaude appearances he had also appeared in other legits, including "The Woman," "Seven Keys To Baldpate," "Girl Crazy," "A Pair of Queens," "Skidding," "The Scarlet Lily" and "The Trouper." He had also appeaded in several films, including screen version of "Baldpate."

His wife, Maude Macy Hall, died in 1938.

IN MEMORIAM
SAMUEL LIEBERT
BELOVED BROTHER
Died October 24, 1945
May His Soul Rest in Peace
Anna Liebert, Sarah Kashins, Ida Walker
Unveiling, Sunday, 12:30 P.M. October 27th, 1946
Mt. Lebanon Cemetery, Richmond Hill (78th St. Entrance)
Officiating: Rabbi Abrohom Burstein of Jewish Theatrical Guild
In case of rain, postponed to Sunday, November 3d, same hour.

EDWARD L. KUYKENDALL

Edward L. Kuykendall, 59, longtime exhibitor and president-emeritus of the Motion Picture Theatre Owners of America, died Oct. 20 after a protracted illness at Columbus, Miss. He was president of the MPTOA for 14 years and stepped down from the post because of illness at the windup of the theatre group's convention staged last June at his home town.

Kuykendall, widely known to exhibitors throughout the country because of his leadership of MPTOA, operated the Princess theatre together with an amusement park and had an interest both in the Gilmore hotel and the Columbus Dispatch. He had been in the film business for 35 years.

His show biz experience dated back to the early films, "The Great Train Robbery" and "Boer War." Originally, he entered the entertainment field as an acrobat and put in stints as a balloon ascensionist and black face comedian. He also did chores with a number of medicine shows, carnivals and circuses before stepping into the film business.

Kuykendall was born in Muncie, Ind., and attended business college and law school while earning his livelihood as an entertainer. He is survived by widow, a son, Edward, Jr., a foster son and daughter.

NORRIS WILCOX

Norris Wilcox, 66, former office manager and director of personnel for New York office of United Artists, died in New York Oct. 22. He was a half-brother of the late Douglas Fairbanks, Sr., and had retired from post with UA last January.

Wilcox had entered the film biz in 1917 as office manager for Paramount and in 1925 shifted to UA to become its Brazil sales manager, a post he held for a number of years. He later returned to N. Y. and assumed post from which he retired. Funeral services will be held at 10 a.m. Friday at St. Ignatius Loyola church, 84th st. and Park ave., N. Y.

Widow and brother survive.

MRS. CHARLES H. RAYMOND

Mrs. Lauretta Jefferson Raymond, 62, daughter of the late Thomas Jefferson, actor and son of Joseph Jefferson, who immortalized stage version of "Rip Van Winkle," died in New York Oct. 17. She was the widow of Charles H. Raymond.

As a child she had appeared with her grandfather in "Rip," her only professional appearances, but had been active in little theatre work for many years. During the recent war she was active in the American Theatre Wing and its servicemen's canteen.

A son and two sisters survive.

JOHN T. DORAN

John T. Doran, 63, film studio manager, died at the St. Claire hospital in N. Y., Oct. 21.

For the past four years, he was studio manager of the Filmcraft studios in the Bronx, N. Y., and was a veepee in the Motion Picture Assistant Directors Union, IATSE local 161.

Prior he was associated with Paramount and other major companies as studio manager.

Survived by widow and brother.

JACQUES L. GOTTLIEB

Jacques L. Gottleib, orchestra conductor and music director for the USO and Jewish Welfare Board, died last week at Brooklyn, N. Y.

Born in Russia, he was brought to this country as a child, and after studying music, had been violinist with N. Y. Symphony Orch and later formed his own orch which he directed for several years. In 1927 he was director of the Neighborhood Symphony Society.

Three sisters and a daughter survive him.

CAROLINA A. LAZZARI

Carolina A. Lazzari, 57, former contralto with the Metopera and voice teacher for a number of stage and screen actors, died at Stony Creek, Conn., Oct. 17.

During operatic career she had also appeared with Chicago Civic Opera and as soloist with St. Louis Philharmonic Orch. Among her pupils were Judy Garland, Dennis Day, Irene Manning, Ilona Massey, Mitzi Green and Frank Parker.

Mother and two sisters survive.

JACK WEINBERG

Jacob (Jack) Weinberg), real estate executive of the Stanley Warner motion picture interests, died Friday (Oct. 18) in his sleep at Jefferson hospital, Philadelphia, of a heart attack.

In his work for the motion picture firm he traveled throughout the nation, handling real estate transactions. He was a native of Camden, N. J., and was well known in film, political and sports circles.

EDWARD J. MUELLER

Edward J. Mueller, 57, pianist and organist at the old Majestic theatre, Milwaukee, died at his home there Oct. 19.

For many years a member of the Milwaukee Musicians' Assn., he had played piano and drums in the late George Gerber's orchestra and later formed his own orchestra.

He leaves widow, two sons, mother, three brothers and two sisters.

DONALD ROY CORY

Donald Roy Cory, 20, assistant cameraman, died Oct. 15 in Acapulco, Mexico, following a heart attack while lensing a scene for Columbia's "Lady From Shanghai" aboard Errol Flynn's yacht, Zaca.

He was the son of Raymond Cory, special effects chief at Republic.

EBBA ANDRUS

Ebba Andrus, 45, legit actress, who in private life was Mrs. Frank Lloyd, died in New York Oct 21. She had retired from the stage after her marriage some years ago.

Among productions in which she appeared were "Experience," "Scandal" and "Ladies Night."

Husband and daughter survive.

JOHNNY HARRIGAN

Johnny Harrigan, one-time vaude partner of Red Skelton, died recently at the Veterans Hospital in Aspinwall, near Pittsburgh.

Burial was in his home town, Canonsburg, Pa.

Benjamin Levin, film pioneer and father of Jack H., veepee and general manager of Confidential Reports, died Oct. 19 in New York. In 1912, he operated the Lenox Film Exchange in New York.

Mother of Ken Hoel, publicity director for Harris Amus. Co. in Pittsburgh, died last week at her home in Akron, O.

Mother of Michigan Kroll, radio script writer, died in Buffalo, N. Y., Oct. 18.

Equity Explains Fay Committee Ouster; Greaza's Anti-Red Stand

Equity, in its current monthly magazine, explains why Frank Fay was removed from the council committee that is still considering a proposal to revise the junior membership rules whereby newer members could more quickly qualify as seniors. While George Jean Nathan was on vacation, Fay wrote a guest column which appeared in the N. Y. Journal-American and which was "a bitter attack upon the entire junior membership, whose talent he deprecated" and whose motive for obtaining senior membership was ascribed largely to turn the association to subversive purposes.

"He indicated that he was determined to oppose any revision of the present method . . . his diatribe aroused bitter resentment in a large number of the Equity membership" (which led to the ouster petition), the article went on. "In his defense Fay claimed he was merely exercising his right of free speech on an issue he believed of paramount importance to the association and the theatre; and that he spoke only as an individual and not as a councillor or as a member of that committee. And that he believed his charges were true . . .

"He claimed the right to speak his mind at all times and under any circumstances. But Fay disregarded . . . his responsibilities . . . for which he, as a member of council, should have been most careful. His charges without any supporting evidence were broadcast to the public . . . which no doubt accepted them as proven . . . the result was that the junior membership was placed before a large public in an unfavorable light on charges which neither could be proved nor disproved . . . he ignored his constitutional prerogatives . . . on an issue that was still before the council, and on which he was one of the judges. In so doing he maligned a large section of the membership and the good name of Equity and his responsibilities to both."

Reflect All Opinions

Explained, too, that it was known that Fay opposed any changes when he was named but it was felt that the committee should reflect all shades of opinion in the council.

At the recent Equity quarterly meeting Walter N. Greaza clarified the position of Equityites who for years disliked and opposed the Communist label which rightly or wrongly had been pinned on Equity. He said that the use of "Actors Equity Association Anti-Communist League" was unfortunate and there is no longer any actual organization of that name from which members could resign, as ordered by the council recently. There is a group which is called the Anti-Communist Actors and he urged players to report any attempts at discrimination or intimidation in connection with signers of petitions opposed to "radical" movements.

Greaza read a proclamation declaring: "We the undersigned (members of Equity) believing . . . in the constitution of the United States of America, do hereby proclaim ourselves anti-Communist; and pledge ourselves . . . as actors to work against any individual or group of individuals within our association who by word or action advocates the overthrow of our Government or the disgrace of our profession."

Greaza also reported the finale of the Equity Members in Service Committee, which sent newspapers, magazines and Christmas packages to members in the armed forces. In four years $27,000 was donated by working actors for that purpose. Ruth Hammond, of the committee, was praised for her efforts.

LAMBS CLUB IN BLACK; PECK AGAIN SHEPHERD

At its annual meeting last week the Lambs club's financial report indicated that the organization operated profitably throughout the fiscal year. Also stated that the number of new memberships was higher than usual, and there is a waiting list of applicants to be acted upon.

Raymond Peck was reelected Shepherd and Ralph Morgan replaced Harold Hoffman as Boy. Other officers: Bobby Clark, corres. secretary; Jack Whiting, recording secretary; James E. Meighan, treasurer; Walter N. Greaza, librarian.

Another Toe Outfit

Another ballet organization joins the already crowded field when Ballet Society bows in N. Y. Nov. 20. Group, which will be non-profit, is half-amateur, with, however, some important balletomanes included. Company will be experimental rather than commercial, with no ticket sale to individual performances, but admission to members on subscription only. Plans call for one performance a month, utilizing dancers from the School of American Ballet buttressed by a few professionals.

Staff includes George Balanchine, artistic director; Leon Barzin, musical director; Lew Christensen, ballet master; Lincoln Kirstein, secretary; Michael Rainer, exec manager, and Jean Rosenthal, technical supervisor.

Will Continue Legits Abroad, USO Decides, Until End of Year

It has been definitely decided by USO-Camp Shows to continue sending legit units to GIs abroad; familiar plays requested by the men being chosen. "Your Uncle Dudley" is currently in rehearsal and among other favorites is "There Is a Family". Plans call for discontinuing the USO attractions in the European theatre of occupation at the end of the year, the Army then taking full charge of recreation, with men in uniform replacing professional actors. Shows, bands and vaude will continue to be sent to the Japanese area through 1947, however.

Curtailment in USO activities is indicated by the amount of money to be raised. A drive for $19,000,000 is being set, to be used for all USO activities including domestic hospital units. Last year around $16,000,000 was earmarked for overseas units alone. There is no indication of USO activities after the coming year but entertainment for hospitals will be continued indefinitely.

RESERVE DECISION IN $100,000 BALLET SUIT

Decision in the $100,000 damage suit of Universal Art, Inc., against the Original Ballet Russe was reserved in N. Y. federal court Thursday (17), with Judge John Bright now expected to hand down decision within 30 days. Suit revolves around the ballet splitup in 1938, when the two companies, now known as Ballet Russe de Monte Carlo and Original Ballet Russe, were formed as result of breakup of the old Ballet Russe. Universal Art is the holding company for Ballet Russe de Monte Carlo.

Specifically, the suit concerns certain ballets in the possession of Original Ballet Russe, which the Ballet Russe de Monte Carlo doesn't want the former to use, claiming them as its own. An English court has already upheld Ballet Russe's claim. Present suit is to uphold the English decision, with $100,000 for damages for performances already held on the ballets in question.

Dissolve Par Pact With Coast Theatre

Hollywood, Oct. 22.

Sam Rosen and Paramount and the Phoenix - Westwood theatre reached the parting of the ways, with the theatre reverting to Westwood community as a village clubhouse and Sam Rosen going back to New York to resume stage production, which was interrupted five years ago by his illness.

Rosen leased the spot a year ago and later entered a pact with Paramount to use the house as a dramatic showcase for young studio talent, and to develop new scripts. Friction wound up with a dissolution of the agreement. Lapsing of the lease also aided the foldo.

Rosen, now recovered in health, will return to Manhattan in December. His wife, Anne Revere, will go back with him and appear in his stage productions if she can get a leave of absence from her film contract with 20th-Fox.

Selznick Lends Actor For Wiman's 'Soldier'

Hollywood, Oct. 22.

David O. Selznick is lending Keith Andes to Dwight Deere Wiman for latter's Broadway production of "The Chocolate Soldier." Baritone leaves shortly to start rehearsals for revival, which will bow in Philadelphia.

Andes makes his film debut in "Katie for Congress."

Trucking Strike Finally Hampers Show Movements

Latest managerial worry is New York's trucking strike, movement of at least two new shows going out of town for tryouts having already been hampered. Shows had not been interfered with until late last week when pickets appeared in yards where theatrical baggage cars were spotted, and the trucks with settings and trunks were diverted. Railroad men quickly solved the problem when learning that the strike did not extend beyond the five boroughs of Greater N. Y.

Managers were advised that trucks with productions were to be loaded on cars in Nassau county, (Long Island) for Pennsylvania movements, while those routed over the New York Central or Hartford lines would load in Westchester county. Earlier in the strike teamsters had been ordered by Dan Tobin teamsters boss, not to break contracts such as exist between the union and scenic artist plants. However, pickets took in more territory, pressuring to force an ending of the strike.

Arbitration For ATAM Snarl

Broadway showmen, who expected to settle the new row with the agents and managers union, were rebuffed, so the agreed-upon new boosted wage scale will go to arbitration anyhow, while the new-blood provision has been discarded, for this season at least. Board of 10 comprising the directors of the Assn. of Theatrical Agents and Managers unanimously voted for arbitration, thereby backing up the union's officers.

ATAM informed the League of New York Theatres of the board's action and asked that an arbitrator be selected. Morris Jacobs will act for the union, and if he's not in agreement with the League's representative in selecting a third man, the American Arbitration Assn. will make the choice. Union explains its stand by claiming procrastination by the League.

Milton R. Weir, attorney for the League and also the Shuberts, was working on phrasing of revisions in the basic agreement when the present argument arose. Real reason for the blowup was objection to a provision pertaining to press agents at the end of Broadway runs. When a play which spans a year or more on Broadway is ready to tour and the N. Y. agent does not go out in advance, the basic pact stipulates that an advance man be on the job two weeks in advance of the out-of-town opening date. That means that two agents would be on the payroll for at least one week, and the Shuberts objected, some other producers siding with them. ATAM declares that point is not to be arbitrated any more than the new blood clause.

Ballet for America Folds 70G in Red

First choreographic casualty on the road is Ballet for America, which stopped Saturday (19) in Atlanta after appearing only five weeks. Although the outfit had but a dozen dancers it is said to have ended $70,000 in the red. Ballet without an orchestra is regarded as ineffective but this troupe carried two pianists, paying for 60 musicians as required by the union.

Backers were Bert Herbert, jewelry merchant, and Charles Izzo, in the textile biz.

Todd Out of Legit Production This Season; Keeps Skeleton Staff

Mike Todd will not participate in new legit production on Broadway this season and will confine his activities to Hollywood, where he is scheduled to produce two films for Universal-International. He moved to elaborate N. Y. offices on the upper East Side last winter and figured on presenting a number of shows during 1946-47. While his forte is musicals, Todd was to do two straight plays this fall, both having reverted to the authors.

"Galileo" was turned back some time ago and last week "Curiosity" slipped back to Roy Hargrave. In abandoning the latter play it was claimed that the right actor could not be found for the lead. Part is said to be longer than Hamlet. Todd's N. Y. offices will continue to function but only a skeleton staff has been retained to handle the tours of "Up In Central Park" and "Hamlet" (Maurice Evans). "Park" has been booked un'il the spring, mostly in week stands, and is slated for one nighters next season.

James Colligan, general manager for Todd's theatre activities, remains in charge. Whether Todd, who attracted much attention with such musicals as "Something for the Boys," "Mexican Hayride," "Star and Garter" and "Park," will return to the legit field appears to depend upon his success with the picture "Great Son" and one based on the story of the "Cat Who Owned a Baseball Team." Understood that he may relinquish his interest in the Delmar racetrack, near San Diego, Cal.

Bill Doll, who handled the publicity campaign for the Hollywood Bowl showing of "Park," will remain on the Coast with Todd. Mort Nathanson, who was his associate, resigned some weeks ago and is with the N. Y. office of Liberty Films.

Cochran's New Musical

Charles B. Cochran, fully recovered from an operation in London just prior to the premiere of "Big Ben," his current success over there, is readying another musical by the same authors, Sir Alan P. Herbert and Vivian Ellis. Herbert, Member of Parliament and author of "Helen," also a Cochran success, and Ellis arrived in New York, Monday (21) aboard the Queen Elizabeth.

New show will be called "Bless the Bride." After it reaches the boards the vet English showman plans to visit Broadway, "hungry for the sight of my old friends," he recently wrote.

Regular Salaries For Most of Personnel In 'Flag' After Minimums

Continuation on Broadway of "A Flag Is Born", originally scheduled for four weeks, has been accompanied by a new deal for most of those concerned in the propaganda drama in aid of the American League for a Free Palestine. There are now 22 in the cast receiving regular salaries, whereas originally all players worked at the Equity minimum. In addition, the press agent and company manager are receiving the new scale pay.

Rita Gam, who started as an extra, is now playing the part of King David in Ben Hecht's play, having replaced her brother Alexander. Explained that it was the original intention to have a girl in the part, and it was then hoped that Helen Hayes would be able to accept. Quentin Reynolds has withdrawn as narrator, with Ruth Chatterton taking over this week, and it is expected that other guest names will follow in the assignment.

During the four weeks at the Alvin "Flag" earned back its $45,000 production cost and had around $5,000 profit. In addition it was estimated that collections from audiences amounted to $60,000 during that time. It was figured that if Hecht were compensated for his drama and many other usual cost items were not cuffo, "Flag" might have cost more than $100,000 to reach the boards. Luther Adler, who replaced Paul Muni in the lead, worked gratis in staging the play, and many others in addition to the players labored at minimum pay.

Three-week engagement at the Adelphi was also highly profitable since attendance approximated capacity. "Flag" moved to the Music Box on Tuesday (22) under a rental deal for four weeks plus two additional weeks on option. In the new spot, show, now in its seventh week, can operate for $4,500 less weekly than in the first two berths. While the Music Box is smaller, "Flag" can turn a weekly profit of $6,000 if playing to capacity.

J. J. Leventhal is the principal backer of "Flag". Plans are still formative about touring the show, and if the present outfit continues into the winter, it is possible that a road company may be formed.

'Flag' Likely for L.A.

Los Angeles, Oct. 22.

Ben Hecht play, "A Flag Is Born," currently showing on Broadway, is likely to be presented on the stage here this winter.

Rose Keane, assistant producer of the drama, is due in town this week to confer with Mrs. Leo Spitz, one of the play's sponsors.

Life of Burns Slated As Broadway Musical

Stanley Gilkey and John Murray Anderson are working on a new musical based on the life of Robert Burns, titled "Auld Lang Syne," and written by Anderson and Hugh Abercrombie. Musical will be in operetta format, with familiar Burns songs as basis.

Musical is being prepped for late winter on Broadway, with two-thirds of the $150,000 production cost already reported in

'Hamlet' for Toledo

Toledo, Oct. 22.

Town Hall has booked a week's run of Maurice Evans in "Hamlet," Nov. 11 to 16.

Current is "Anna Lucasta."

BALLET THEATRE B.O. PERKS, STAYS 6TH WK.

Ballet Theatre, encouraged by increased business for its current engagement at the Broadway, N. Y., is extending its run for an extra, and sixth week, through Nov. 9. Gross for last week, its third, was reported at $24,200, for an increase of $1,400 over the previous week. Belief is that, with opposition from the Original Ballet Russe gone (latter vacates the Metropolitan Opera House tonight (Wed.) after a three-week stay), Ballet Theatre's gross for the remaining three weeks will take a substantial jump. The six-week stay at a legit house will in itself constitute a record.

Company is then going on tour for 30 weeks, starting in Philly Nov. 11. Tour is being booked for the first time by MCA, with eight of the 30 weeks set in legit houses through a UBO tiein. Tour will also be unusual, in that the company will play full week engagements for seven weeks, instead of three as in previous seasons, and will do only 30 one-nighters as against 50 previously. Longer stands, it's believed, will benefit performances through easing strain on artists and stagehands.

Management will play the Boston Opera House two weeks (as against previous one-week stands), and two weeks in Washington at the Lisner Auditorium. Its longest previous D. C. stay was three days. Preference for legit houses in eight cities is explained on grounds of improved sight lines and more comfortable surroundings for audiences; better hanging of scenery (previously, using Constitution Hall in Washington, for instance, group could hang no scenery at all, due to hall restrictions), etc.

Ballet Theatre expects to set precedents through its stress on legit houses and full-week stands this season. It will have (a) better presentations in the physical sense, (b) expansion of its field to attract legit as well as concert audiences, (c) better promotion, and (d) use of the Theatre Guild's mailing list. As a special favor to its subscribers in various cities, the Guild is sending letters of recommendation on the ballet, subscribers getting a 50c reduction in tickets and preferred locations. Ballet Theatre is paying only for physical service of mailing.

Group's plans, according to executive manager Peter Lawrence, also include another European tour, . . .

Producer Wildberg's Mission to Meet His Customers; Finds 'The Road' OK

(John Wildberg started out being just the producer of "Anna Lucasta," current Broadway hit. He's now also advance man for the road company).

By JOHN WILDBERG

Last season we realized that there was more to show business than Broadway and the West 40's. We took the original company of "Anna Lucasta" to Chicago. It ran 44 weeks and I was so impressed with the Windy City as a show town that my next show is going to open there, and, if it is any good, we'll form a second company to play New York.

I later decided that I wanted to get a broad picture of the conditions affecting the legitimate theatre from one end of the country to the other. I wanted to find out if people want to see shows in Missoula and Laramie. I wanted to find out why a show dies on the road after it is smash boxoffice in the Big Town. I wanted to personally investigate the promotional possibilities of a producer traveling with his unit.

Now that I have been out for a couple of weeks I have received some of the answers. I intend to stay out a couple of years during the more than 400 towns "Anna" will play. The boys around Sardi's contend that show business, after the lush war years, is on the way out. "The road is through," seems to be their pet phrase. Take it from me—they are dead wrong. People aren't thronging every boxoffice the moment it opens a window. The lines certainly aren't as long as they used to be, but there is still plenty of life in the road. The New York Times lamented the condition of showbusiness last Sunday. Well, if it's slipping, maybe it's because producers are afraid to think of new angles to cultivate business. There are other ways of selling shows than old line methods. Maybe they think that going on the road they their shows is a waste of time. Maybe they think that using new devices to hypo a production is to no avail. I don't believe it. One of the reasons I'm on this trip is to prove to myself that the legitimate stage is just as much alive in Peoria as Manhattan.

Of course, public interest is something which has long been a fascinating puzzle. When we were in Bridgeport recently, "A current smash hit had just pulled out after an engagement. I started to ask questions about grosses and much to my astonishment found that it fell on its face in a small town. I have no answer to this—now. Maybe before this trip is over I will have the solution. What clicks? They smash the doors down to see "Kiss and Tell." "Harvey" plays to standees every night. The smart, youthful comedies seem to have the edge out of town. Yet "Lucasta" and "Harvey," which are certainly sophisticated fare, have been doing great business.

Meet Your Public

Another reason I am taking this trip is to meet the people. The average producer doesn't know his audiences. They are just boxoffice figures to him. He is unaware of their likes and dislikes in the theatre. I want to talk to these audiences. I want to know their preferences. I think in the long run that I will be a better showman for it. I think that as a result of the knowledge I will have a better chance of producing another hit.

The promotional possibilities are unlimited. The local radio stations are very interested in a visiting fireman, especially if he is connected with the Broadway scene. Their listening audiences are large and, what is more important, this audience is composed of the people who go to your show. If he has the stamina, a producer could easily do three broadcasts a day in each town. The local drama editors eat up any news of Broadway given to them first hand. They want to know all about the show you have with you. It is not difficult to get several good newspaper features in each town visited. That is a terrific hypo to any production. An advance man can line up these promotional deals and when the producer comes to the town, he's welcomed royally by the press and radio. That, to my mind, will help any boxoffice.

The success or failure of a show out of town depends to a great extent upon the manager of the theatre in which your production is housed. Some of these boys are go-getters, who will break their necks for you. They are on their toes and alert to anything which will help. Others just don't give a durn. They have a job, which they do just to pass the time and that's that. If you are unfortunate enough to run into one or more of the latter, look for trouble and if you aren't personally a human dynamo, look for lagging boxoffice receipts. Later I may name some names; tip you off to the goodies and the baddies, because I think that when you come out on the road, such a list would be invaluable to you. I wish I had such a thing when I first started out.

I have just started this trip, but to date I have learned that you can't sell a show sitting in an upholstered office. I have learned that it's fatal to be smug about your hit. You have to come out and meet the people who will continue to keep it in the hit class, you have to keep the interest alive, and I can think of no better way than to have the audience meet the guy who is responsible for the show.

ATAM DRAWS PACT FOR CONCERT O.O.

Assn. of Theatrical Agents and Managers has been at work since last spring, quietly trying to organize the music field similar to legit. A committee consisting of Gerald Goode, Oliver Sayler, George Ford and Margaret Hartigan (last two being ATAM members in the music division), has been working on a minimum basic agreement to present to music managers. Union to date has signed about 20 members from the concert field, either pressagents, company or house managers.

Conditions in the concert field being so radically different from legit, it's expected that it will take six months or more before a satisfactory agreement is ready to be presented to music managers. Whereas, when a show opens and continues for eight performances a week, an agent or house manager has steady employment, the concert field presents a different picture, with artists idle one week, doing a couple of engagements the next week, in sporadic activity, to make it difficult to judge how much to pay a p.a.

Other problems concern multiple employment, as how many artists a p.a. can handle; whether same scale of pay should apply to a man handling one artist as to one handling groups, choruses, bands and orchestras, etc.

Seattle Sked Hefty

Seattle, Oct. 22.

Fall legit season here looks hefty, with name attractions studding the Metropolitan Theatre board.

Opener this fall was the final Theatre Guild presentation of "Hasty Heart." Scaled from $3.75, the week's gross was a good $18,000. Currently, "Up in Central Park" brings new scale to the burg, being from $5 for orchestra. Biz looks oke.

Penciled in for the fall and winter season are the following: "Life With Father," Oct. 26-3; Katharine Dunham, Nov. 14-24; "State of Union," Dec. 8-21; "Rose Marie," Dec. 25-Jan. 4; Veloz and Yolanda; "Lute Song," Jan. 13-18; "Student Prince," Jan. 23-27; Maurice Evans in "Hamlet;" "Blossom Time." Feb. 1-9.

Newark Gets 'Ruth'

Newark, Oct. 22.

Danny Hope, sponsor of last year's 19-week legit season at Opera House, formerly the Orpheum, will resume operations Nov. 4 with "Dear Ruth." Bookings are going through United Booking Office.

House is off the beaten path in Newark and for years has suffered the handicap of a rundown neighborhood. Until Hope began putting plays in last year, the theatre had a checkered career including stock, long ago; sepia burlesque, fly-by-night operas and Italian-language films and plays. More recently, the interior was redecorated.

"Yvette" Preem

Bridgeport, Oct. 22.

World preem of a new musical comedy romance, "Princess Yvette," based on George Barr McCutcheon's Graustark novels, will be given here by the Bridgeport Operetta Guild at Klein Memorial Auditorium, Oct. 25, with two more performances Sat. Oct. 26.

Review Kaufman Verdict

N. Y. state court of appeals has granted a petition to review decision of the lower courts in the matter of the estate of Harry Kaufman, formerly connected with the Tyson Co. ticket agency and also an associate of Lee Shubert. The decision in contest was a summary judgment against the estate, of which Louis Lotito is executor.

Attorney Milton M. Mound, acting for Lotito, petitioned the high court on the ground that the lower courts were in error.

31 New Offerings Planned for L. A.

Los Angeles, Oct. 22.

This town is getting the benefit of an upswing of legit production, with nine production firms presenting 31 stage plays in the various theatres of this area during the coming year. About 60% of the plays will range from comedy to tragedy and the rest will consist of musicals.

Total of 10 plays will be staged at El Patio theatre where time will be divided between Players Productions and the Sol Cornberg-Everett Wilde combination. Six musicals will be shown by Starlight Theatre Productions in the open air Greek theatre in Griffith Park, starting with the warm nights next spring.

Tenth season of the Civic Light Opera Assn. calls for four operettas, to be produced by Edwin Lester at the Philharmonic Auditorium. The producing combo of Jack Present and Harry Zevin is cooking up four plays at the Mayan theatre and two more at the Musart.

With "Obsession," "Lady Windermere's Fan" and "The Hasty Heart" on the road, the Russell Lewis-Howard Young combination is figuring on two more plays during the coming season, one of which will be staged in association with Homer Curran for the Theatre Guild.

Three other producers readying one show apiece for the coming year are Franz Steininger, Paul Schreibman and Ralph Paonessa. "Queen of the West," a musical, is Steininger's contribution. Schreibman will import a farce for presentation early in January and Paonessa will stage "Liebestraum," a musical.

Marianne Davis, Hylton Gander N. Y. Legits

Marianne Davis, operator of three legit houses in London's West End, who arrived in New York Monday (21) abroad the Queen Elizabeth, will be on the lookout for American plays to take back to England. Miss Davis, one-time colleague of Jane Cowl, operates the Duchess, Saville and Duke of York's theatres.

Jack Hylton, British bandleader and legit producer, also arrived aboard the Queen Bess to buy and sell shows in N.Y. Hylton's already negotiating with the Shuberts for possible sale of U.S. rights to his "No Room at the Inn," which he produced in London in association with Albert de Courville. Play was scripted by Joan Temple.

Hylton will also attempt to sell his French Ballet and Italian Opera to American producers while here. Opera, current at the Covent Garden in London, stars Beniamino Gigli, whose alleged pro-Fascist collaboration during the war may hold up the sale. Hylton was accompanied to the U.S. by William Mollison, his associate producer on musicals, who's planning to give current Broadway shows a o.o.

Le Borg East for 'West'

Hollywood, Oct. 22.

Reginald Le Borg, currently directing "Stork Bites Man," will desert Hollywood temporarily for a fling at Broadway legit with "Caravel West."

Play will be staged by Le Borg and Theo Dirks, who collaborated as authors.

Kit Cornell's Dad Ill

Buffalo, Oct. 22.

Katharine Cornell is here visiting her father, Dr. Peter Cornell, who is critically ill. Latter, in his 80's, gave up medical practice long time ago, and during his career managed the Star theatre here.

Miss Cornell, although a Buffalonian, was born in Berlin, when her father was a medical student there.

Inside Stuff—Legit

Sidelights on the early manhood of Eugene O'Neill, whose "The Iceman Cometh" is the talk of New York, continue to crop up, especially about the days and nights spent in the saloon of the Garden hotel, located near the then Madison Square Garden at 26th street and Madison avenue, N. Y. The habitues were of well-to-do families in the main, the bunch being described as "educated failures," mostly lushes.

O'Neill was a taciturn type, while his brother, Jimmy, was loquacious. They lived with their father, James O'Neill, a legit star, in the Garden hotel. So did George Jean Nathan, who always was on the dramatist's side through the years. And still is.

Sunday (20) followup comment on "Iceman" ran to exceptional length in the newspaper drama sections. Critics who hailed the premiere devoted themselves to further plaudits to O'Neill and his lengthy drama. The few dissenters, also, wrote columns, and although again pointing out what are faults, in their opinion, treated O'Neill with respectful admiration.

At the Beck theatre, where "Iceman" is running, it was stated that not a single seat has been unoccupied since the debut.
the play. The book version went on sale the day the show opened.

Marian Spitzer, visiting from the Coast, went to "Iceman" and because of the drama5s extreme length, which requires an afternoon start of the performance, she's suggested an easy way to see the O'Neill play. Read the first act, Miss Spitzer suggests; have dinner in the usual leisurely manner, then go to the theatre at 8 p.m. when the second of the four acts begins. She pointed out that all the same characters are on view through

A little unusual for Broadway critics accustomed to writing their drama reviews at one and the same time, without regard of time for each other's opinions, was Louis Kronenberger's (PM) review of "The Duchess of Malfi" last week. (In the last two seasons, PM has been printing its drama reviews a day late, or the second day following an opening.) Kronenberger's tart opening paragraph read:

"The way some of my colleagues laced into 'The Duchess of Malfi,' you'd imagine it aspersed the honor of their womenfolk. They made it sound much less like a classic than like a crime; or at least as though the two words were synonymous. It is not for me to dispute how awful an evening my confreres had, but I have a feeling that rather worse plays have come off with lighter drubbings."

Theatre ticket staff for the Armed Forces and United Nations has moved offices from the Commodore hotel, N. Y., to Broadway. Quarters in the canteen formerly operated by Pepsi-Cola, at the corner of 47th street, have been provided by the Hospitality Committee of UN. American Theatre Wing is in charge of the ticket sale, having taken over from the former Officers Service Committee. Not only officers in the services and those in UN, but GI's also will be accommodated on tickets at box-office prices. In the case of GI's it's possible that some tickets will be available at cut rates, if not cuffo.

Switch was pulled by Philadelphia Record Monday (21) when sheet sent its drama critic and feature writer, Edwin H. Schloss, to interview S. J. Perelman, co-author of "Sweet Bye and Bye," opening in Philly that night, and Perelman interviewed Schloss instead, with a byline piece. Gag was carried further, with Perelman interrogating Schloss on latter's qualifications as a critic, rambling off into Perelman trying to bribe Schloss to let him (Perelman) write the review of the show, and Perelman threatening to bump Schloss off when latter refused.

Although there are only a dozen in the cast of "Three To Make Ready," the revue's operating cost has been high, especially during the early weeks of the current engagement. When Arthur Godfrey was in the show, the management assumed payment of remote wire charges required by the radio commentator, that item being $1,500 weekly. Musical opened at the Adelphi, N. Y., where exceptional grosses were registered, and it moves back there from the Broadhurst, where "Happy Birthday" has been booked.

Margery Sharp, British novelist whose "The Nutmeg Tree" was dramatized and produced over here in 1938, is seeing Broadway shows. Her bestseller, "Cluny Brown," has been filmed by 20th-Fox, eliminating it for legit. Mrs. Sharp recently received a refund of $19,000 on American taxes collected on the book's royalties but rebatable under the reciprocal non-citizen agreement between America and England. A goodly percentage of that money is payable in British taxes. Her latest novel is "Britiannia Mews."

There's an agreement between the Dramatists Guild and Equity on experimental setups, drawn up in 1940, which agreement has to be re-activated yearly. Agreement, however, hasn't been since 1944. Equity recently appointed a committee of Philip Loeb, Carol Stone and Myron McCormick to report on such reactivation. The Dramatists Guild will hold a similar meeting in about 10 days. Action is expected to be favorable on both sides.

Actress Virginia Field's mother has returned to Europe after clippering from England to Las Vegas to be with her daughter while the latter divorced Paul Douglas ("Born Yesterday") there. Mrs. Field has hopped to Paris to rejoin her husband, while the actress returned to the Coast for film appearances.

Fredric March has grown a mustache which any truck driver would envy. It's for character purposes, as he will play the father in "Other Years," soon due in Boston, with Florence Eldridge in the opposite part. Play is by Ruth Gordon and is biographical. It was tried out last spring under the title of "Miss Jones."

Upon his return from London recently Gilbert Miller regaled friends with stories of things he couldn't get to eat over there. First item on his agenda upon arrival in Manhattan was to repair to a cafe that specializes in beefsteak, and he proved he's a two-steak man.

"Carmen Jones" will not play the Uline arena, a Washington skating rink, after all. Proscenium would have had to be built, and when Billy Rose found out that it would cost $15,000, instead of the $2,000 first estimated, he cancelled the three-day date.

B'way to See London Play

Brace Conning will produce Roland Pertwee's "Pink String and Sealing Wax" on Broadway this season, at estimated production cost of $50,000. He'll also direct.

Comedy of Victorian middle-class life has already been staged in London, with world film rights sold.

Little Theatre Meet

Ithaca, N. Y., Oct. 22.

Representatives of 19 little theatre groups will hold a three-day conference at Cornell University Friday, Saturday and Sunday (Oct. 25, 26, 27). Community drama, business and technical problems will be discussed.

'Voice' for Interstate

Dallas, Oct. 22.

"Voice of the Turtle" will tee off the Interstate Circuit's legit season this fall. It will begin its tour here at the Melba Nov. 28.

Other dates include Fort Worth, Austin, San Antonio and Houston.

New Orleans Sked

New Orleans, Oct. 22.

Irwin Poche has lined up a schedule for the Auditorium here this fall, with the Original Ballet Russe booked in Nov. 30-Dec. 1, followed by Fritz Kreisler and "The Voice of the Turtle" among December events.

A Straus festival directed by Oscar Straus was opening number of the series last week (14), playing to capacity audience.

'Mama' Opens to Fair $17,000 in Chi, 'Dream' 18G, 'Harvey' 24G, 'State' 21½G

Chicago, Oct. 22.

Loop full of delegates to AFL convention kept pasteboards going all last week with few empty seats to be found. Opening of "I Remember Mama" proved fruitful.

"Follow the Girls" starts off at Shubert Tuesday (22) as "Bloomer Girl" bows out with biz still terrific. Other new ones expected are "Born Yesterday," "Hamlet" and "Apple of His Eye."

Estimates for Last Week

"Bloomer Girl," Shubert (8th wk) (2,100; $4.80). Sensational $42,500.

"Dream Girl," Selwyn (7th wk) (1,000; $4.20). Substantial at $18,000.

"Harvey," Harris (10th wk) (1,080; $4.20). Pace steady with seats hard to get at solid $24,000.

"I Remember Mama," Studebaker. Opened Tuesday (15); $17,000 for seven performances.

"Oklahoma!" Erlanger (5th wk) (1,334; $4.20). Doesn't stray from capacity $32,000.

"State of the Union," Blackstone (24th wk) (1,358; $4.20). Good rise to $21,500.

INA CLAIRE-'WEAKNESS' NEAT 11G IN NEW HAVEN

New Haven, Oct. 22.

Combination of Ina Claire's name in a Theatre Guild production meant substantial boxoffices at premiere of "Fatal Weakness" at Shubert last weekend (17-19). Notices and word-of-mouth were only so-so but cash was already in the till via advance. An estimated gross that bettered $11,000 was fine for four shows at $3.60 (tax incl.) top.

"Come On Up" is current last-half attraction (24-26), then comes "Student Prince" for Oct. 31-Nov. 2. Following week gets "Magnificent Yankee" for three days (7-9) and "Call Me Mister" is due for breakin Nov. 13-16.

Pitt Power Strike Fails To Nip 'Lucasta,' 24½G

Pittsburgh, Oct. 22.

Power strike didn't make any difference to "Anna Lucasta" last week. Touring version of Broadway hit rung up smashing $24,500, top figure this season so far for a non-musical. Show got a break early in week when trolleys and buses resumed operation, since lack of transportation previously had been one of the obstacles facing show biz as usual during the emergency.

"Anna" built steadily right through the engagement, and by last couple of performances a scalper could have made himself a lot of coin with well-located ducats. Lot of criticism was heard against the route-planners for not allotting Pittsburgh two weeks, since this is and always has been the kind of a show that goes over locally.

Nixon currently has "Magnificent Yankee," which is launching eight-month tour here, and, as of now, house is booked solidly through end of next month, all with single-week attractions. "Apple of His Eye" next week, then "Rose Marie," the Mae West show and Gertrude Lawrence in "Pygmalion."

'Mary' 9½G, Indpls.

Indianapolis, Oct. 22.

Although panned in the press, "Mary Had a Little ——" grabbed the biggest three-day take of the season here, a bouncing $9,500 in four performances at the English, Oct. 14-16, at $3 top, playing to capacity at all but the matinee.

Advance is good for Musical Repertory Company in "Rose Marie" and "Play, Gypsy," Oct. 24-26, when it benefits by state teachers convention here, traditionally a big time for the house.

German Comedy Tryout

"Is Geraldine An Angel?", new comedy by Hans Jaray, will be staged next month, in German, at the Barbizon-Plaza theatre, N. Y., with Oscar Karlweis, Lili Darvas, John Wengrad and Jaray in the leads.

Shows in Rehearsal

"Beggar's Holiday" ("The Beggar's Opera")—Dale Wasserman and Percy Watkins.

"Another Part of The Forest" ("Origin of the Species")—Kermit Bloomgarden.

"Call Me Sister" (road)—Melvyn Douglas and Herman Levin.

"The World of Christopher Blake"—Joe M. Hyman and Bernard Hart.

"Years Ago"—Max Gordon.

"Joan of Lorraine"—Playwrights Co.

"A Family Affair"—Jesse Long and Edw. S. Hart.

"Toplitsky of Notre Dame"—William Cahn.

"Sweethearts" (revival) — Paula Stone and Michael Sloane.

Evans-'Hamlet' 15G, Buff.

Buffalo, Oct. 22.

Maurice Evans in "Hamlet" at the Erlanger last week, for five performances at $3.60, did rousing $15,000.

Current Road Shows

(Period Covering Oct. 21-Nov. 2)

Amer. Rep. Co.—Colonial, Bost. (21-2).

"Anna Lucasta"—Town Hall, Toledo (21-26); Hanna, Cleve. (28-2).

"Another Part of the Forest" — Playhouse, Wil. (1-2).

"Apple of His Eye"—Hanna, Cleve. (21-26); Nixon, Pitt. (28-2).

"Bal Negre"—Aud., St. Paul (22-23); Parkway, Madison (24-26); Davidson, Mil. (28-2).

"Ballet Russe"—Music Hall, K. C. (21-26).

"Blackouts of 1946"—El Capitan, Hollywood (21-2).

Blackstone—Met., Providence (21); Court Sq., Spgfd. (22-23); Lyric, B'port (25-26); Ford's, Balto (28-2).

"Bloomer Girl"—Aud., Cincy (21-26); Cass, Det. (28-2).

"Blossom Time"—Shubert, Philly (21-26); Locust, Philly (28-2).

"Born Yesterday"—Wilbur, Bost. (21-2).

"Carmen Jones"—Park, Youngstown (22-23); Aud., Wash. (25-26); Aud., Harrisburg (28); Aud., Lancaster (29); Aud., Rich. (30); Aud., Raleigh (31); Aud., Norfolk (1-2).

"Come On Up" — Playhouse, Wil (21); Rajah, Reading (22); Lyric, Allentown (23); Shubert, New Haven (24-26); Acad. Music, N'hampton (28); Avon, Utica (29); Temple, Binghamton (30); Strand, Ithaca (31); Erlanger, Buff. (1-2).

"Dear Ruth"—Lyric, Richmond (20-25); Acad., Roanoke (26); Center, Norfolk (27-31); Aud., Trenton (2).

"Dream Girl"—Selwyn, Chi. (21-2).

"Fatal Weakness"—Walnut, Philly (21-2).

"Follow the Girls"—Shubert, Chi. (21-2).

"Hamlet"—Cass, Det. (21-26); Royal Alex., Toronto (28-2).

"Happy Birthday"—Shubert, Bost. (21-26).

Harvey—Harris, Chi. (21-2).

"Hasty Heart" — Biltmore, L. A. (21-2).

"I Remember Mama"—Studebaker, Chi. (28-2).

"If the Shoe Fits" — Shubert-Lafayette, Det. (21-2).

Jooss Ballet—Royal Alex., Toronto (21-26).

"Life With Father" — Orpheum Ogden (21); Chief, Pocatello (22); Pinney, Boise (23); Temple, Tacoma (25); Met., Seattle (28-2).

"Lute Song"—Lyceum, Minn. (21-23); Aud., St. Paul (24-26); Radio, Des Moines (27); Paramount, Omaha (30); Music Hall, K. C. (1-2).

"Magnificent Yankee" — Nixon, Pitt. (21-26); Erlanger, Buff. (28-31); Aud., Roch. (1-2).

"Mary Had a Little"—Erlanger, Buff. (21-27); Empire, Syr. (29-30); Erie, Schent'dy (31-2).

"Oklahoma!"—Erlanger, Chi. (21-2).

Original Ballet Russe—Opera Hse., Boston (28-2).

"Park Avenue"—Erlanger, Philly (21-26).

"Present Laughter" — Plymouth, Bost. (21-26).

"Pygmalion"—Nat'l, Wash. (21-26); Shubert, Philly (28-2).

"Song of Norway"—Opera House, Bost. (21-26); Forrest, Philly (28-2).

"State of the Union" — Curran, Frisco (21-2).

"State of the Union"—Blackstone, Chi. (21-2).

"Student Prince" — Fords, Balto. (21-26); Lyric, Bdgport (28); Court Sq., Spr'gfeld (29-30); Shubert, New Haven (31-2).

"Sweet Bye and Bye"—Forrest, Philly (21-2).

"The Glass Menagerie" — Geary, Frisco (21-2).

"The Haven"—Playhouse, Wil. (24-26); Nat'l, Wash. (28-2).

"Toplitsky of Notre Dame"—Shubert, Bost. (28-2).

"Tobacco Road" — Davidson, Mil. (21-26); American, St. Louis (28-2).

"Up in Central Park"—Met., Seattle (21-25); Mayfair, Portland (26-2).

"Voice of the Turtle"—American, St. Louis; (21-26); Orpheum, Sprgfld. (28); Lincoln, Decatur (31); Mosque, Peoria (1-2).

"Voice of the Turtle" — Locust, Philly (21-26); Lyric, Richmond (28-2).

"Years Ago" — Copley Sq., Bost. (21-2).

L.A. Legits Still Off, '20th' Finales, 6½G

Hollywood, Oct. 22.

With one week entry and two other houses lighted, legit business was still in the doldrums last week, although two fresh starters, plus the opera, were expected to help the footlight houses this week.

Feeble starter was "Bachelor's Women," which opened at the Belasco Wednesday night (16) with frigid press notices and sold boxoffice. "20th Century" slipped in its third stanza at El Patio, but did $6,500, which was off the nut. Show finaled with $21,500 for three weeks and gave way to "Blind Alley." Ken Murray's "Blackouts of 1946" repeated $17,000 on the 226th stretch at El Capitan. "Hasty Heart" bowed into the Biltmore last night (21), bringing emphasis once more on downtown legit.

Boston Lifts; 'Laughter' Gets Raps But $16,000

Boston, Oct. 22.

Substantial uplift on the rialto this week with end of series, holidays, unseasonal heat and general sagging of biz all around, and all legit houses showed encouraging gains over recent doldrums. "Present Laughter," Noel Coward show at the Plymouth, opened on Monday (14) and drew curiously uneven notices, some liking and some, especially Norton of the Post, smacking it hard. But it did biz from the outset and topped takes for straight legit so far this season.

Only opening this week was "John Gabriel Borkman," third of American Repertory plays at the Colonial, which bowed Monday (21). But next week looks like most hectic of season, with Ballet Russe in for a week at the Opera House on the 28th; "Toplitsky of Notre Dame" at the Shubert on the 30th, "Years Ago," Copley, Nov. 2; "The Fatal Weakness," Colonial, Nov. 4; and "The World of Christopher Blake," Plymouth, Nov. 5. After that come "The Magnificent Yankee," Colonial, Nov. 18; "Apple of His Eye," Plymouth, Nov. 25, and "Call Me Mister," Shubert, Dec. 2 or 9.

Estimates for Last Week

American Repertory Company, Colonial (1,500; $3.60). "Henry VIII" and "What Every Woman Knows," in repertory, last week gained slightly over first week, getting $13,000. Added is "John Gabriel Borkman" Monday (2), alternating with others for final week.

"Born Yesterday," Wilbur (1,200; $3.60). Stayed at estimated $17,500 on third week, great, with improving business on weekend indicating further gains.

"Happy Birthday," Shubert (1,590; $3.60). Held to excellent takings around $26,000, estimated, very snappy. This is the last week of tryout with very considerable revision and little resemblance to opener. Chances for N. Y. b.o. success much improved both on Helen Hayes' draw and play's tightening and revision.

"Present Laughter," Plymouth (1,200; $3.60). Caught strangely divided notices considering wow audience reaction at opener. Did biz from outset, however, touching estimated $16,000, okay for straight legit in this house. Final week, now current, looks even better.

"Song of Norway," Opera House (3,000; $3.60). Sagged on sixth week to estimated $27,000, despite improvement around town. Final week current.

'STATE' NEAT $24,000, 'MENAGERIE' 14½G, S.F.

San Francisco, Oct. 22.

"State of the Union," now in its fourth week at the Curran, featuring Conrad Nagel, Irene Hervey and Henry O'Neill, held to a neat $24,000 last week.

"Glass Menagerie," starring Pauline Lord, now in its second week at the Geary, did a fair $14,500 last week.

'Ruth' 14G, Balto

Baltimore, Oct. 22.

Things took a nice turn upwards here last week, with "Dear Ruth" giving the customers at Ford's the first break of the new season, hitherto loaded down with bad tryouts; $14,000 reported in the till for the week.

"The Student Prince" is current, with strong advance action reported.

Huston 12G, Toronto

Toronto, Oct. 22.

Walter Huston in "Apple of His Eye" grossed a disappointing $12,000 at the Royal Alexandra here, with 1,525-seater scaled at $3 top.

Piece built but not fast enough for the week's engagement, though it's the star's hometown.

B'way Uppish Despite Blooey Newies; 'Iceman' No Chill to Till at $24,500, 'Malfi' 19G, 'Fan' Breezy 21½G, 'Lys' Fiz

Business generally along Broadway continues to improve though the quality of new shows is far under par. Revivals continue to top new production; one oldie arrival last week should click. This week's arrivals, and those due next week, figure to be much better than most of the recent entrants.

Revival of "Lady Windermere's Fan" was very well received but it was thumbs down for two other vintage attractions, "The Duchess of Malfi" and "Lysistrata," while "Loco," a new comedy, also drew a very doubtful press. "Malfi" got very good money, however. "Lysistrata" stopped abruptly; "Bees and the Flowers" slid out; "Obsession" ends this week.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"A Flag Is Born," Music Box (7th week) (D-979; $4.80). Moved here from Adelphi after "Mr. Peebles and Mr. Hooker" was yanked; at the larger house takings were still big; nearly $31,000.

"Anna Lucasta," Mansfield (113th week) (D-1,041; $3.60). Picked up and topped $12,000; long-staying, mixed-cast drama faring well, and so is the house.

"Annie Get Your Gun," Imperial (23d week) (M-1,427; $6.80). Advance sale approximates $275,000 and the weekly gross is nearly $45,500; standees all times.

"Bees and the Flowers." Taken off at Booth Saturday (19) after very weak three and one half weeks. "Playboy of the Western World" opens here Saturday (26).

"Born Yesterday," Lyceum (38th week) (C-993; $4.80). Weakness of new shows strengthens position of holdover standouts, this being among the toppers; $21,000.

"Call Me Mister," National (27th week) (R-1,142; $6). Road company being readied for GI revue that's cleaning up; rated close to $33,000, capacity.

"Carousel," Majestic (79th week) (M-1,667; $6). Business in big house varies but back into the big money, with takings again going up; $43,000.

"Deep Are the Roots," Fulton (56th week) (D-968; $3.60). New drama ("Another Part of the Forest") due next month in this house; business of current attraction again around $9,000.

"Dream Girl," Coronet (35th week) (D-1,037; $4.20). With June Havoc in lead part, business holds to very good level and the count was again around $17,000.

"Gypsy Lady," Century (5th week) (D-1,670; $4.80). Theatre parties are helping boxoffice but the spurt to fine $36,000 indicates musical's staying chances.

"Harvey," 48th St. (103d week) (C-925; $4.20). London may soon see smash that is cleaning up here and in Chicago; pace is capacity; $19,000.

"Icetime," Center (18th week) (R-2,994; $2.40). Radio City and ice shows seem perfectly suited as indicated by the big money drawn here: around $44,000.

"Life With Father," Bijou (359th week) (C-613; $3.80). Run leader always gets a share of visitor business and plenty of repeaters; around $9,000.

"Loco," Biltmore (1st week) (C-920; $4.20). Panned; business Saturday encouraged management; nearly $7,000 in first five times; fair.

"Made in Heaven," Miller (C-940; $4.20). Presented by John Golden; written by Hagar Wilde; was known as "It's a Man's World"; opens tomorrow (24).

"O Mistress Mine," Empire (30th week) (CD-1,062; $4.80). One of the outstanding winners from last season that continues to sell out all performances; over $24,000 indicated.

"Obsession," Plymouth (D-1,063; $3.60). Final and 4th week; two-person drama started fairly well but dipped under $7,000; will tour; "Present Laughter" next week.

"Oklahoma!" St. James (191st week) (M-1,509; $4.80). Regularity with which this musical sells out in its fourth year is something for the records; $30,000.

"State of the Union," Hudson (49th week) (CD-1,057; $4.80). Nearing the 52-week mark and still selling out; statements show gross close to $25,000 weekly.

"The Iceman Cometh," Beck (2d week) (D-1,214; $5.40). First full week (six times, no matinees) the gross was $24,500; will get 2G more when subscription period is passed.

"The Voice of the Turtle," Morosco (133d week) (C-939; $3.60). Picked up further and the gross last week approximated $14,500 for three-person long runner.

"Three to Make Ready," Broadhurst (33d week) (R-1,160; $4.80). Virtual capacity for revue, which must move to Adelphi next week to make way for "Happy Birthday"; great $31,500.

REVIVALS

"Playboy of the Western World," Booth (O-712; $4.20). Presented by Theatre, Inc.; strong cast for J. M. Synge drama, which bows in Saturday (26).

"Lady Windermere's Fan," Cort (1st week) (CD-1,064; $4.20). Welcomed by press and first nighters and rates among the worthwhile revivals; first week excellent gross of $21,500.

"Cyrano de Bergerac," Alvin (2d week) (D-1,331; $4.80). Best grosser among the new revivals; climbed towards capacity; approximated $28,000 first full week.

"Lysistrata," Belasco. Yanked Saturday; only four performances for colored cast show which drew press lacing.

"Show Boat," Ziegfeld (41st week) (M-1,623; $6). New musicals are again tardy in arriving, which benefits stayers like this one; rated around $36,000.

"The Front Page," Royale (7th week) (C-1,084; $4.20). Doing fairly well and unless booking pressure arises may stick for time; $12,500.

"The Duchess of Malfi," Barrymore (1st week) (D-1,064; $4.20). Critics didn't like this very old meller but Elisabeth Bergner's draw should help; first seven times nearly $19,000.

"The Red Mill," 48th Street (51st week) (M-1,319; $4.80). Jumped materially last week, when takings going close to $33,000, best figure since spring.

terially last week, when takings approximated $32,500; best figure since spring.

"Naughty Naught," Old Knickerbocker Music Hall. Ancient melodrama and olio in old film house; played to audiences at tables, where liquids may be had.

'Park Ave.' Neat 29½G in Philly

Philadelphia, Oct. 22.

The failure of the new musical, "Sweet Bye and Bye," to open last week gave "Park Avenue," the new Max Gordon tuner, the field to itself, and that new one, although plenty ripped in many quarters, turned in a robust $29,500 in its second session at the Shubert. Also, as predicted, it moved to the Erlanger for an additional week.

Mae West once again went against all theatrical laws of average, or what-have-you, by running up a goodly $15,500 in her second week at the Walnut in "Come On Up." That was in the face of definitely diverse notices and no heavy advance splurge.

"The Voice of the Turtle" got comparatively mild $11,500 its 7th week at the Locust. It moves out this Saturday but is skedded to return to the city in January.

Last night saw three openings (third time this season), with Ina Claire in the Theatre Guild's production of George Kelly's new comedy, "Fatal Weakness," at the Walnut, on American Theatre Society subscription. "Sweet Bye and Bye" at the Forrest, and a return of "Blossom Time" at the Shubert.

Coming schedule has been pretty well ironed out now, with no gaps discernible. Next Monday, the Theatre, Inc., revival of Shaw's "Pygmalion," with Gertrude Lawrence, opens a two-week stay at the Shubert, and on Tuesday, the operetta, "Song of Norway," is listed for the Forrest, where it plans an indefinite stay.

World Series Balls Up 'Voice,' 17G in St. Loo

St. Louis, Oct. 22.

The baseball hysteria that gripped this burg during the windup of the world's championship baseball series cut into the gross of "The Voice of the Turtle," which wound up the third of its four-week stand at the American theatre Saturday (19).

The 1,700-seat house, scaled to $3.66, grabbed approximately $17,000 for eight performances. The prospects are bright for a swell final session.

'Father' $6,800, Troy

Troy, N. Y., Oct. 22.

"Life With Father," the first straight stage play offered in Troy for the past 10 years with a professional cast, played to a smashing $6,800 in two performances at Proctor's, a Fabian theatre. Scale was $1.20 to $3, including tax.

Larry Cowen booked "Father" under a tieup with the Troy Kiwanis Club.

Plays Out of Town

The Fatal Weakness

New Haven, Oct. 17.

Theatro Guild production of comedy in three acts (five scenes) by George Kelley. Stars Ina Claire; features Madge Evans, Margaret Douglass, Howard St. John. Staged by the author; setting designed and lighted by Donald Oenslager; costumes supervised by Bianca Stroock; production under supervision of Lawrence Langner and Theresa Helburn.

Mrs. Paul Espenshade..........Ina Claire
Anna..........................Mary Gildea
Mrs. Mabel Wentz......Margaret Douglass
Penny.........................Madge Evans
Mr. Paul Espenshade....Howard St. John
Vernon Hassett..................John Larson

If this new Theatre Guild production does not eventuate as a substantial click, its fatal weakness will be in a script that contains more words than a dictionary and less action than a Stepin Fetchit saunter. Still in the formative stage, play is a two-and-a-half hour stretch of constant conversation that is going to require considerable pruning and brightening before it can be completely satisfying. Indications are that solid acceptance will depend on stellar playing of the lead, inasmuch as script, per se, is lightweight.

Playgoers anticipating a brilliantly vivacious piece of stagecraft will not find it here. Instead they will find a play with potential interest values centered around the problem of a matron who suddenly discovers, in middle life, that she has become the hypotenuse of an eternal triangle. Her handling of the situation, to the accompaniment of alternately wistful, pithy, sentimental, and pungent sequences, is what constitutes the play's progression.

Mrs. Paul Espenshade (Ina Claire) is the matron who receives an anonymous letter telling her of her husband's affair with a lady osteopath. Calling in a divorced friend, Mrs. Wentz (Margaret Douglass), for advice, the two cook up a means of shadowing the husband (Howard St. John) and, in the process, they learn that he is planning to spend weekends in the mountains with his new love. Afforded an opportunity to confront her spouse with the knowledge of his shift in affections, the wife passes up her chance when sentimentality overcomes her — a sentimentality based on the sound of wedding bells and the reading of marriage vows. Later, however, she divorces him and climaxes the script by setting out for his wedding —a situation that gives the play its title via her fatal weakness for attending weddings, regardless of whose they may be.

Miss Claire returns to the stage after a lapse of some five years. A line from the play, "There's more to that remark than meets the ear," might well be paraphrased as critical application to Miss Claire's premiere development of the leading role—there's more to the role than met the ear, or eye, of first-nighters. In brief, the depths have not as yet been sounded, and it can become a very fine role for Miss Claire with added playing. Even in the face of under-preparation, her surer moments give optimistic evidence of good things to come.

Miss Douglass does a thoroughly capable job. Madge Evans is sufficiently obnoxious to make interesting the role of a modern, advanced-thinking married daughter who, mentally if not physically, flouts marital vows at her own convenience. St. John provides a good picture of the man in his fifties who returns to the romantic fling of his twenties. Cast is completed by John Larson, a definite Hollywood prospect who registers substantially in a brief role, and Mary Gildea, who wrings some real substance from the part of a maid.

Staging draws script out with clarity but allows lengthy dialog too much leeway, a characteristic that seems to accompany an author's own staging of his play. Story builds to a logical but extremely weak curtain and sends 'em out mindful of the expression, "building up to a pronounced letdown." A single beautiful apartment interior makes a fitting background for upped middleclass display, and femme apparel meets with general audience approval. *Bone.*

John Gabriel Borkman
(REVIVAL)

Boston, Oct. 21.

American Repertory Theatre production of drama in five scenes by Henrik Ibsen. Direction and translation by Eva LeGallienne; scenery and costumes, Paul Morrison; music, Lehman Engel. At Colonial, Boston, Oct. 21, '46; $3.60 top.

Mrs. Borkman..........Margaret Webster
Malene....................Marion Evensen
Ella......................Eva LeGallienne
Erhart.....................William Windom
Fanny Wilton ....Mary Alice Morre
John Gabriel Borkman.........Victor Jory
Frida.........................Ann Jackson
Vilhelm......................Ernest Truex

Doubtful entry for this solid outfit. Play just hasn't enough appeal, and word-of-mouth reports can be little but gloomy even if it does click as an artistic success, which it more or less is. It seems destined for a resounding boxoffice flop.

Ibsen's treatise on the perils of capitalism, untempered by the milk of h.k., told through the story of an idealistic dreamer who embezzles his bank's funds and tramples on all his associates to float grandiose schemes, runs 110 minutes without intermission in five quick-change scenes in Miss LeGallienne's treatment. This is artistically defensible, but play itself is of such unrelieved gloominess and ends on such a note of fuzzy thinking, audience is more than a little puzzled by play's symbolism, and none too happy about the whole thing.

Chief interest lies in characterizations of principals, which are, to a man, excellent. So good, in fact, impression is that actors are laboring for love and for benefit of themselves rather than for the audience. As the gal who didn't get John in his pre-prison years, and who now tries to get his son, Miss LeGallienne turns in an extremely sensitive and eloquent performance. Carrying the burden of the sympathy to staunch effect, as her sister, who did get John, worse luck, Margaret Webster is powerful stuff. As John himself, Victor Jory glowers cryptically and dies in Norway's snow nobly and skillfully. There's an extraordinarily touching performance by Ernest Truex and naive bits by Mary Alice Moore and William Windom, last-named characterization, though, tending to mannerism, is potentially dramatic stuff of the first water.

Sets, costumes and production in general are rich, handsome, and as eloquent as the plot itself, and often a good deal more interesting. Nice work all around, in short, but no customer's dough seems headed its way. *Elic.*

Plays on Broadway

Loco

Jed Harris production of three-act comedy (six scenes) by Dale Eunson and Katherine Albert. Staged by presenter; settings by Donald Oenslager. At Biltmore, N. Y., Oct. 16, '46; $4.20 top.

Alma Brewster...............Helen Murdoch
Naomi Brewster.............Beverly Bayne
McIntyre........................Barry Kelley
Waldo Brewster..................Jay Fassett
David Skinner..............Morgan Wallace
Loco Dempsey...................Jean Parker
Ginger...........................Marlo Dwyer
Matron.......................Darin Jennings
Eben........................Parker Fennelly
Pamela Brewster..............Elaine Stritch
Nicky Martinez........................Si Vario
Miss White...................Lauretta Maxine

Maybe this error was good enough reading in short story form, from which it emanated, but as a play "Loco" doesn't qualify for Broadway.

"Loco" is the front monicker of a Conover model, and in the alluring person of Jean Parker, the girl, Loco Dempsey, is the only excuse for its showing. Miss Parker is a redhead filmite from the Coast, and if she has a yen for Broadway there should be plenty of offers for other legit shows. It's an audience part she's assigned to now, that of girl who goes off with an a.k. millionaire, then crosses the dope by refusing to blackmail him, let alone just take coin from the guy.

There is little credibility to the story. That a Wall Streeter could be so naive as Waldo Brewster is stretching the imagination. The fellow isn't supposed to know about party girls or anything like that, so falls for Loco when a friend dates her and another model at a cafe. He quickly proposes that his new friend accompany him to Maine, where he has a hunting lodge. No sooner do they reach the place than the lass develops the measles, or at least so the handyman diagnoses the case after talking to his old lady over the phone.

So after about 10 days they go back, Waldo contacting his office and telling his secretary to tell his wife that he's in Washington on a big deal. Back home he finds his daughter returned from a USO tour to Japan, where she had married a GI who formerly was a top ballroom dancer. For that he disinherited her but softens up upon learning she's to have a baby. The new son-in-law pops in, having planed in from the Orient. The lad won't have anything to do with the old boy, and calls him a so-and-so more than once before vamping. To top it all Loco comes to his office and turns down his offer of any coin at all.

Most of the characters act like automatons, including Jay Fassett, who plays Waldo. Beverly Bayne enacts his wife to fair purpose. Si Vario, however, as the boy who married the poor little rich girl, hasn't much to do, but does it well and should get better parts. Barry Kelley quit as understudy to Paul Douglas ("Born Yesterday") to take the butler's job in "Loco," but he doesn't appear to have benefited himself. Attractive Elaine Stritch has small part. *Ibee.*

Duchess of Malfi

Paul Czinner production of three-act melodrama by John Webster, adapted by W. H. Auden. Stars Elisabeth Bergner; features John Carradine, Canada Lee, Donald Eccles. Directed by George Rylands; scenery by Harry Bennett. At Ethel Barrymore theatre, Oct. 15, '46; $4.60 top; $5.80 opening night.

Ferdinand.....................Donald Eccles
The Cardinal.................John Carradine
Giovanna.................Elisabeth Bergner
Antonio Bologna..........Whitfield Connor
Delio........................Richard Newton
Daniel De Bosola.................Canada Lee
Officers..........Ben Morse, Michael Bey,
Lawrence Ryle, Robin Morse
Ladies.......Beth Holland, Diana Kemble
Cariola......................Patricia Calvert
Old Lady..................Michelette Burant
Roderigo.........................Rupert Pole
First Guard.................William Layton
Second Guard...............Frederic Downs
Julia..............................Sonia Sorel
Monk............................Michael Ellis
Pilgrim.............................Jack Cook
Antonio's Son................Maurice Cavell
Antonio's Daughter.........Kathleen Moran
Madmen—
Priest (singer)............Walter Pereson
Lawyer..........................Robert Pike
Astrologer..................Frederic Downs
Doctor............................Guy Spaull

John Webster's 16th century melodrama, "The Duchess of Malfi," produced by Paul Czinner and starring Elisabeth Bergner, marks the first time that the Jacobean horror play is being done on Broadway. And ineffectively, too. Webster's saga of hate and revenge must inevitably call for bracketing with Shakespeare's tragedies because of its blank verse and period setting. But not fortified with any of Shakespeare's writing genius, there remain only lust, tragedy and a succession of killings that wind up in a third-act finale that induces suppressed — and unsuppressed— laughter.

After a wholesale slaughtering, each dying man raises himself to spout Elizabethan bromides, putting off his death agony long enough to point the moral. Couched in uninspired verse and lacking any depth that could justify its resurrection, "Duchess" as dramatic fare is unexciting. Its Broadway chances are slim.

Miss Bergner by her very warmth and interpretation brings all that anyone could give to the thankless role of the tragic Duchess. However, her exaggerated posturings in the first act and too-cloying accent only tend to point up the play's artificialities. John Carradine, making his Broadway debut after a Hollywood semester of many years, plays her brother, the Cardinal, giving a cut and dried interpretation in a sketchy and rather mild part. Donald Eccles, as the Duke of Calabria, twin brother of the Duchess and most loathsome of the villains, gives an uncontrolled, and unconvincing performance in a part that seems at all times beyond his depth. Canada Lee, who dons white makeup to play the role of a co-villain in the pay of the two conspiring brothers, gives the most understanding and believable of the male performances. Unfortunately, the profundities he has to mouth aren't worth expounding, yet he is at home and case in the costume melodrama. It was a novel and courageous bit of casting that gives a fine Negro actor an opportunity stripped of color tabus.

Lighting and scenery are effective, though not too well integrated. *Rose.*

Lysistrata

James Light and Max J. Jelin production of Aristophanes' comedy in modern version by Gilbert Seldes. Features Etta Moten, Rex Ingram, Leigh Whipper, Fredi Washington, Mildred Smith, Mercedes Gilbert, Emmett Babe Wallace. Staged by Light; settings, Ralph Alswang; costumes, Rose Bogdanoff; choreography, Felicia Sorel; music, Henry Brant. At Belasco, N. Y., Oct. 17, '46.

Leader of Old Women's Chorus.Pearl Gaines
Lysistrata ....Etta Moten
Kalonika...................Fredi Washington
Myrrhina...........................Mildred Smith
Lampito.......................Mercedes Gilbert
Leader of Old Men's Chorus...Leigh Whipper
President of the Senate.........Rex Ingram
Spartan Envoy....................Maurice Ellis
Kinesias...........Emmett "Babe" Wallace
Trygeus ....John de Battle
Kiklas...........................Larry Williams
Polydorus.........................Sidney Poitier
Lykon..................Emory S. Richardson

"Lysistrata" came back to Broadway last week in an all-colored version produced by James Light and Max Jelin, and Greeks were not the only ones with a word for it. This classic Greek comedy by Aristophanes, in its current version, requires Spartan courage to sit through it.

The producers have used the "modern" version by Gilbert Seldes, and Light has done the staging with a cast of good principals, weighted down by generally inferior direction and situations that have lost their spice for these times.

Etta Moten plays the title role, and gets most out of the classic sex farce. Rex Ingram, Fredi Washington, Leigh Whipper, Mildred Smith, Mercedes Gilbert and Emmett "Babe" Wallace are others featured to more or less advantage. *Kahn*

(Closed after four performances.)

Negro Ballet No Hit With Paris Audiences

Paris, Oct. 15.

Impresario Jules Borkon brought the Negro Ballet from London to the Theatre des Champs Elysees, a de luxe house here lacking the intimate atmosphere best suited for it. Berto Pasuka, the West Indian star, drew raves from all crix, but others of the cast and the monotonous tom-tom music under West African maestro Wladipo Adekoya, did not satisfy the sophisticated audiences that paid $6 for best seats. The ballets were rated a freak novelty here, but unduly long.

After 10 days in Paris, the Ballet goes to Bordeaux. Also set to play Belgium and Scandinavia. Company of 17 plus six musicians, comes from West Indies or West Africa.

Attention

PRODUCERS and SHOWMEN...

The MARYLAND THEATRE in Baltimore, Maryland, is now under the exclusive control and operation of Jules Pfeiffer.

This theatre is one of the finest in the country and is available for all types of attractions including straight plays, musicals, operas, ballets and anything that comes under the heading of amusements.

The terms will be satisfactory and equitable. There will be no slugging over the skull because of the theatre shortage. "The Naked Genius" rolled up a weekly gross of a cool $23,000 at this theatre, and a turkey called "Maid In The Ozarks" did $16,000 during a hot summer week in June.

So, showmen and producers write, phone or wire your propositions for The MARYLAND THEATRE to Jules Pfeiffer, c/o Consolidated Radio Artists, Inc., 30 Rockefeller Plaza, N. Y. Phone CO. 5-3580.

Remember—don't wait or you'll be late!

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Broadway

John Golden forced abed last week with heavy cold.

Fortune Gallo clippered to Paris Tuesday (22), thence to Rome, his first visit in 10 years.

Metro actress Audrey Totter back to the Coast for pic commitments after several weeks east.

Niles Wells looking for talent and financing on a mixed-cast play about Harlem called "Muggers."

Frank McCoy, whose neck was operated upon some weeks ago, still under medical observation.

Real Fact Comics has four-page spread in Nov. issue on "Paul Robeson, All-American Citizen."

Biog of femme impersonator Francis Renault being written by Corine Law for syndication by King Features.

Bob Hector, former Stars and Stripes staffer, joined Sol Jacobson as apprentice p.a. on "Three to Make Ready."

Damon Runyon, confined because of 'flu, fully recuperated and returned to his columnist beat yesterday (Monday).

Manart Kippen back on Broadway after eight years acting in Coast films ("Mildred Pierce," "Song of Bernadette," etc).

Copagal Toni Kelley signed to a 20th-Fox contract as the result of a plug in a Damon Runyon column about Joe E. Lewis.

Georgie Price joins ranks of actor-authors with new book titled "Broadway and Wall." Latter refers to actor's Wall St. brokerage.

Young American Repertory Group to preem Alexander Kirkland's "Summer Scene" at Cherry Lane theatre, N. Y., Oct. 21-27.

Banshees will occupy the Waldorf-Astoria's Starlight Roof for luncheon Nov. 6 at which time cartoonist Milt Caniff will be guest of honor.

Flood of arrivals on the Queen Elizabeth Monday (21) gave the William Morris agency a rough time in getting them set in hohtels.

John J. Murdock, former partner of E. F. Albee, sold his home in Larchmont Manor, N. Y. Has been longtime resident of Beverly Hills.

First lighting of "Park Avenue" sign at Shubert was supposed to read Max Gordon presents but the "p" was dark, so the switch was quickly pulled.

The Bob Considines squiring the Jim (Metro) McGuinesses around town. Latter produced "The Beginning or the End," Considine's pic on the A-Bomb.

Toots Shor throwing farewell bon-voyage party for Pat O'Brien tomorrow night (Thurs.) prior to his departure following day to London for the Command Performance.

There was a free show on Broadway last week when paint on the Astor Roof caught fire, causing smoke and flames which drew an estimated 10,000 spectators. Damage was slight.

Howard N. Carnow moves from Warner Bros.' pressbook staff to pressbook editor for United Artists Nov. 4. He succeeds Leon Roth, upped to national promotion manager.

Ed Sullivan (not the columnist), who's been handling N. Y. hotel reservations for visiting 20th-Fox studio execs, will probably succeed Melva Lachman (resigned) as 20th h. o. columnist contact.

Otto E. Koegel, new 20th-Fox chief counsel, hosted United Nations delegates Sunday (20) afternoon at his 1,200-acre Westchester estate as part of his move to welcome the UN to a potential Westchester headquarters.

Maria Gambarelli, former premier ballerina at the Metropolitan Opera, is emerging from retirement to appear in a ballet recital at the Met Saturday (26) for Italian relief. She's also slated for forthcoming musical, "In Old New Orleans."

Judy Abbott and Jackie Kelk among the 600 guests at the Tootsie Roll 50th anni party at the Pierre hotel. Brawl was one of most expansive since war, with two bands, several buffets, champagne, entertainers, etc., and lasted seven hours.

Miami Beach

By Larry Solloway

Juan Pineda's runback set for Albion hotel.

Dennis Sisters clicking at Don Richards Famous Door.

Henrietta Kamern, organist, set for cocktail lounge of Capacabana.

Freddie Calo leaves Kitty Davis soon to take his orch into Versailles hotel.

Jack (Clover Club) Goldman's Hickory House on the Beach ready to open.

Latin Quarter will reopen Dec. 20, with an all-French show, according to Lou Walters.

Hal Herbert readying his exclusive (60-seater) Sirloin Club for a November opening.

Michael Selker's unit into new Mardi Gras in Vanderbilt hotel. Show to be added later.

Harry Friedlander (former Paddock op) opening Pan-American room in Blackstone Hotel.

Lou Zissen, who operates the Bowery in Miami, readying a series of ads patterned after the Billy Rose column idea.

Joan Adair, Louis Lemeont and Ken Jones heading new show at Ben Gaines Blackamoor room. Mel Murray held over.

Sabu in town, vacashing at Cadillac hotel after completing shots for English adventure pic in Brazil. Heads for Coast in about two weeks.

Bill Jordan's Bar Of Music reopened with Jordan teeming with Dave Elliott at the twin pianos, plus Beth Challis, Chet Gale and Arne Sultan.

Al Weiss, Olympia theater's vet manager taking over radio show "Backstage At The Olympia" as emcee. Broadcast over CBS outlet WQAM.

Mother Kell's reopens for season tomorrow (24) with Carroll & Gorman returning for their fourth year. Supporting show includes Sandra Shaw, Toby Stewart, Ben Tracy and Ruth Webb.

Copacabana will definitely reopen Dec. 15, with Jan Murray, Paul Haskon, Carlos Ramirez and Paul Sydell heading up show. Ralph Young will head up production numbers, staged by Benny Davis.

Michel Rosenberg, Jewish stage star, new partner in Mocambo. Spot will be reopened with three bands and food policy Top unit will be Enric Madriguera, with Sacassas unit and gypsy ensemble added.

Colonial Inn may be the only big spot running in Broward county this season. Big casino skedded to reopen Dec. 26, with Jane Froman almost set as first topliner. Another possibility (as co-headliner) is Joe E. Lewis, to join show in January. Dick Gasparre's orch will be back.

Chicago

Herb Kalmus, prez of Technicolor, in for quick looksee.

George Taft taking in the sights of town the last few days.

Tub Thumpers holding big Thumpersboard shindig next week.

Ralph Berger back at the Latin Quarter after his California hospitalization.

Al Borde buying out 400 seats for his friends opening night of "Follow the Girls."

Eddie Dowling bringing his new opus, "Mulligan's Snug," to the Civic theatre, Nov. 27.

Elsa Maxwell in town again trying to set talent for her Opera Ball here next month.

Joe E. Brown all set to be first civilian to fly in Navy helicopter up to Glenview for Navy Day celebration.

Walter Wanger and the frau, Joan Bennett; Reggie Gardner and his spouse; Dorothy Malone, Norm Siegal, all Chiefing in on their way to London, sailing Oct. 25.

Manila

Tessie Arrastia and Pancho Magalona, society gals, appearing in "Prima Donna."

Gregorio Tieman, actor-director, new prexy of Philippine Cinema and Stage Actors Guild.

Leopoldo Salcedo acting in "Fort Santiago" opposite Vida Florante. He's veepee of Excelsior Pictures.

Rebecca Gonzales, vet nitery vocalist, signed for femme lead in "Happiness" opposite Angel Esmerelda.

Ex-Sgt. Manuel Ojeda shuttling between set of ARVI Studio's "Prima Donna" and rehearsals of "Song of Bernadette."

G.I. Ben Dunn Montage, who's appeared in several Filipino films, may become a permanent resident. He recently wed a Filipino girl.

Espanita Vidal, Spanish actress, off for Mexico via San Francisco to appear in a Mex film there. She made her screen debut in Manila.

Gaeth Found Job

Continued from page 2

were not present created the stories about the executions being inexpertly handled.

Technically RCA and Press Wireless provided me with top facilities so that good radio transmission to the U. S. was possible. My broadcast was also piped to Frankfurt and Paris for broadcast to the American Forces Network, which carried it three times. My script was translated into German and used on the German network in the American zone, the responsible people feeling that the Germans needed to obtain the story from an eye-witness. Originally, it had been decided that I would personally give the German version but the 36 hours of tense activity which I had experienced made that impossible and Dr. Gaston Ullman, Munich commentator, delivered my text. The Czechoslovak Radio also used my script which was the only one prepared for radio.

Fifteen minutes after the eight correspondents had been released to the Allied pressroom in the Palace of Justice, I was on the air. How to keep my report from becoming too morbid for radio, was my constant worry. The manner and conditions under which the executions were carried out helped to solve my problem. The curtains around the trap and platform hid the bodies from view until the Russian doctor entered, examined the bodies and pronounced them dead.

London

John Snagge, BBC's ace commentator, taking a month's rest on doctor's orders.

Oscar Serlin off to Paris to arrange staging French version of "Life with Father" there.

Harry Sado has sold his lease of the Cafe de Paris to Mecca cafes who expect to open again early next year.

Clifford Whitely, expects to go to New York in December to stage new revue on Broadway by Ivor Novello.

Julien Ducles, director of Casinos at Deauville and Cannes, due here Oct. 15 for looksee at new attractions in London.

Bob Barnett, coowner of Embassy and 400 clubs, has brought Snow's famous chop house from Harry Bradbury Pratt for $200,000.

H. M. Tennent, Limited, has acquired English rights to New York hit, "Deep Are the Roots," by Arnaud d'Usseau, for the West End.

Charles Cochran off to Paris to look for French comedienne and male comic for his new revue, which he has retitled "Bless the Bride."

Ministry of Works has permitted management of Theatre Royal, Drury Lane, to spend $22,400 on repairing the bomb damaged theatre while housing ENSA.

Margaret McGrath from the Windmill revue company, married Michael Rennie in London. Groom has just signed a $12,000 film contract with Maurice Ostrer.

Kingston-on-Thames is first London suburb to have an open air theatre on the style of Regent's Park, with local council having voted $20,000 for the purpose.

Noel Coward's new operetta, "The Scarlet Lady," will not open before Christmas due to trouble with the roof, which was extensively damaged by air raid during the war.

Cecilia Colledge, the English champ skater who turned professional to star in Tom Arnold's ice show at the Stoll, gets $1,200 per week, with 52-week guarantee.

While the Old Vic Co. is absent on its guest visit to Paris, the Bristol Old Vic. Co. will fill in at the New theatre for one week with Ronald Cow's adaptation of "Tess of the D'Urbervilles."

Nat Jackley, London Palladium's top comic, has written three songs with one "Walking on Air," already published by Lawrence Wright music company. Wright expects to publish the other two.

Dispute between the Musicians' Union and the Cunard White Star Line has been settled over musicians monthly check on the Queen Elizabeth. Company agreed to their demand which was $128 per.

Inside story of ENSA is finally to be published. Author is Herford Jones, who was for many years Basil Dean's personal assistant, resigning last year in protest against ENSA's activities. Title of book will be "Ensa Follies."

Several Americans living at the Savoy hotel compelled to lineup at Lyons' eatery across the hotel for breakfast due to walters and staff having declared strike on the charge that the company prevents them from joining union.

On suggestion of Vincent Massey, former Canadian High Commissioner, actor Donald Wolfit has been planning a Shakespearean tour to Canada. But will have to forego trip due to refusal of British Council's support and sponsorship.

While London hotels and nite spots are still undecided as to their future cabaret policy, provincial hotels are lining up bands and cabaret acts as a weekly feature. Those already in line are Brighton, Bournemouth, Torquay, Folkstone and Margate.

Marianne Davis and Eddie Horan, heads of Edmar Productions, which had lease on the Duchess theatre, have closed deal with Margaret Rawlings and Robert Helpmann to run a new repertory company there, with first show to be revival of Webster's old classic "The Duchess of Malfi."

Norton Wais, who brought over speedway skating at Harringay Speedway Skating Rink, which has proved a real moneymaker, has had to fold suddenly because the 14 American skaters demanded higher bonuses. Members were getting $64 per week, plus bonus, which in many cases amounted to over $120 per. They asked $200 per guaranteed, which was flatly turned down.

Mercur Music Bar postponed until power strike ends.

Forrest Crosman in town beating the drums for Walter Huston show, "Apple of His Eye."

Larry and Jules Swartz have closed their upstairs Band Box on Northside except on weekends.

Bill Eythe writes from England he'll return with stars going over there for Command Performance.

Cy Quinn, formerly of Penn theatre staff, who decorated Club Belvedere, now doing same for Alibi Club in Cumberland, Md.

Dave Tyson, Jr., son of WWSW chief announcer, just out of navy, has enrolled at Ursinus College, his dad's alma mammy.

Pittsburgh

By Hal Cohen

Bill Green's Casino celebrates its 17th anni Oct. 30.

"Boy Meets Girl," second show of Playhouse season, opens on Nov. 8.

Ted Malone coming back to town Tuesday (25) for his network broadcast.

Elzi Covato into the hospital for another checkup, second in less than a year.

Eddie Peyton up from Miami for few weeks of night club work around town.

Johnny Harris back from Coast in time to see his hockey club in its home opener.

Jackie Coogan heading new show at Vogue Terrace, along with Baron Elliott's band.

Mary Lou Williams' booking at

Washington, D. C.

By Florence S. Lowe

Joseph R. Vogel and Harry Moskowitz, Loew execs, in town for a look-see.

Advance sale for "Henry V," skedded for 285-seater Little theatre Nov. 7, near $30,000.

Rex Weber, vaude singer, at Loew's Capitol past week, cited by U. S. Treasury for plugging war bonds in his act.

Managers of strike-bound hotels letting down the bars for show people with D. C. bookings, providing they do their own chores.

Hazel Markel, director of Community Service and Education for WTOP-CBS, heading first radio course ever given for D. C. public school teachers.

First D. C. theatre to put MPA's Children's Film Library plan to test is Warner's Metropolitan, which bobs up with a special moppet screening of "Prince and the Pauper" next Saturday (26) ayem. Idea garnering plenty kudos from press and civic groups.

President and Mrs. Truman helped launch season's National Symphony series by their presence at the first concert last week, featuring the British pianiste, Dame Myra Hess. Long-hair entertainment off to a bang with the Symphony series completely sold out for season.

John Bradley, film head of Library of Congress, currently in Hollywood for meeting of SMPE, of which he is a fellow, plans to make hay for L of C at the same time. Bradley will pow-wow with studio biggies on plans for mutual cooperation in Library's expanded film program.

GI Gripe

Continued from page 1

"I believe the greatest single step the Army can take in controlling VD is to show some films that are not just a waste of time. If Special Services cannot obtain current grade A pictures, why not some of the good old ones?"

AMPS published reply points out that 95% of all A pix are shown in Army houses. Since some 200 films hit service screens annually and the majors only make some 60 As, AMPS says, remainder of pix must be drawn from Bs and even Cs. Moreover, statistics based on carefully tabulated reports compiled from soldiers' reaction "show that as a rule revivals of old products are not favorably received."

Tokyo's USO Beef

Tokyo, Oct. 15.

It's lean pickin's for GIs seeking flesh shows while policing the Pacific, with only six shows touring Japan and a like number making the rounds of Korea.

Five of the dozen shows are variety offerings with USO troopers featured. The other seven are plays, and include "The First Year," "Junior Miss," "Night Must Fall," "The Bishop Misbehaves," "The Patsy," "George Washington Slept Here" and "The Male Animal."

Officers, who generally stick fairly close to their own clubs, book one all-Jap show a week for their entertainment. Several ex-Ringling acts have been spotted by big top fans.

The situation promises little improvement, with scheduled arrivals and departures at the big Yokohama docks showing more USO personnel leaving than disembarking.

Tokyo Army Educational Center has attempted to relieve the situation somewhat by opening up Jap theatres, which are off-limits the remainder of the time, once or twice a month to Allied Personnel for Jap productions of ballets, concerts and opera.

Classical music followers, well fed during the summer by concerts by the Nippon Philharmonic, directed by Dr. Joseph Rosenstock; Leo Sirota, Austrian pianist, and Prof. Klaus Pringsheim, Japanese musical director the past 15 years, tightened their belts for the forthcoming winter when these three departed for the States in October.

The Don Cossack chorus, on a Pacific USO tour since June, is preparing for a Stateside tour following Philippine performances.

Hollywood

John Suttons divorced.

Alan Ladd laid up with flu.

Vanessa Brown laid up with flu.

Paul Jones goes on vacation Nov. 1.

Michael Chekhov recovering from illness.

George O'Hanlon laid up with influenza.

Frank Vincent recovering from surgery.

Dennis O'Keefes to Guatemala on vacation.

Eddy Howard bedded with throat infection.

Norman Corwin returned from Honolulu.

Joseph Schildkraut bedded with bronchitis.

Al Rogell back to work after fighting off flu.

Robert Fellows to San Francisco on business.

Bob Graham returned from an eastern tour.

Berne Wilkins convalescing after minor surgery.

Sam Katzman to Lone Pine to scout locations.

Stanley Clements hospitalized with bronchitis.

Laraine Day motoring to the Grand Canyon.

Miliza Korjus sued for divorce by Dr. Kuno Foelsch.

Charles Stahlman to Washington, D. C., on business.

Mitchell Leisen vacationing on his seagoing yacht.

Jim Luntzel joined the Hunt Stromberg flackery.

Marie McDonald to Las Vegas to divorce Vic Orsatti.

Maxie Rosenbloom back in town, mulling a film offer.

Ed Meagher joined the Bernie Milligan publicity office.

Harry Brand vacationing at Arrowhead Hot Springs.

Frank Capra celebrating his 20th year as a film director.

Manny Wolfe returned from Broadway play gandering.

Jeanette MacDonald in from the east to resume film work.

Opie Cates' wife and new daughter home from the hospital.

Peggy Cummins returned from a ranch siesta in New Mexico.

Maxwell home from the hospital to recuperate for two weeks.

Tay Garnett robbed of $500 worth of clothes, parked in his car.

Eddie Sutherland returned from business huddles in New York.

Barbara French joined the Harpo Marx troupe on a 12-week tour.

Rex Harrison and Lilli Palmer in town after a Manhattan holiday.

Frank Sinatra planing to New York at the end of this month.

Prof. Yves Baudrier, Parisian composer, gandering the film studios.

Buddy Rogers aired to Claremore, Okla., for the funeral of his cousin.

Smiley Burnette slightly injured by a fall from his horse on location.

Del Goodman returned from Paramount distribution huddles in New York.

Isobel Lennart and John Harding returned from their eastern honeymoon.

Dorothy Lamour returned to work in "The Big Haircut" after a short illness.

Fritz Lang lecturing on film production at Horace Mann High School.

Nan Blake guest speaker at the Southern California Motion Picture Council.

Cornel Wilde laid up for 10 days by a wound on his eyelid, sustained in a fall.

Dave Barry took over the Cobar Club and renamed it Dave Barry's Show Bar.

Olivia DeHavilland in from New York for huddles at Universal-International.

Stanley Shuford, Paramount home office manager, in town for studio conferences.

Ned Sparks, returning to Hollywood after three years, up against hotel trouble.

Gene Lockhart cancelled his trip to New York to take a role in "The Rich Full Life" at Metro.

Billingsley's Bocage opened with Anne Triola, Clark Dennis and Page Cavanaugh topping the show.

Charley Foy opened a new show at his Valley Supper Club with Joe Frisco and George Beatty held over.

Ruth Southard and Doyle O'Dell, of Republic, announced their engagement to wed in San Diego in January.

Bucks County, Pa.

By Sol Jacobson

Theron Bambergers shopping for homestead hereabouts.

Moss Hart commuting to Philly to gander "Park Ave." with George Kaufman. Don Walker, the arranger, ditto.

Bill Kane back at Morrisville home after trek to coast. Has severed connections with RKO in Trenton and looking for legit p.a. chore.

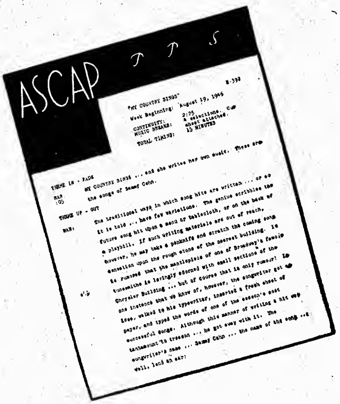
Loring Dowst, Holiday editor, new homeowner at Furlong. Bought adman Ted Gleysteen's home. Gleysteen has acquired adjacent farm.

Richard Tauber down for preem of 16 mm. films at Playhouse. British-made "Pagliacci," starring tenor, opened series of Friday and Saturday showings Oct. 12. Biz n.s.g.

Chester Bowles in Sunday (20) to speak at rally for boyhood chum Henry Chapin, Democratic congressional candidate, at Bucks County Playhouse. Chapin is prexy of Playhouse Corp.

ASCAP

and radio programming


ASCAP

"MY COUNTRY SINGS" 8-398

Week Beginning: August 19, 1946

CONTINUITY: 2:25

MUSIC BREAKS: 4 selections. Cue sheet attached.

TOTAL TIMING: 15 MINUTES

THEME IN - FADE

MAN :05 MY COUNTRY SINGS ... and she writes her own music. These are the songs of Sammy Cahn.

THEME UP - OUT

MAN: The traditional ways in which song hits are written ... or so it is told ... have few variations. The genius scribbles the future song hit upon a menu or tablecloth, or on the back of a playbill. If such writing materials are out of reach, however, he may take a penknife and scratch the coming song sensation upon the rough stone of the nearest building. It is rumored that the mantlepiece of one of Broadway's famous tunesmiths is lovingly adorned with small sections of the Chrysler Building ... but of course that is only rumour! In one instance that we know of, however, the songwriter got an idea, walked to his typewriter, inserted a fresh sheet of paper, and typed the words of one of the season's most successful songs. Although this manner of writing a hit was tantamount to treason ... he got away with it. The songwriter's name ... Sammy Cahn ... the name of the song ... well, lend an ear:

Music is undoubtedly the greatest ally the American broadcaster has. Through its wise use, radio builds dreams, creates suspense, provides romance, echoes memories, and is always able to attract an audience. Appropriate music is the one ingredient of showmanship upon which the broadcaster can always rely. It is timeless and universal.

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The problem of radio programming has always been of interest to the Society. More than four years ago ASCAP originated its famous Program Service, designed to provide broadcasters with interesting, salable programs. More than 600 satisfied broadcasters are using this service today.

The thousands of dollars worth of research which has been accumulated through the preparation of these programs, together with our vast musical repertoire, is now available to broadcasters and advertising agencies, to aid in the development of worthwhile radio shows. We believe that good music makes good radio—and ASCAP music is the best.

Representing the music creators, the Society is at the service of the music users.

The American Society of Composers, Authors and Publishers

30 Rockefeller Plaza, New York 20, N. Y.

SCREEN RADIO MUSIC STAGE

VARIETY

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BLAME RADIO FOR CRIME WAVE

Danny Kaye's $79,000 Take in 2 Weeks At the Chi Theatre an All-Time Record

Danny Kaye in a two-week date at the Chicago theatre, Chicago, which will be concluded tomorrow night (Thursday) is slated to wind up with more money than any other performer earned in two weeks of personal appearances. In the fortnight's engagement Kaye will collect in the neighborhood of $79,000.

Kaye's deal is similar to that which Frank Sinatra got when he played that house. Guarantee is $25,000 plus 50% of the gross of take over $60,000. During the first week, house grossed $92,000 for which Kaye gets $41,000, while second stanza looks like it will take $86,000 for a return to the comic of $38,000.

Kaye's personal take has been amplified by the fact that his surrounding show is comparatively inexpensive. Out of his cut, he pays Georgia Gibbs and Tip, Tap and Toe. House band was used on this engagement.

Comic beat the record previously held by Sinatra who scored $91,000. Andrews Sisters prior to that held the house high with $90,000.

Mickey Rooney, who's winding up a date at the RKO, Boston, tonight (Wednesday) is similarly slated to wind up in the tall coin. Rooney, who's in on a 50% deal, is figured to wind up with $27,500 on a $55,000 gross. However, he's far from the high record in August by Dick Haymes who pulled $70,000 on a 50% deal. In comparing the two grosses, Haymes appeared when school kids were vacationing, while the juves who matineed for Rooney had to play hookey.

PUBLIC'S BALLET-FULL CRIMPS B.O.—HUROK

No one is going to make money out of ballet this year, says Sol Hurok. The vet ballet impresario claims there are too many ballet companies, both in New York and on the road this season, and only a limited public for the art. The recent New York "battle of the ballets," now that two of the three contestants have cleared out of the field, is proof of his point, he says.

The public, according to Hurok, is getting its ballet-full on a wholesale scale, and resents it. Three major companies booked into New York within a month have only confused the public, who can take just so much at one time. Including the three major ballets, there are 14 dance troupes booked to tour this season, although one of them, Ballet for America, has already folded on the road, to a loss of $70,000.

Hurk thinks ballet impresarios, including himself, made a mistake crowding their fall N. Y. bookings. His Original Ballet Russe, which finished a three week, five-day engagement at the Met last Wednesday (23), although returning for three special Sunday appearances, did $170,000 in its first three weks, while the b.o. slipped off the last five days to a $22,000 additional take. Hurok

(Continued on page 22)

No Moos Is Bad News For Devine Airport

Los Angeles, Oct. 29.

Discontented cows form the basis of a $1,000,000 damage suit filed by 154 residents of the Van Nuys area against Andy Devine and his partners in the Whiteman airport.

Plaintiffs declare the roar of planes causes their cattle to lose their appetites, sleep and health.

Expected 'Wealth' Of GI Talent So Far Hasn't Jelled

With the war over more than a year, the myriad of amateur talent that glittered in locally-produced camp shows and provided entertainment for troops in this country and abroad has failed to turn up the expected quantity of big-money pros. All the former GIs now in pictures, radio, vaude and legit were pretty well-known professionals before they went into service.

First important film possibility among GIs who came to attention in the service appeared last week with the optioning by RKO of Jack Parr. He had been a Cleveland radio announcer before the war, but was shot into prominence by his work on the Armed Forces Network in Germany. He's recently done several guest shots.

The only real exception to lack of GIs who've made a mark in show biz as a result of wartime activities is Harvey Stone, who has been appearing in vaude and nitery dates and is doing a regular series of guest shots on the Kate Smith radio show.

RKO has high hopes for Parr and is sending him to the Coast for screentests. Number of other ex-

(Continued on page 62)

Today's Poor Scotch Likened to Prohib Days

Today's Scotch—weak, anemic, too young and/or cut at the source in Scotland — "makes the Prohibition bootleggers look like Elsie Dinsmore" to quote one liquor expert. "It's all 'legal' all right, brewed and bottled at the source in the Scottish distilleries, produced fast and without discrimination, and sold at a price that makes the Volsteadian racketeers tinhorns by comparison," he continues.

The vicious circle is the more insidious because it obeys the law in every respect yet commands (a) a top price and (b) ties in, from the avid American merchandising viewpoint, with consumer sales which help unload unwanted quantities of rums, wines and the like.

BUT INDUSTRY LOOKS OTHER WAY

By GEORGE ROSEN

At approximately the same hour that NAB prexy Justin Miller was officially opening the 24th annual industry convention in Chicago last week, the independently-owned Chicago Times hit the street, throwing smack into the collective puss of the nation's broadcasters a front-page scare banner captioned: "Blame Radio Thrillers: Girl Killer, 12, Sobs For Dad." Two days later, the same sheet tossed a new one at the broadcasters, blazoning "Blast Radio 'Who-Dun-Its'" over the front page in type that was as subtle as a 24-sheet.

To achieve the latter headline, the Chi daily did a bit of ingenious juggling of text which represented a virtual distortion of a talk given earlier in the day before the NAB delegates by Dr. Paul Lazarsfeld, the Columbia Univ. radio researcher.

The two specific items were seen

(Continued on page 42)

Europe Full of Longhair Talent Just Waiting Discovery—Grace Moore

London, Oct. 29.

Europe is full of concert talent only waiting to be discovered. That's the reaction of Grace Moore acquired on her recent European itinerary.

The American diva has discovered a fine Austrian baritone singing at the Salzburg festival, whose name she could not recollect at the moment. San Carlo Opera Co., at present playing to capacity business in London, has a top singer in Signor Silveri, a tenor who should be acclaimed in America when the com-

(Continued on page 63)

ASCAP'S IMPORTANT VICTORY IN NEBRASKA

Lincoln, Oct. 29.

Far reaching decision which affects rights of radio, theatres, niteries and hotels to use of music in states with laws banning the American Society of Composers, Authors & Publishers has been handed down here by the U. S. Circuit Court of Appeals. The federal court, in the first appellate ruling of its kind, upheld the right of music publishers, members of ASCAP, to bring individual actions for copyright infringements of ASCAP music performed by a number of defendants in this state which had a typical anti-ASCAP statute, now repealed.

In so holding, the federal court declared that it was proper for the society to turn back rights held by it on music so far as Nebraska was concerned. Whether the plaintiffs continued as members of ASCAP or "that the society continues its ac-

(Continued on page 15)

N. Y. City Tourist Business Set For $1,000,000,000 Bull Market in 1947

Metro Sees Double In Cutting Prod. Costs

Hollywood, Oct. 29.

Metro execs, who've been on the prowl recently for methods of cutting production costs, have hit on at least one sure way—using the same sets for two pictures.

It's being accomplished on the next Lana Turner starrer, an as yet untitled murder mystery in which the dastardly deed is done amidst the sets in a film studio. The sets just happen to be those of "Green Dolphin Street."

Rank Predicts British Theatre Tele in 1947

London, Oct. 29.

J. Arthur Rank announced at a meeting today (Tuesday) of Cinema Television, in which Gaumont-British has a big holding, that experiments in theatre television will begin in Britain within a year. Indoor shows would probably be broadcast from the company's own studios, with outside events taken from BBC. Rank also stated that when BBC charter renewal comes before Parliament, film interests will press for the right of private enterprise to screen television shows in theatres. He added there's no objection to monopoly in home broadcasts but the film industry opposes the BBC monopoly on large screen television.

Later, at the Radio Industry Club, Rank said, "It's sure BBC won't get cooperation from the film industry unless they allow private enterprise to televise a free program to theatres

(Continued on page 62)

Tourist business in New York is expected to hit an alltime peak in 1947, with as much as $1,000,000,000 estimated to be spent by the influx of vacationing travelers from all over the U. S., Latin America and Europe. It's the city's fourth largest industry. Theatres, niteries and bars will get almost $300,000,000 out of the total sum spent by the Gotham visitors.

Those estimates were made this week by Lynn Farnol, publicity and advertising chief for Samuel Goldwyn, in a personal, sparetime 21-page study, with charts and maps, of New York's tourist industry. An updating of a similar study Farnol did in 1937 for General Motors and Rockefeller Center, it was made in cooperation with the N. Y. Convention & Visitors Bureau, Port of New York Authority and Mayor's Business Advisory Committee of the City of New York.

Port of New York Authority estimates are that about 88,000,000 visitors poured into town during 1945, which, despite the fact it was partially a war year, is of course the last one for which complete figures are available. The number compares with 55,000,000 tourists in 1937. Last

(Continued on page 62)

PROTEST GUITRY PLAN TO PRODUCE IN U.S.

Paris, Oct. 29.

Though Sacha Guitry has not even applied for a U. S. visa, the French Union of Intellectuals is protesting his reported plan to produce his play, "10 Words of English" in the U. S.

Guitry, under a Nazi cloud, has not been active since the war, spending his time writing several plays which he can't produce here. This would explain his desire to go to America. He has been engaged for some time to Miss Eva Marconi. This would be his fifth marriage.

The Hour Of Charm

All-Girl Orchestra and Choir

Conducted by PHIL SPITALNY

Sundays, 4:30 P.M. EST
CBS Network

New York: Broadway in Particular

By SIDNEY SKOLSKY

Hollywood.

I RECENTLY returned from New York and there have been stories, printed and verbal, that I didn't like the place—as if New York cared. However, I do care, and being a fellow who likes things straight I'd like to write about New York, and Broadway in particular.

I liked New York, and think it is a bright, vital, stimulating city. However, I was disappointed in Broadway, ashamed of it. If I didn't love Broadway so much and hadn't been a part of it, perhaps I wouldn't have been so disappointed. Broadway means much to me. It is also a symbol to the nation.

Broadway means show business. Broadway means the greatest amusement street in the world. Broadway means the goal of everyone who is setting out to make good in theatricals.

But Broadway isn't that. It is a cheap, gawdy carnival street. It is lined with hot dog stands, barkers (come in and have a glass of beer and see a free show), there is the smell of popcorn, stores with open fronts which sell cheap jewelry and trinkets, there is a shooting gallery and an amusement arcade. Hurry! Hurry! Hurry! The pitchman has taken over Broadway, whether he is selling you jewelry or a movie or a sandwich. I don't know when I have seen so many restaurants, delicatessen shops and cocktail bars along one street. Broadway, when I had left it some years back had started to go Coney Island. Now it has surpassed it. I don't write this disrespectfully. I write this as I would of an old, former love.

* * *

I WRITE this, partly addressed to the Broadway Association, hop-

(Continued on page 22)

Jolson-Gray Show May Be an Album

Al Jolson pulled a repeat performance on the Barry Gray Show over WOR (Mutual, N. Y.) last Sunday (27) morning of his old Sunday night Winter Garden stint, when he sang on his night off for the benefit of those who couldn't get to hear him during the week—and the results are still the talk of Broadway.

Originally supposed to have only guested on the show to be interviewed by Gray, Jolson turned it into a real songfest when, after an hour of talking things over, Gray asked him if he would sing. Since his accompanist, Harry Akst, was with him, Jolson consented. Gray immediately moved from one studio to another, which had a piano, and from 3 a.m. Jolson gave out with almost every song in his repertoire for two hours. Gray turned over the entire show to him, cutting all commercials with the remark that "this will make radio history"—and it apparently did.

Last part of the show, in which Jolson sang, was recorded by Mutual and was replayed on the Gray show Monday (28) morning in a special repeat performance. Mutual has also discovered that a home listener picked up the first part of the show on a home recording device, and will buy that platter. Mutual plans to put out the entire proceedings in a four-record album for sale to the general public, proceeds to charity, if Jolson okays it. Jolson donated his services on the show but union regulations prohibited Akst from doing so. Accompanist therefore received $60 for the Sunday morning broadcast and $340 more for the Monday repeat.

(Continued on page 63)

Cole Porter Sues Haines To Force Lease Renewal

Hollywood, Oct. 29.

Cole Porter filed suit in Federal court against William Haines to force the latter to renew a lease of the home he now lives in in Brentwood Heights. Composer asserts he leased the mansion two years ago with idea that lease might be renewed each year if a 60-day notice were filed. Haines supposedly did not receive notice in time.

Porter asks that renewal be forced another year, declaring he has put in $20,000 worth of improvements in addition to $6,600 annual rental.

Thesps' Vatican Mission

Reginald Gardiner and his wife, Pat O'Brien and his wife, and Dorothy Malone, who were among the contingent of eight Hollywoodites who went to England aboard the Queen Elizabeth last week for the Command Performance Friday (1), will continue from London to Rome. They were provided by Cardinal Francis Spellman, of New York, with an introductory letter to the Pope.

They will return on the Elizabeth Nov. 22. Others on the junket, Ray Milland, Joan Bennet and Walter Wanger, will leave England the end of next week.

'And That's Why I Won't Imitate the Four Hawaiians,' Groucho Marx

Hollywood.

Editor, VARIETY:

Am I to assume that all the items in VARIETY are as inaccurate as the ones that I know something about? For example, this week you state that the Marx Bros. can get $20,000 a week working as a unit; that this is much more than they are earning at present; and why don't they work together again? Apparently you are under the impression that the only thing that matters in this world is money. This is quite true and since we are all enormously wealthy we enjoy the luxury of not having to look at each other.

You say that Harpo is going to Detroit to play there. If you were as familiar with the automobile situation as you are unfamiliar with the Marx Bros., you would know that Harpo's reason for going to Detroit is not to garner a few paltry dollars, but to buy a Ford vegetable truck which he plans to present to his wife for Christmas.

Chico was in Boston because he is crazy about Harvard and baked beans. Besides, he had a lot of money bet on the Red Sox and he wanted to be sure that Ted Williams would hit to left field in the World Series.

As for me, I have no desire to ever again see the middle west, except from an airplane that is on its way,

(Continued on page 63)

228TH WEEK!

KEN MURRAY'S

"BLACKOUTS OF 1946"

El Capitan Theatre, Hollywood, Cal.

"It's just a question of time—everybody has to see this show. It's tops."

JACK BENNY.

Does an Author Have To Be Dead 30 Years To Enjoy His Works?

By H. I. PHILLIPS

To Any Broadway Showman:

Look, mister! Why is there some sort of a rule now that there can be only two kinds of plays produced, either one that has been dead 30 years or one that should have died in rehearsal?

To enjoy the theatre must a guy be either an idiot or an old-timer with a chronic case of nostalgia? Don't answer.

(From N. Y. Sun)

Masquers Feed Coburn

Hollywood, Oct. 29.

Charles Coburn, retiring president of the Masquers Club, was tossed a testimonial dinner.

Jack Warner toastmastered, with Ned Sparks, Mayor Fletcher Bowron, Jimmy Scriber, James Kerns, Fred Howser, Dennis Morgan, Guy Kibbee, Peter Godfrey, Jesse L. Lassky, Walter MacEwen and Fred Niblo at the speakers' table.

FOOTBALL

Irish 10-1 Over Navy; Lions, Ill., Wildcats, Ga., Tex., UCLA Faves

By Harry Wismer

(Director of Sports and Commentator for ABC Network)

COLLEGE

GAMES	WINNERS	ODDS
Army-West Va.	Army	10-1
Brown-Holy Cross	Brown	5-6
Columbia-Cornell	Columbia	9-5
Dartmouth-Yale	Yale	2-1
Fordham-Penn State	Penn State	8-5
Harvard-Rutgers	Harvard	7-5
Navy-Notre Dame	Notre Dame	10-1
Penn-Princeton	Penn	5-1
Villanova-Miami (Fri. nite)	Villanova	6-5
Illinois-Iowa	Illinois	6-5
Indiana-Pitt	Indiana	9-5
Kansas-Okla. A&M	Okla A&M	8-5
Michigan-Minnesota	Michigan	3-1
Missouri-Nebraska	Missouri	8-5
Northwestern-Ohio State	Northwestern	8-5
Purdue-Wisconsin	Wisconsin	7-5
Tulsa-Cincinnati	Cincinnati	8-5
Alabama-Georgia	Georgia	9-5
Duke-Georgia Tech	Georgia Tech	5-7
Kentucky-Mich. State	Kentucky	6-5
No. Carolina-Tenn	Tenn	7-5
Arkansas-Texas A&M	Arkansas	6-5
Rice-Texas Tech	Rice	2-1
SMU-Texas	Texas	9-5
TCU-Okla.	Okla.	9-5
California-Washington State	Cal.	6-5
Oregon State-Stanford	Stanford	7-5
Oregon-South. Cal.	South Cal.	7-5
St. Mary's-UCLA (Fri. nite)	UCLA	9-5

PROFESSIONAL
NATIONAL LEAGUE

GAMES	WINNERS	ODDS
Chi Cards-Boston Yanks	Cards	3-1
Green Bay-Chi Bears	Bears	9-5
L. A. Rams-Detroit Lions	Rams	4-1
N. Y. Giants-Philly Eagles	Giants	7-5
Wash. Redskins-Pitt Steelers	Redskins	8-5

ALL-AMERICAN CONFERENCE

GAMES	WINNERS	ODDS
Brooklyn Dodgers-Chi Rockets (Fri. nite)	Dodgers	9-5
Buffalo Bisons-San Francisco (Saturday)	San Francisco	2-1
Cleveland Browns-L. A. Dons	Browns	4-1
Miami-N. Y. Yankees	Yankees	8-1

Season's record: Won, 121; Lost, 51; 12 Ties; Pct., .703.
(Ties don't count)

The Berle-ing Point

By Milton Berle

Funny how some songwriters always stick to the same topic. For instance, one tunesmith wrote about nothing but mermaids...until his wife took away his underwater fountain pen. Knew one composer who turned out songs for musical comedies. He could dash off a verse in no time, but he always had a lot of trouble with the chorus...none of them would go out with him. Understand one of Tin Pan Alley's inhabitants was recently called to Hollywood to do a five-minute spot in a picture. They suggested he play a medley of his hit tunes...wonder what he did for the other four minutes? But not all composers are successful. I know one songwriter who has a lot of trouble getting a plug...his only outlet is an AC circuit. Never realized before how important inspiration is in songwriting. Why, I just learned how one of George M. Cohan's tunes got its name. He was marking up a telephone pad when an Indian saw him and grunted admiringly, "Ugh ..Yankee doodle dandy!".

The Great Wit Way

Saw the Navy-Penn game last week. Can't tell you how high up my seat was, but everytime I blew out smoke, it formed the words, "I. J. Fox."

They were talking about an actor the other day who was so dumb...it took him two weeks to rehearse a pause.

"What brings you to see my play?"

"I've got a cold, and the doctor advised me to avoid crowds."

Jockey to horse: "You're a fine horse, coming in 12th!"

Horse to jockey: "Can I help it? Thirteen is my unlucky number!".

Understand three 52d street orchestras have just added a weed section.

There's No Truth to the Rumor

That England's biggest labor trouble is when Big Ben strikes ..That my new song, "Save Me a Dream," has been printed on sleeping tablets... That the only car sold under the table is an Austin...That Loew's State will be the 49th state...That Superman will only wash himself with Super-Suds.

Now that air mail rate has been reduced to 5c., Jerry Bergen expects to commute to the Coast regularly.

Saw **"Angel** On My Shoulder"...quite an improvement over dandruff.

Know a comic who's been running into a lot of trouble because of his height. He lost out on a Broadway show because he was too short and also lost his girl friend because he was too short...now his bank tells him he's short.

Berled Eggs

Just bought a new fountain pen...this one just doesn't write.

Critic's review of a recent flop: "Something old, nothing new, plenty borrowed, and the laughs are few."

Nitery prop to lush: I hope you're not going to wind up under the table again.

Lush: What, and break up six business transactions?

My brother (the one who's been picking up time...and wrist watches... now owns a steak house—only I think he's got the horse before the a-la-carte.

Pitching Horseshoes

By Billy Rose

I guess I'm getting old. I must be—I find myself saying things I used to resent hearing twenty years ago. I thought the fellows who said them were fuddy-duddies.

Like, for instance, the other night we got to talking about Al Jolson. Jackie Gleason, a young comedian, said he was fed up with the Jolson legend. He had never seen Al work, but he doubted whether the Singing Fool on his best day could fracture an audience like Frank Sinatra. I took the floor, and told this talented tot that Jolson coming down the runway at the old Winter Garden was like the Twentieth Century making up time on a level stretch of track. And then I caught myself—"Rose, you're getting old. You're talking like the whiskerinos who used to rave about Harry Lauder and Honey Boy Evans. Order up a nice hot cup of tea—it'll rest you."

But I guess when you're up around the halfway mark, you cling to an old favorite like you do to an old easy chair. Last night I went to the Music Hall and saw "The Jolson Story." Al doesn't even appear. He's portrayed by a charming kid named Larry Parks, but whenever Parks goes into a song, it's Jolson's voice on the sound track. It's the slickest dubbing job ever done by the movie magicians. Al, by proxy, sings some of the great songs of the past twenty years. And for my money, Al by proxy is ten times as exciting as Crosby, Sinatra and Como in person. I guess I'm getting old.

Maybe I'd feel different if today's singers had a crack at yesterday's songs. With few exceptions, I don't get much of a lift out of the current crop of ditties. I don't think there's been a knock-'em-down, kick-'em-in-the-subconscious song written in years. Over There, Smiles, Let Me Call You Sweetheart, Down By the Old Mill Stream—I've seen crowds get drunk with the sound of them. I've seen them stop dancing, sing together, laugh together, cry together. Tin Pan Alley these days writes for the dance band rather than the songsinger. Little boys and girls with trick adenoids whisper the words into microphones. I don't think one out of ten could earn coffee money in the old days. I guess I'm getting old.

I feel the same way about today's producers. There are a dozen good craftsmen, but name me a single great showman on the street. I don't think the Cautious Nellies of 1946 (me included) measure up to inspired maniacs like Ziegfeld, Dillingham, Gest, Belasco, Roxy and Thompson and Dundy of the old Hippodrome. These were impresarios in the grand sense, wild, extravagant, touched-in-the-head. Their shows didn't succeed or fail. They exploded above the clouds or went down like the "Titanic."

I'm writing this piece in Ziggy's old theatre. I'm here because I bought it—not because I rate it. What piece of madness can I look back to that compares with the story of Ziegfeld and the petticoats?

In one of his shows, the Glorified Girls wore petticoats of fine Irish lace that cost $600 apicce—about two thousand Truman dollars. The audience never got to see these hand-tatted petticoats—they were hidden by huge bouffant skirts. When one of the backers—I think it was J. Leonard Replogle—beefed about squandering that kind of money for an item the audience never saw, Flo smiled and said, "My girls know they're wearing Irish lace, and it does something to the way they walk."

I think Rogers and Hammerstein are distinguished producers—but they're not Ziegfeld. I guess I'm getting old.

I've got another beef. There isn't a matinee idol on Broadway. The gals around here could use a couple of one-chin, original-teeth-and-hair actors. As soon as a guy with that certain thing shows up, a movie scout hits him over the head with a sock full of gold and mails him out to Louis B. Mayer.

A run-of-the-male lad called Francis Lederer hit the town a few seasons back. The critics so-so'd his show, but the gals finally had someone to go gaga over. To accommodate the chicks who wanted to see a romantic rooster, he wound up giving four matinees a week.

When that Englishman Olivier came over, a lot of guys named Herman couldn't figure why they were being called "Laurence" as their girls kissed them.

It isn't that the theatre faces a manpower shortage. There are plenty of boys around, but no Barrymores; plenty of actors who can make the girls applaud, but none who can make them whistle.

OK. OK. I'll go quietly. Where does a fellow apply for Social Security? Getting old.

Copyright, 1946, Billy Rose

SHOWBIZ POLITICOS' HARD FIGHT

One-a-Year Roadshow Concession By Gov't K.O.'s 'Razor's Edge,' OK's Others

Agreement won by majors in the anti-trust arguments last week, permitting them each one roadshow picture a year, creates a paradoxical situation. Canvass of the distribs discloses that virtually none has a film on hand or in prospect soon that it feels strong enough for roadshow treatment.

Blanket concession on roadshows came from Special Assistant Attorney General Robert L. Wright as result of the request of David O. Selznick for permission to give special treatment to "Duel in the Sun." Only other pic that's an immediate possibility for similar handling is Samuel Goldwyn's "Best Years of Our Lives." Goldwyn forces are now considering the idea.

Had the roadshow agreement with the Government been made earlier, it's likely that 20th-Fox would have given serious thought to the policy for "Razor's Edge." However, with the preem set for Nov. 19, it's figured too late now. Company has another pic coming up, though, that certainly will be given strong consideration for roadshowing in 1947. That's "Forever Amber."

Other films which have been mentioned as roadshow possibilities include "Arch of Triumph," being pro-

(Continued on page 31)

Quits Censor Group; Charged With Trying To Sell Exhib Insurance

Milwaukee, Oct. 29.

Lester J. Bradshaw, a political figure, insurance salesman and secretary of the municipal motion picture commission, resigned from the latter Monday (28) after a theatre-owner charged that Bradshaw had attempted to sell him insurance. Mayor John Bohn accepted Bradshaw's resignation immediately.

The matter came in the midst of a campaign to pass a strong motion picture censorship law—a law which would give the commission legal powers to enforce its censorship decisions. Heretofore the commission has been an advisory body. The mayor postponed all action on the censorship law.

The charges against Bradshaw were made by Andrew Spheeris, co-owner of the Towne theatre, which will soon open downtown. The Towne had planned to open with "The Outlaw," but on Sept. 24 the showing of "The Outlaw" was disapproved by the mayor's commission.

On Sept. 30, Spheeris declared,

(Continued on page 18)

THOSE SOUNDMEN WANT SCREEN CREDIT TOO

Hollywood, Oct. 29.

It's a bromide that the engineers can make or break a star, but the idea of putting a soundman's credits up there with director, writer, etc., hasn't ever been seriously considered. Withal, some of the engineers attending the Society of Motion Picture Engineers' convention here last week voiced opinions that that kind of a break in the near future for the guys with the earphones isn't too far-fetched, considering the terrific things done for Bing Crosby in his new plattered air series and for Al Jolson in "The Jolson Story" and his new Decca album.

Voices, like the people who own them, have the unhappy habit of aging, but nobody would ever know it from effects achieved by the technicians in cutting up and piecing together the best phrases of the same tune sung a dozen times by not only the Groaner and Jolson but other names.

"Some day the real story will be written," says one engineer, "but right now it's too touchy a subject for some of the artists. And don't quote me!"

Pic on Disk Jockeys

Hollywood, Oct. 29.

Mayro Pictures has purchased "Disk Jockey," to be produced as high-budget musical starting in February.

Authored by radio writer Fritz Blocki and KFWB jock Bill Anson, story will feature eight name bands and five well-known disk jockeys from N. Y., Hollywood, Chicago, New Orleans and Atlanta, according to co-producers William Stephens and George J. Schaefer.

Skouras Hands U 50G 'Veil' Bonus

Now that the Universal-International (Rank) merger plans are on paper, and J. Arthur Rank's chief attorney, G. I. Woodham-Smith, and his aides, have returned on the Queen Elizabeth, and John Davis, Rank's operating head has flown back to England, U prexy Nate Blumberg reviews the outlook anew. The veteran showman poohpoohs any likelihood of U. S. coin freeze in England but reiterates that the American picture business must thaw out so far as its attitude to British films is concerned.

"The smartest showman in America today, for my money," says Blumberg, "is Charlie Skouras, because it cost him a voluntary $50,000. He didn't have to do it but after his Fox-West Coast theatres played 'The Seventh Veil' he tore up our contract and sent in an extra 50G, paying top prices for this Rank film because it did top business for his houses.

"And that's what our entire industry should do and must do," he continues, "because it's to the best interests of American pictures to give our British cousins an opportunity to crack the American market. I've said it before and repeat that we just can't expect to take 85 millions out of England without giving back some dollars. And if we don't get that 85 millions from the British market it's truer than ever today that it must mean a reduction in cost and quality of our own American-made movies, and you can see how such a move must tear down the entire economic structure."

Apart from the strong Anglo-American tie, specific as regards U's hookup with Rank, and general as it applies to the entire industry, Blumberg sees labor costs as "the industry's next big problem." The cost to stay in business, he stresses, is something which is worrying the entire industry. But, philosophically, he feels that each problem will be met as the crisis is reached.

AMUS. TAXES REFLECT BULLISH AUGUST B.O.

Washington, Oct. 29.

Further proof that show biz is headed toward its first $2,000,000,000 year at the boxoffice was given here today when the Bureau of Internal Revenue disclosed tax collection figures for August.

The Federal 20% bite for that month was a sock $38,559,484, almost $9,000,000 ahead of the $29,589,568 for Aug., 1945, and only $1,000,000 behind the terrific collection for July, 1946.

About 90% of the admissions bite is figured to come from films.

Broadway, following the national trend, also reported a fine month. Theatre ticket admissions for the 3d Internal Revenue District of New York, all of Manhattan above 23d st., amounted to an elegant $5,050,561, contrasted with $3,437,065 for August, 1945; and $5,782,027 for July, 1946. The Manhattan niteries paid Uncle Sam $416,532 in 20% bite on the tabs, which was nothing sensational, although ahead of August, 1945.

ONLY 4 SURE OF REELECTION

Washington, Oct. 29.

Several of the erstwhile show biz personalities in the incumbent 79th Congress are slated for a tough fight for reelection in the voting next Tuesday (5), from present indications. Pre-election prognostications indicate that of the eight w.k. show biz figures now holding the fort in Washington, four should be returned to the 80th Congress, two will probably be defeated, one has about an even chance for reelection and another one has bowed out of the race.

As is usually the case, particular attention is being paid the Congressional elections by all phases of the entertainment world, since it's to the retired actors and actresses now in Congress that show biz leaders look to carry their particular problems to the Federal lawmakers. Former show biz personalities consequently form an unofficial lobby for the entertainment industries and leaders have already turned over sizeable contributions to campaign funds to help get their favorites reelected.

With less than a week to go before the voters go to the polls, here's the way the situation shapes up:

Rep. Daniel J. Flood (D.) of the coal mining Wilkes-Barre area of Pennsylvania, a first termer, is expected to be beaten next Tuesday. He formerly played in stock in his part of the country.

Rep. Helen Gahagan Douglas (D.), of Los Angeles, former stage star

(Continued on page 29)

Gamble Urges Exhibs' Political Action As Curb on Theatre Taxes

Exhibitor inaction on a national level during the current political campaign was hit by Ted Gamble, board chairman of the American Theatres Assn., last week as the payoff of the present weakness in organization of exhibs throughout the country. With discriminatory taxes against the theatres on Federal books and more threatening in many localities, Gamble said, exhibs, if organized in strength, would be carrying on strong drives for political treatment the theatre business at the same level as other businesses. With the chips down in the current election, exhibs should be canvassing candidates' attitudes towards taxation of theatres but they're not, Gamble declared.

Once ATA has realized its full po-

(Continued on page 29)

Johnston's Hands-Off on British Pix Standards Puzzles the Trade

Bergman's Foreign Kudo

Hollywood, Oct. 29.

Ingrid Bergman was awarded a gilded statue by the Hollywood Foreign Correspondents as their "outstanding film actress of 1945."

David Lewis, producer, and Lewis Milestone, director accepted the award for Miss Bergman, currently in the east for her play, "Joan of Lorraine."

'Cleo' $3,000,000 Into the Red

Britain's first major Technicolor spec, "Caesar and Cleopatra," will lose its producer, J. Arthur Rank, approximately $3,000,000. That was learned this week in the United States with the tallying up by the picture's distributor here, United Artists, of estimated American gross. Pic, UA reported, will get approximately $2,500,000 in this market.

Negative cost of the film was 1,200,000 pounds (about $4,800,000 at current rate of exchange). Additional charges, it is revealed, include 10% of the proceeds to George Bernard Shaw for the story and 10% to David O. Selznick for appearance in the film of Vivien Leigh, who is under Selznick contract.

British gross on "Cleo," according to latest and most liberal estimates, will total $1,400,000. Out of this will come a 20% distribution fee ($280,000) and 10% for prints and advertising ($140,000). These figures subtracted from the British gross leave Rank with a $980,000 net.

The U. S. gross, as has been stated, will be $2,500,000 or a shade less. Against this is charged UA's 30% distribution fee ($750,000) and 30% more for prints and advertising. Subtracting these two sums from the gross, gives a net in this country of $1,000,000.

Rest of the world will give a gross of $400,000, according to best estimates. From this must be subtracted 20% for distribution ($80,000) and 10% for prints and advertising ($40,000), leaving a net of $280,000.

Total income worldwide thus tallies $2,226,000. From this must be taken the 10% for Shaw and 10% for Selznick, a total of approximately $450,000, which leaves the world net at approximately $1,810,000. Subtracting that from the $4,800,000 negative cost, result is a

(Continued on page 29)

Industry opinion was divided this week on attitude and motive behind Eric Johnston's clear indication, before he departed for Europe Friday (25), that he held little sympathy for the British request that he appoint a Production Code rep in London to advise English producers on what would and would not be acceptable in U. S. theatres. In many quarters the attitude of the Motion Picture Association prez was taken as indicating British pix were finally carving sufficient impression on the American market to make U. S. producers feel it would be folly to give further aid in building up competition to themselves.

Johnston's expressed opinion was that what goes into British pictures is strictly a British problem. He said he thought it would be presumptuous to tell the English how to make pictures and hinted he feared charges of "interference" by the Americans, despite request of some British execs for presence of a U. S Production Code rep on their own territory.

Whether he accedes to the request, Johnston said, will be determined by discussions he will hold during this week and next with British industry leaders. He left little doubt, however, that he was cool to the idea. His attitude is taken as reflecting top Hollywood exec opinion.

Proposal for appointment of a PC rep in England was conceived during the presence there recently of Production Code Administrator Joe Breen, who visited London at the request of British producers and

(Continued on page 29)

RKO's Double Earnings

Because anticipating nearly double its 1945 net profit, RKO Pictures is looking for nearly $3.50 per common share for the 12-month period ending next December. Corporation showed $1.80 a share in 1945. Fact that all preferred shares have been converted or retired places the common in a favorable position, it's pointed out.

Absence of the excess profits tax, which, due to the large theatre holdings hurt RKO in 1945, will make this big 1946 possible although a sizeable increase in gross intake is looked for.

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DAILY VARIETY
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National Boxoffice Survey

Biz Tone Improves—'No Leave,' 'Clementine,' 'Jolson,' 'Margie,' 'Skies' Pace Field

Release of new, strong fare in several key cities covered by VARIETY is being reflected this stanza in an improved tone nationally. At the same time a number of lesser pictures, which six months ago might have done okay, are being pushed around badly. It's noted, too, that there are fewer big extended runs, present lineup of product showing how evenly divided biz is after the first six top grossers.

Leading the boxoffice parade this week is "No Leave, No Love" (M-G), playing in seven cities though a bit spotty. It's light in Los Angeles, a disappointer in N. Y., nice in Boston, good in Providence but sock in Baltimore, great in Louisville and lusty in Cincinnati. Others in the Big Six are "Darling Clementine" (20th), "Jolson Story" (Col), "Margie" (20th), "Blue Skies" (Par) and "Big Sleep" (WB).

In the list of first 15 but doing around $100,000 or less are "Cloak and Dagger" (WB), "Deception" (WB), "Black Angel" (U), "Two Years Before Mast" (Par), "Killers" (U), "3 Little Girls" (20th), "Martha Ivers" (Par), "Notorious" (RKO) and "Mr. Ace" (UA).

Showing by "Skies" and "Jolson Story" was made entirely on great strength in N. Y. "Margie" hit fourth place via N. Y. and Cincinnati dates, big in each. New films counted on to go places include "Deception," "Mast," "Margie" and "Clementine."

"Lady Luck" (RKO), which comes into N. Y. this week, shapes as moderate $39,000 in L.A. "Mirror" climbed up into the select circle as result of strong showings with bands in two spots.

"Home Sweet Homicide" (20th) is merely dragging along this session, being only $19,000 in San Francisco and low $7,000 in Seattle. "Rage in Heaven" (M-G), a reissue, is tossing its weight around in several locations this frame, with better than $51,000 in sight.

(Complete Boxoffice Reports on Pages 18-19)

Grand Rom
ROBERT BARBARA
YOUNG · HALE
FRANK
MORGAN
Lady Luck
with
JAMES GLEASON · DON RICE
HARRY DAVENPORT
Executive Producer ROBERT FELLOWS · Produced by WARREN DUFF
Directed by EDWIN L. MARIN · Screen Play by LYNN ROOT and FRANK FENTON

antic Comedy!!!!
-set in that gayest of gay resort cities, Las Vegas—where anything goes! The gloriously reckless love story of a girl who never gambled and a man who always took a chance.
Pre-Sold THROUGH ADS IN NATIONAL MAGAZINES TOTALING
81,247,429
CIRCULATION!
—including Life (6 insertions)—Woman's Home Companion (5 insertions)—Look (5 insertions)—Saturday Evening Post—Cosmopolitan—Redbook—Liberty—Collier's—Pic—Esquire—True and the Fan List.
RKO RADIO PICTURES

Despite Likely Auction K.O., Distribs To Retain Plans Set Up for System

Despite the probability that auction selling of pix will be eliminated from the final decree, consensus among top industry sales execs is that production and distribution plans made by the majors to operate under the competitive bidding system will continue. Reversion to old-time showmanship and exploitation on the part of both exhibs and distribs, for instance, is expected to continue to be emphasized. In addition, the major studios are expected to retain their emphasis on turning out as many top budgeted pix as possible.

Single-selling of pictures, which the court has indicated will be included in the final decree, should become the most important new sales policy, according to the sales toppers. Under this plan, distribs will no longer favor their old customers, with far more shifting around of product than has been the case heretofore expected to result. If a theatre that has never before bought product from one of the majors puts in a bid for a picture and can prove to the satisfaction of the distrib that he can gross more with the film than the old customer, then the distrib will in all probability sell to him.

Predicted competition should make necessary the revival of top exploitation campaigns, according to industry observers. If an old customer, for example, who's let his business slide into a rut, wants to continue buying first run product from a distrib, he'll have to go all-out on selling the picture to the public if he wants to continue getting that product, else the distrib will sell away from him. In addition, the sales chiefs think, they'll be forced to provide some run for their product to any house that wants it, so that many theatres who never played product from certain of the majors before will now get it.

Exhibs Must Progress

Probability that the old customers will no longer be favored is expected to result in many exhibs seeking the proper level at which they're best designed to serve the public. If an exhib who's been dealing with one of the majors ever since nickelodeon days and hasn't done much to improve his house, projection equipment, etc., since that time now finds the product being sold to a more aggressive competitor with a better theatre, the former will be forced into a subsequent run situation if he's to stay in business. This is one of the basic concepts of economics, sales chiefs' point out, and it's about time that it reaches the film industry.

Studios are expected to retain their emphasis on top budgeted pix, it's pointed out, simply because they have already been geared to that in preparation for auction selling competition and will now find it difficult and costly to reconvert.

3 Pix in 4-Way Scramble For N.Y. Astor Booking

Four-way scramble among RKO, Samuel Goldwyn and David O. Selznick reps and the Astor theatre, N. Y., management was in progress up until last (Tuesday) night to see whose picture would go into the Astor next. With the current "Caesar and Cleopatra" apparently not likely to hold its own at the house for more than another couple of weeks at the most, decision on the succeeding film must be made immediately.

James P. Mulvey, Goldwyn prexy, is hot after the Astor management to get "Best Years of Our Lives" into the theatre. Robert Mochrie, RKO general sales manager, wants "Sinbad the Sailor" in and Neil Agnew, Selznick distrib chief, wants the house available by Dec. 24 so that "Duel in The Sun" can start its N. Y. preem by that time. Maurice Maurer, Astor manager and fourth man in the fracas, is the only one who's seen all three pix and he reportedly favors "Best Years" to go in at once.

Both "Sinbad" and "Duel" are in Technicolor, so that neither RKO nor Selznick are certain they can get a print into N. Y. in time to follow "Caesar" because of the current labor tieup at the Technicolor labs. RKO has been running teaser ads on "Sinbad" in the N. Y. dailies for the last two weeks and the amount of money already invested in advertising, consequently, figures greatly in its pitch.

Hub Tax Takes Soar $12,000,000 Over '45

Boston, Oct. 29.

Although nightclub, legit and film biz is generally off around the Hub—with the niteries taking the worst belting they've had in years—tax takes here for the first nine months of 1946 were reckoned hiked by more than $12,000,000, much of the hike being credit to amusements and sporting events.

Tax returns were $65,000,000 against $53,000,000 for the corresponding period last year. Report, issued by local internal revenue bureau, also noted increase of 12,000 business firms locally in last 15 months.

New 'Better Run' Potential Panics Many Exhibitors

Exhibs in their efforts to capitalize on the wide-open run situation presaged by the future anti-trust decree have already started to drive rentals on films sky-high, Paul Williams, general counsel of Southern California Theatre Owners Assn., declared last week. "I have seen letters received by exchanges on the Coast submitting outrageously high terms for pictures provided a better run goes with the license," Williams said. Sale of pictures in blocks, initiated by the consent decree, drove the rentals up substantially, but single sales with runs open was going to pressure percentages up even further, the SCTOA exec predicted.

Number of exhibs on the Coast were already privately offering their theatres for sale, Williams said. They were frightened by the chaotic situation in the industry and the realization that their standing as old customers with majors would not guarantee their previous run position nor the availability of product.

Williams has headed coastwards following his participation in anti-trust decree hearings. Unofficial estimates are that thousands of run situations will be thrown into the open market following a decree which will inevitably call for revamping of the entire run system. Pointed out that after arbitration system on clearances was set up under consent decree, some 400 exhibs took their cases to the board. Run is considered far more important than clearance by exhibs.

Kern Biopic Xmas at RC

Music Hall has booked "Till Clouds Roll By," "The Yearling" and "Late George Apley," the first being the Technicolor filmusical based on Jerome Kern's career and slated as the Hall's Christmas attraction.

"Yearling," from Marjorie Kinnan Rawlings' Pulitzer prize novel, is scheduled for early 1947. No date has been set on "Apley," screen version of John P. Marquand's hit Broadway play and best-seller.

Par Plots Sales Course on New Pix

Prefacing its swing into full-scale decree selling, Paramount has rigged a radically changed distribution setup which stresses decentralization on the control of licensing terms. Policy was outlined in a series of h.o. confabs between the company's four division sales managers and district and branch managers which wound up last week. New selling method which calls for an individual pic-by-pic and theatre-by-theatre breakdown on terms was found necessary by Par's toppers because long-term and circuit deals formerly set by the h.o. have been judicially ruled out.

Under revamped blueprint, its understood that the company has bracketed its films into a number of categories running from the double-A for top-budgeted pix down to the Pine-Thomas type of action Bs. Huddles between division chiefs and district and branch managers have been to fix minimum rental terms for each type of film in individual houses. Breakdown of each theatre, an exhaustive job, was staged during these conferences to determine minimums with the rest of the chores left to the salesmen and managers on a basis of flexibility of treatment.

Company's leadoff pic under the new sales policy is "Two Years Before the Mast" bracketed in the double-A class. Pic was treated as an individual case, with the toppers puzzling over what the traffic can bear in each theatre. At the same time, minimums set in its case will hold for all other AA's.

Huddles were initiated Sept. 30 by Charles Reagan, Par's veepee in charge of distribution, and then taken over by Hugh Owen, eastern and southern division chief; Earle W. Sweigert, mid-eastern topper; J. J. Donohue, central division head, and George A. Smith, western sales chief.

Picker Joins E-L

Hollywood, Oct. 29.

Eagle-Lion handed a producer contract to Leonard Picker, who recently held a similar post at Metro. Picker is looking over E-L story property to pick his first production.

Vermont, New Indie, Announces 4 Pix

Hollywood, Oct. 29.

Vermont Studios, new indie outfit organized by Raymond Lewis and Henry Donovan, announced a production program of four features over a period of three years.

First venture will be "Of Human Kindness," authored by Donovan, and second will be "The Archbishop's promise," based on a yarn by R. H. LeMessurier.

20th's 'Auction Experiment' Held To Be 'Kidding'

Although Metro was the only company actually to test auction selling of its product after the anti-trust decision was handed down last June, it's now been revealed that several other of the majors thought enough of the plan to get their toes wet in isolated instances of experimentation.

Indie exhib operating a house in a small town in northern Maine has disclosed that 20th-Fox salesmen, from whom he'd never been able to buy product before, asked for bids from him on the four 20th pix released in September. Exhib competes with another house in his town, which had had all 20th product for years. Four pix in the September release slate included "If I'm Lucky," "Claudia and David," "Black Beauty" and "Sun Valley Serenade," latter a reissue.

Exhib claims the 20th salesmen denied they were operating under auction selling, but were merely indulging in "competitive negotiations.". He assertedly mailed in bids for two of the pix to the 20th branch manager in Boston but both bids were turned down, one because it was "inadequate" and the other being termed "ridiculous." Twentieth h.o. execs, questioned about the incident, denied any knowledge of it. They declared their salesmen might only have been kidding the exhib, since the raft of speculation that had arisen after the auction bidding plan was proposed had led to plenty of kidding among all salesmen in the field.

As for Metro, the company had completed its testing several weeks before the final hearings on the decree begun last week. Despite indi-

(Continued on page 27)

Extended Runs, B'way Showcasing Make a Nat'l Release Theoretical

Top boxoffice earnings during the last five or six years have rendered practically worthless the meaning of any national release dates on pix. Although the dates were always artificial, even in the days when an exhib could book an entire season's product at one sitting, extended playoffs in the key city first run situations have made them progressively less meaningful, according to industry sales chiefs. Dating of pix has deteriorated until today most distribs earmark pix only by the month of release, and even that is nebulous.

Chief harm arising from the situation, as far as distribs are concerned, is the fact that effects of their big nationwide exploitation campaigns, set to break with a film's release date, are usually dissipated by the time the picture gets out to the smaller towns. In addition, release of many top pix is held up until a first run exhib in a key city makes up his mind to book the picture, resulting in the big backlog of product that's been built up.

Paramount, for instance, has been stymied at several times in the past in releasing a film nationally because it had to wait for playing time at the Broadway Paramount, its N. Y. showcase house. Warners has experienced the same trouble with the Broadway Strand and Hollywood. Metro, which tries to get its top product into Radio City Music Hall, N. Y., often has to wait for other films to finish their seven and eight-week runs in that house.

Other Factors

Many first runs, on the other hand, are extended in the Broadway showcase houses long past the time they merit merely because the distribs want to pad their ad campaigns and, possibly, the amount of percentage they can ask from exhibs outside the keys, it is held. Fact that a picture has played a certain number of weeks on Broadway, for instance, is always a pertinent point in ad campaigns and in selling the film elsewhere.

While distribs naturally favor the extended runs, there's also talk of attempting to revise the situation to make possible a nationwide playoff

(Continued on page 31)

L. A. to N. Y.

Sidney Biddell
Earl Blackwell
Libby Block
Victor Borge
Jerrold T. Brandt
Ned Brown
David Diamond
Bette Davis
Pat Duggan
Margaret Ettinger
Marvin Ezzell
Danny Fisher
James A. Fitzpatrick
Kim Hunter
Donald Hyde
Richard Kennedy
Otto Kruger
Joan Leslie
Jules Levey
S. Barrett McCormick
Colin Miller
Bill Morrow
Marcella Napp
Cathy O'Donnell
Maureen O'Hara
A. J. O'Keefe
Olive and George
Abe Olman
Leon Schlesinger
Buster Shaver
Bart Sheridan
Irving Tishman
Phil Waxman

N. Y. to L. A.

Lee Ephraim
Peggy Ann Garner
Geraldo (Gerald Bright)
Joan Harrison
Erich Wolfgang Korngold
Dorothy Manners
Leo Morrison
Eli Oberstein
Irving Rapper
Roy Rogers
Arthur Schmidt
James E. Stroock
David E. "Skip" Weshner

N. Y. to Europe

Mary Chase Coyle
Walter Gould

Europe to N. Y.

Thomas J. Brandon
Hy Daab
Louis Dreyfus

How the Decree Shapes Up: 3 Likelihoods

With the ocean of legal verbiage from Government, major defendant and exhib lawyers over the dam at the windup of three days' hearings on the anti-trust decree, provisos bandied back and forth in court fall into three brackets—the almost certain, the doubtful, and those almost certainly out. What the decree will contain will be the result of some heavy judicial wrestling in the future, but utterances from the bench make the following likely conclusions:

ALMOST CERTAINLY IN THE DECREE:

1. Partial divestiture provision which will permit the Big Five to buy out indie theatre partners or sell out to them. Government attempt to compel a sale of co-partnership interest by a theatre-owning defendant, by the same token, would be axed.
2. Picture-by-picture and theatre-by-theatre selling and coupled with it, an injunction against any form of block booking.
3. Prohibition against pooling arrangements and franchises.
4. A mandatory provision compelling the majors to grant "some run" to every exhib.
5. Grant of limited exemption for roadshows. Probably, one pic per year to each major with the added proviso that negative costs must exceed $3,000,000 on any film designated for roadshowing.
6. Clause making the decree effective as of June 1, 1947, or thereabouts.
7. Sale of a full season's product in advance would be permitted.
8. Exhib cancellation right to 20% of product sold in advance.
9. A ban against price fixing by the majors.
10. A freeze against further theatre expansion by the Big Five with inclusion of exception for special cases where competition would be furthered.
11. Limitation of decree's effect to U. S. continental boundaries.
12. Provision continuing jurisdiction by the N. Y. district court so that the Government would have the future right to plead anew for divorcement should it find that the decree fails to erase monopoly.
13. Proviso extending power in some form to the Government to inspect books and records and take testimony to determine that provisions, such as partial divorcement, have been carried out.

DOUBTFUL PROVISIONS

1. Plan, proposed by Big Five as substitute for auction selling, which would enjoin them from favoring one exhib over another so far as run is concerned.

2. Arbitration system, also proposed by Big Five to supplement run injunction, to determine complaints on runs and make awards.

3. Exception of westerns and shorts from block booking ban. United Artists will push for this in its proposed decree.

ALMOST CERTAINLY OUT

1. Government supported ban against cross-licensing of product by affiliated theatres.

2. Auction selling, at least in the form suggested by the court's opinion, which made competitive bidding the norm for licensing transactions. Should it survive at all, it will likely be highly restricted in application.

3. Any exceptions to liquidation of partnership holdings of Big Five. Paramount urged such exceptions for hardship cases.

4. Flat rental proviso in any form. Government flirted with such a provision for competitive bidding and hesitantly proffered it during hearings.

RKO 2D ONLY TO UA INDIE DISTRIB

British Labor's Tom O'Brien Deplores Jurisdictional Strife, Endorses IA

Hollywood's wage scales for the crafts are six times higher than those in British studios, according to Tom O'Brien, head of the National Assn. of Theatrical & Kine Employees and British counterpart to IATSE's Richard Walsh, who recently completed a month's study of Coast studio conditions. Lopsided ratio may be cut down some, he said, since unions in England are now negotiating for wage boosts. Despite far lower scales, UK's film industry has not been plagued for many years with the jurisdictional jousts currently crippling American film production, O'Brien noted.

British film industry's answer to civil strife is the Special Disputes Committee which passes on jurisdictional wrangles between unions. Committee, which passes on juris-Trade Union Congress, is a form of compulsory arbitration, O'Brien said, since when one union submits its side to the Disputes Committee, other unions involved must appear and be bound by its rulings. "American unions," O'Brien declared, "could well profit from the experience gained by the TUC."

Artists' salaries in England are just as high as those in America, O'Brien said. Working conditions in Hollywood studios, however, are two to three times better than those in Britain. All other production costs such as rawstock, materials, etc., are

(Continued on page 31)

H'wood Shooting Drops to 40 Pix

Hollywood, Oct. 29.

This week's shooting schedules on the lots of Hollywood dropped to 40 features, three less than last week's and the lowest number since the first week in March, when there were only 36 pictures in front of the cameras.

Ten productions wound up their camera work last week and were replaced by seven starters. Newies on the 20th-Fox lot are "Forever Amber" and "Mother Wore Tights." Metro gave the go signal to "Undercover Maisie"; Paramount to "Variety Girl"; Republic to "Gallant Man"; Robert Riskin to "Magic Town," and Hunt Stromberg to "Personal Column."

Metro leads the major lots with seven films in work. Warners has six and Columbia five.

BIDDELL LEAVING COL. FOR INDIE SETUP

Hollywood, Oct. 29.

Sidney Biddell is checking off the Columbia lot on completion of his two-picture deal calling for the production of "Thrill of Brazil," now ready for release, and the Humphrey Bogart-Lizabeth Scott co-starrer, "Dead Reckoning," currently in the final stages of production.

Meanwhile, Biddell has acquired screen rights to "Woman At Bay," a magazine serial, for independent filming.

Fanchon (& Marco) Set As Republic Producer

Hollywood, Oct. 29.

Fanchon, of Fanchon & Marco, was signed to a term deal as associate producer at Republic and assigned to work under supervision of Allen Wilson.

First production under the new pact will be "Books are Lighter Than Rifles," based on a story by Thomas St. George.

Rank Lends Goldsmith

Hollywood, Oct. 29.

J. Arthur Rank is lending one of his producers, Isadore Goldsmith, to Eagle-Lion to handle the reins on "Out of the Blue," based on an unpublished novel by Vera Caspary. Latter will write the screenplay.

2 Pitt Exhibs Launch Production on Coast

Pittsburgh, Oct. 29.

Harry Hendel, owner of New Granada theatre here, and Bert Stearn, head of Co-Operative Theatres, are going into production on the Coast with Maurice Conn to turn out a series of low-budget pictures for the double-feature trade. They will be released by Screen Guild.

Deal was set with Conn, who'll be the producer, when Hendel and Stearn were on the Coast recently. Latter will retain their local enterprises, but Hendel plans to shuttle back and forth to Hollywood while the pictures are in production.

'Majors Have Lost Perspective on B Pix,' Indies Aver

Boston, Oct. 29.

Major companies have lost their perspective in giving up B production to concentrate on 20 to 25 A pictures a year, Arthur Lockwood and Louis Gordon declared this week in explanation of their turning producer. Owners of a chain of 16 New England theatres, they've joined with Robert Lippert, who has a circuit of 26 houses in California, in putting up $500,000 of their own coin to make a series of 12 films on the Coast for release through Screen Guild.

"Being far away from Hollywood, we can keep our perspective here," the pair said, "while the big outfits seem to have lost theirs in concentrating on A's and selling them in the big towns at their own terms, take it or leave it. Who do they think is going to take care of the indie exhibitor and give him product he knows he can sell at a price he can pay. It's got so that the big-

(Continued on page 27)

BRYAN FOY WILL REIN 10 FILMS FOR PRC

Hollywood, Oct. 29.

In addition to his regular chores as production chief at Eagle-Lion, Bryan Foy will take over production supervision on 10 top pictures of PRC's 1946-47 program. Each of these features will cost more than $150,000.

Sigmund Neufeld, currently committed to six westerns a year for PRC, is expanding his program with eight features. Meanwhile, PRC is negotiating with Universal-International for the purchase of four serial properties to build up its cliffhanger schedule.

Sherman, O'Connor In Indie Comedy Biz

Hollywood, Oct. 29.

New indie outfit headed by Ransom Sherman and Manning O'Connor will make a series on comedy shorts, starting in January at General Service studios, with the release outlet still under negotiation.

O'Connor will produce the series, with Sherman functioning as writer, director and star.

Jessel's Off on 'Sunday'

Hollywood, Oct. 29.

George Jessel was handed production reins on "Mine For Sunday," filmusical currently in the writing mill at 20th-Fox.

Filming starts when Jessel completes his current chore, "Dancing in the Dark," formerly titled "Band Wagon."

RKO'S 11 UNITS VERSUS UA'S 30

With the addition of three new units to its lineup in the past month, RKO definitely takes a place second only to United Artists as an outlet for indie production. The Jesse L. Lasky-Walter MacEwen, John Ford-Merian C. Cooper, Independent Artists setups coming into the RKO fold give the company a total of 11 outside units producing for its release, although not all of the indies have pictures shooting at the moment.

United Artists has a total of about 30 units on its list, although, as with RKO, all aren't in production at once. Indications from the current lineup at RKO are that the indies will provide, during the coming year about half of distrib's top-budget releases. That means around 12 pictures.

Lasky-MacEwen's deal calls for three pictures delivered in 18 months. Unit has in preparation Vincent Lawrence's "Intermission," John Galsworthy's "The Apple Tree" and Dorothy Caruso's "Caruso Sings Tonight." Independent Artists, members of which are Rosalind Russell, Dudley Nichols, Frank Vincent and Fred Brisson, are to provide two pictures a year for five years. Teeoff flick will be a Russell starrer.

Ford and Cooper's Argosy unit starts shooting in November on "The Fugitive." It will be made at the Churubusco Studios in Mexico, with Dolores Del Rio probably starred. Outfit has contracted to make four films for RKO.

Walt Disney has "Song of the South" ready for release and will come up with two more before 1947 is out. They'll be "Fun and Fancy

(Continued on page 14)

RATHVON LIKES RKO STUDIO-INDIE SETUP

N. Peter Rathvon, RKO prexy, leaves New York tomorrow (Thursday) after a 10-day visit. He'll stop at Denver on his way back to the Coast to visit his daughter, who attends the University of Colorado, which is also his alma mater. Over the weekend he visited his son at Cornell in Ithaca, N. Y.

Rathvon said this week that he expects about the same quantity of production at the studio next year as this, which would amount to about 37 pix. First part of the year, however, virtually all studio activity will be given over to production of "The Robe," which will require tremendous stage space. He said he was well satisfied with the balance between indie and studio production for the company's release, and anticipated continuation on the present proportion.

N. Y. Good for Some Pix But H'wood Still Best, 'Carnegie' Director Insists

New York provides an excellent locale for production of feature pix which happen to be particularly suited to the facilities it offers, but Hollywood is still the place to make the general run of films. That's the conclusion of Edgar G. Ulmer, who has just completed directing "Carnegie Hall," first feature to be shot completely in the east in the past eight years.

Ulmer expressed high enthusiasm last week for the speed and low cost at which he was able to complete "Carnegie," but he feels that that was largely because the picture was a natural for shooting in New York. Although Boris Morros and William Le Baron, partners, in Federal Films, which produced "Carnegie," have indicated they may make their next film in New York, too, Ulmer said he thinks it unlikely. Pic, which Ulmer is pacted to direct, is "Carmen from Kenosha."

Megger said he wasn't looking forward to shooting it in the east because, unlike "Carnegie," it had many elements that would make Hollywood facilities preferable. However, he declared, if a layout were provided in New York or vicinity with three ample-size sound stages, he'd be anxious to shoot all his future pix there. He suggested that New York's Mayor O'Dwyer continue his efforts to make the Army Signal Corps' studio in Astoria, L. I., available to feature producers. In his opinion, that's the only setup that provides sufficient space for full-scale production.

(New studio being erected by Pathe in Harlem, which will be

(Continued on page 14)

Kahane Given More Col. Duties in New 7-Yr. Pact

Hollywood, Oct. 29.

New seven-year contract, calling for wide expansion of duty and authority, was signed by B. B. Kahane, veepee and general executive on the Columbia lot for the past 10 years.

Under the new pact Kahane will take over supervision of all productions in the studio not handled personally by Harry Cohen, prexy, while continuing his chores as chief consultant on all production matters.

Strikes, Costs Cue Prod. Move Away From Hollywood

Curbed by strike-bound Hollywood studios, high domestic production costs and foreign quotas on U.S. pix imports, an increasing number of American films are being diverted to production in studios of other countries. Latest to begin the switch is Columbia Pictures, with its recent appointment of Gregor Rabinovitch to produce pictures on the continent for Columbia International. Former United Artists producer, Rabinovitch will make six pictures for Col under present plans with the first, "Manon Lescaut," starring Danielle Darrieux, all of them on a straight partnership basis. Col will retain world distribution rights. First release is set for mid-winter.

Seymour Nebenzal was among the first of the top indies to lay groundwork plans in this direction when he outlined a project, currently in the mill, under which Joe Popkin would head a group of staffers overseas to build an international location organization. Nebenzal will then send Hollywood troupes over to film a schedule headed by "Mayerling" in Austria, "Atlantis" in the Sahara Desert, and "The Tempest" in Italy.

Other producers who have moved to locations in the U.S. outside of Hollywood have openly admitted that one of the big factors behind their plans is labor difficulty in Hollywood. With RKO-Pathe opening elaborate New York studios; Carnegie Hall, N.Y., having finished its tenure as a location for the Federal Film pic of the same name; 20th-Fox's "Boomerang" for Connecticut production and Louis de Rochemont's next scheduled for Miami, Hollywood looks to be losing the

(Continued on page 31)

Briefs From the Lots

Hollywood, Oct. 29.

Hal Wallis moved his "Desert Town" troupe into the Paramount studio to wind up interior shooting after three days on location at Palmdale . . . Knox Manning will do the narration for "The Race Rider" at Warners . . . Hunt Stromberg moved out of General Service studios because of labor conditions and will make his forthcoming picture, "Personal Column," co-starring Lucille Ball and George Sanders, on the Goldwyn lot . . . Ruth Terry and Wee Willie Davis were inked for featured roles in the Jack Elliott western production, "The Danger Ring," . . . Metro gave the gun to "Undercover Maisie," starring Ann Sothern . . . Howard Hawks borrowed Colleen Gray from 20-Fox to play opposite John Wayne in "Red River," currently on location in Arizona . . . Ray Nazarro will direct the next of the Durango Kid series, "Prairie Raiders," at Columbia, with Colbert Clark producing.

Preston Foster draws the male lead in "King of the Wild Horses," starting this week at Columbia with Ted Richmond producing and George Archainbaud directing . . . William J. O'Sullivan starts his six-picture fall and winter producing program at Republic with "Whispers In the Dark." . . . Third of Gene Autry's series of musical westerns at Republic will be "Robin Hood of Texas," starting Jan. 3 . . . Enterprise inked Richard Hale, Broadway actor, for a featured role in "The Other Love." . . . George Marshall and his son, George, Jr., will work together for the first time in "Variety Girl" at Paramount, senior as director and junior as thesp. . . . Harry Beaumont celebrates his 30th year in pictures with the start of "Undercover Maisie" at Metro.

Second indie production by Fred MacMurray will be "Innocent Affair," based on a yarn by Joseph Hoffman and Lou Breslow, slated for production at General Service studios. Filming starts when MacMurray winds up his current chore in "The Egg and I" at Universal-International.

Doodles Weaver checked in from New York nitery chores to start work in "Variety Girl" at Para-

(Continued on page 29)

'Amber' Cost Seen Near $5,000,000

Hollywood, Oct. 29.

Officially, "Forever Amber" carries a budget of $3,500,000, but unofficial spokesmen for the company indicate that the picture will cost between $4,500,000 and $5,000,000 when it is completed, making it the most expensive production in the studio's history. Currently the record holder on the Westwood lot is "The Razor's Edge," which cost $3,-900,000.

Filming of "Amber" calls for a 108-day schedule but it is understood the studio will be satisfied if the shooting is finished in 120 days. And costs of production have skyrocketed in recent months.

An idea of mounting costs may be gleaned from "Smoky," and "Bob, Son of Battle," both made by 20th-Fox in Technicolor. "Smoky," one of the company's big money makers, was filmed 18 months ago for $1,-300,000. Added to the cost was the high salary drawn by its star, Fred MacMurray. Without a huge salary for the star, "Bob" cost $1,900,000.

Cabrini Biographical 1st at N.Y. Pathe Studio

First feature film scheduled to be produced at the new RKO-Pathe studios, N. Y., will be an indie biography of St. Frances Cabrini, with Clyde Elliott producing and Harold Orlob writing and directing. Film will also be released independently.

Working on a budget of about $175,000, Elliott, former Chicago showman, plans to begin lensing about Dec. 9 and finish the studio work in about two weeks. Background for the picture has been laid with several months of research and aid from Catholic Church people, plus some documentary scenes cut out of an older film called "The Life and Times of Blessed Mother Cabrini" which Elliott bought up and immediately shelved.

Entire cast is being booked by the Max Richard agency, with lead role not set as yet. Girls bearing some resemblance to the recently canonized "little nun" are being tested.

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Directed by WILLIAM WYLER
Screenplay by ROBERT E. SHERWOOD
From the Novel by MACKINLAY KANTOR
Director of Photography GREGG TOLAND
Released thru RKO Radio Pictures

6-Man Union Committee to Pick Labor Arbitrator Points the Way To Strike Settlement This Week

Hollywood, Oct. 29.

With possibility that all parties might be agreed by the end of the week and that unionists would return to studio posts in full strength next week, union leaders sat down together yesterday (Monday) in preliminary steps toward settling present difficulties in studios and at the same time, in an initial attempt to select a film labor arbitrator. A six-man committee consisting of Herbert Sorrell, Joseph Touhy, Roy Brewer, Matthew Mattison, Carl Cooper and John Dales, Jr., in addition to drafting an arbitration program, also plans to settle the ticklish question of Film Technicians Local 683.

No decision was reached as to candidate for arbitrator post, although several possibilities were discussed. Main feature of meeting was making minor changes in arbitration agreement being drafted.

At morning mediation meeting it was decided that other studio locals will not interfere in matter between Local 683 and the IATSE. Sorrell stated that, although the matter is between the local and the IA, his Conference of Studio Unions would respect any picket lines technicians might put around studios. Russell McKnight, rebel local's prexy, said, "We are going to stay out until we get a contract with the producers. A contract made by our own elected officers, under our own local autonomy, and ratified by our members."

Roy M. Brewer, IA's international representative, pointed out that tentative acceptance of the arbitration plan in no way involves the Local 683 problem which is a matter for the Alliance to handle and which will not be discussed with the CSU. He also declared that matter of L. A. replacements now on lab jobs is something that will be handled by Richard Walsh, International prexy, "at the proper time." This subject also will not be discussed, he said. With Carpenters and CSU agreeing to abide by the Dec. 26, 1945, AFL directive governing jurisdiction on set erection, and arbitration machinery in throes of establishment, question of contracts for CSU locals looked bright.

Sorrell stated yesterday that he believed all CSU contracts could be cleaned up in three days if negotiating committees and producers set themselves to the job. With contracts and arbitration out of the way, the only stumbling block to labor peace is disposition of the film technicians problem.

While negotiation for peace went on yesterday so did studio picketing. Token lines were maintained at majority of the major studios while mass displays showed up at Consolidated and Pathe Laboratories. Police reported severe beating of two non-striking union workers by unidentified strong-arm squads. Injured were William Heathervalley, Paramount engineer, who was slugged by four men who ripped the top of his convertible automobile to reach him; and Val Bradley, non-striking Pathe technician, whose car was forced to the curb on Lexington avenue by a group of eight men.

Formula for peace was laid at a meeting between representatives of the International Alliance of Theatrical Stage Employees, Conference of Studio Unions, and the Screen Actors Guild Sunday afternoon. It provides, based on condition of signed contracts, for picketing locals and reemployment without discrimination as of Sept. 3, 1946, that all involved, including producers, will enter into a formal contract to abide by decisions of an arbitration committee and prevent work stoppages over future jurisdictional disputes. It was agreed that a high-salaried permanent chairman would be chosen with power to give on-the-spot decisions on jurisdictional flareups.

If decision is not acceptable to all parties concerned matter will then go to a three-man board or the American Arbitration Association for a final and binding ruling from which there is to be no appeal. Cost of the chairman's salary and other expenses is to be borne 50% by the major companies and 50% by the unions. Producers had previously offered to bear all the expense.

After one year of working under such a formula governing locals belonging to the AFL, independent unions will be taken in if they so desire.

Biggest Demonstration

Biggest public demonstration of the month-old film strike resulted in 130 arrests last week, while more than 3,000 pickets paraded the streets of Hollywood, armed with loudspeakers, banners and placards. The parade started in front of the Columbia studio, where police ordered the demonstrators to break it up on the ground that they had no marching permit.

Instead, the strikers toured the town and made further demonstrations at Paramount, RKO and Technicolor. Along the route marchers were jerked out of line and tossed into waiting patrol wagons, later to be transferred to Lincoln Heights jail. So many paraders were flung into the clink that the rest of them disbanded.

The ruckus broke out early Saturday morning (26), only a few hours after a meeting of opposing labor leaders which apparently gave promise of an early ending of the strike. At the Friday night (25) meeting, arranged by the Screen Actors Guild, the conferees long-distanced W. C. Birthright, in Indianapolis, and Felix H. Knight, in Kansas City, members of the American Federation of Labor arbitration committee, asking clarification of their work directive on the Hollywood strike. The verdict was that jurisdiction over 350 carpentry jobs, the cause of all the trouble, belongs to the International Alliance of Theatrical Stage Employees.

Herbert K. Sorrell, president of the Conference of Studio Unions, accepted the decision but declared the strikers would not return to work until two more points were settled. CSU, he said, wants signed contracts for 12 labor unions and the appointment of a salaried czar or arbitration board to handle similar disputes in future.

Roy M. Brewer, international representative of IATSE, expressed his approval of the verdict. He said:

"This completely vindicates our position. The strike was a trick to rob us of our jurisdiction. It also proves the irresponsibility of the men who call strikes without knowing what they are doing."

About the CSU demand for arbitration, Brewer said:

"We approve of arbitration, all right, but we want to know beforehand how this labor czar or arbitration board will work.

Meeting was arranged by a SAG committee consisting of Edward Arnold, Gene Kelly, George Murphy and Ronald Reagan.

'LONDON' GOES 'CRAZY' AT POLL'S SUGGESTION

Hollywood, Oct. 29.

Unfavorable reactions of potential audiences to title, "London Town," has caused Universal-International to change name of British-made Wesley Ruggles pic to "My Heart Goes Crazy" for U. S. distribution. Title comes from one of the songs in film. There's too much anti-British sentiment in this country currently, according to report made by research outfit making the poll, due mostly to England's Palestine policy, to take chances with the "London" tag.

Film, a Technicolor musical starring Sid Field, has another unusual angle in that three of the songs are on current British bestseller lists but two haven't as yet been heard on this side, despite fact that the two guys who wrote them—John Burke and Jimmy Van Heusen—have never been in England.

"Crazy" got its initial U. S. plug on Bing Crosby's ABC waxed show for Philco last week. Other two British toppers are "So Would I" and "The 'Ampstead Way." Remaining Burke-Van Heusen songs from the pic are "You Can't Keep a Good Dreamer Down," "Hyde Park on a Sunday" and "Any Way the Wind Blows."

Laughton's DOS Pic

Hollywood, Oct. 29.

Charles Laughton has been inked for one of stellar spots in Alfred Hitchcock's "The Paradine Case" for David O. Selznick. Laughton joins group consisting of Gregory Peck, Ann Todd, Louis Jourdan and Ethel Barrymore.

Latter will portray Laughton's wife in the film.

U. S. May Have To Step In on Labor Rows—Johnston

If Hollywood's unions don't settle their jurisdictional disputes, Federal legislation may do it for them, Eric Johnston, Motion Picture Association prexy, said in New York Friday (25), prior to his departure aboard the Queen Elizabeth for Europe. Johnston explained that the producers have no plan afoot at the moment seeking legislation and that he has no idea of exactly what form it could take, but he feels that unless unions in all fields solve their jurisdictional problems, public opinion will demand legislative action.

Johnston said he would be available at any time on 24 hours notice to fly back to the U. S. from abroad if his services are required in the Hollywood labor difficulties. Otherwise, he'll be gone about five weeks. He'll visit England, France, Italy, Germany, Czechoslovakia and Hungary. Also perhaps Yugoslavia, Bulgaria and Rumania, all of which are clearly in the Russian orbit and which exclude American pix. Johnston said he had no plans for visiting the Soviet, but it is understood that if the Russians extend an invitation he will go to Moscow.

In England, Johnston stated, he is planning to study the successful scheme worked out by the Trade Unions Congress (counterpart of the AFL) to arbitrate jurisdictional disputes. Interunion wrangles have been practically unheard of in England since the TUC plan has been in effect.

Johnston is being accompanied by Joyce O'Hara, his exec assistant; Gerald Mayer, his foreign aide; and Gerald Movius, who does special writing chores for him.

N.Y. Collarites Spurn 10% Tilt, Want 15%, Or Else Will Strike

Strike talk is mounting among front office workers in the N. Y. exchanges of Loew's, UA, 20th-Fox and Columbia as negotiations between the companies and the Screen Office & Professional Employees Guild over salary increases broke down last week. Authorization of strike action by the SOPEG membership is indicated by all signs after the union meeting skedded for today (Wednesday) receives the negotiating committee's report on the exchange situation.

After the exchange white collarites unanimously rejected an offer of a flat 5% raise made by the four companies last month, the union membership took a vote empowering the exec board to call a strike if and when negotiations collapsed. In subsequent talks, the companies upped their offer to 10% flat but the exchange employees turned it down, terming it inadequate. Union negotiating committee is holding out for a minimum 15% wage hike which was awarded to SOPEG employees working in the home offices of the majors last month.

Clarence Hill, 20th-Fox, Hank Kaufman, Columbia, and Harry Buckley, UA, represented the exchange companies, while the SOPEG committee consisted of national reps Otto Langer and Sidney Young and John Cuniff, Loew's chapter chairman.

Levey East

Hollywood, Oct. 29.

Jules Levey leaves for New York today (29) to huddle with UA chiefs on production he plans to make in early spring of 1947. Film will follow "New Orleans" on his production slate.

Latter film winds up shooting shortly and will be preemed at the New Orleans Mardi Gras next year.

'The Outlaw' Versus 'Smoky'

Denver, Oct. 29.

"As a concrete example of the absurdity of Governmental or church edicts trying to run our business let me cite what's happening at the moment with 'The Outlaw' now playing 37 of our 38 houses in Nebraska, Colorado, Wyoming and New Mexico," says indie exhib Charles R. Gilmour. "All along the line this picture is approaching 'Smoky' grosses, up to now the biggest ever. But along comes the Archbishop in Santa Fe with the announcement, if 'The Outlaw' is shown there, he will instruct every priest to forbid his communicants seeing it.

"So I staged a private showing of 'The Outlaw' in Santa Fe, inviting the Archbishop, the priests and ministers of all denominations to see it for themselves. All the Protestants accepted, but the Catholics stayed away. And the ban is still on.

"So, of course, 'The Outlaw' will roll up an all-time high when I play it in Santa Fe—as I definitely mean to do. The decision was not easily made. It would not have been made the way it has been—if 'The Outlaw' was one-tenth as sexy as the ballyhoo has painted it. It's because the picture is a better-than-average western—and because I refuse to let anybody tell me how to run my business—I'm giving Santa Fe a chance to see it.

"A Governmental bureaucrat, confronted with a situation of this kind, would undoubtedly prevent not only Santa Fe, but the whole of New Mexico, from seeing 'The Outlaw.' It's the difference between him and me. I'm not a politician thinking in terms of votes."

Despite N.Y.C. Ban, Hughes And UA Sue to Distribute 'Outlaw' in New York State

United Artists and Howard Hughes will battle Friday (1) to retain their right to distribute "The Outlaw" in all of New York state except N.Y. City. They'll present their arguments in a hearing before Dr. Ward C. Bowen, acting director of the motion picture censorship division of the N.Y. State Board of Education. Benjamin Fielding, N.Y. City license commissioner, and reps of the city corporation counsel's office, presented arguments last Friday (25) in their plea for revocation by Bowen of "The Outlaw's" N. Y. State censorship seal.

Even if Bowen refuses to yank the seal, UA will be unable to open the pic in N.Y. City, since Fielding has threatened to revoke the license of any house that plays it. UA, in an action separate from the censorship seal fight, is appealing the refusal last week by the N.Y. Supreme Court of an injunction to force Harry Brandt and Arthur Mayer to carry out their contracts for playing "The Outlaw" at their Republic, Gotham and Rialto theatres on Broadway. Appeal is slated to be heard either Nov. 8 or Nov. 22.

Fielding and the reps of the corporation counsel, Dan Rosen and Charles F. Preusse, based their revocation demand Friday almost solely on the picture's promotional campaign. In addition to page ads from Hearst's American Weekly and other national publications, they produced news stories from various tradepapers.

Edward C. Raftery, UA prez, and Charles Poletti, counsel for Hughes, will present arguments at Friday's hearing.

COL.'S 'LADIES' DEAL SUBJECT OF 150G SUIT

Alleged breach of contract suit for damages of $150,000 was filed against Columbia Pictures in N.Y. federal court by Hollywood Plays, Hopwood Plays and Myra Wood. Latter allegedly sold screen rights to the legit farce, "Good Night, Ladies," to Col on or about May 12, 1943, and claimed Col broke the contract on Aug. 6, 1943.

Plaintiffs moved for examination of Col prexy Harry Cohn and all telegrams and communication regarding the contract.

"Ladies," adapted by Cyrus Wood from the old Avery Hopwood-Charlton Andrews farce, "Ladies Night," was first produced in San Francisco in April, 1942, by Howard Lang and Al Rosen. Play later moved to Chicago, where it had a run of more than two years before moving east. Farce then came on to Broadway, where it had a short run at the Royale, starring Skeets Gallagher and James Ellison.

Farmer's Suburban Spill

John A. Farmer, office manager for RKO, was injured slightly last week when pushed from a moving train as it was coming into the station at Hastings, N.Y. Both of his legs were hurt, but he was able to return to work Monday (28) after several days of rest and x-rays.

Farmer was standing on a car platform, waiting to get off the train on his way home when the accident occurred. As he lighted a cigaret, a number of boys who were standing behind him jolted him and he fell off the slowly-moving train.

20th Racing To Beat Labor Rap

Hollywood, Oct. 29.

Striving to wrap up lensing on as many pix as possible in view of the current labor strife, 20th-Fox has brought into the cutting room all eight films slated for release during the first quarter of 1947.

Now ready for editing are "Homestretch," "Brasher Doubloon," "Bob, Son of Battle," "I Wonder Who's Kissing Her Now," "13 Rue Madeleine" and "Carnival in Costa Rica." Sneak preview has already been given "The Late George Apley." Technicolor studio now has the negative of "The Shocking Miss Pilgrim" and general release of the picture will depend on whether the strike situation clears. Only other film on the roster, "Boomerang," is still before the cameras but it's being shot at Stamford, Conn., where the strike will not cause any difficulties.

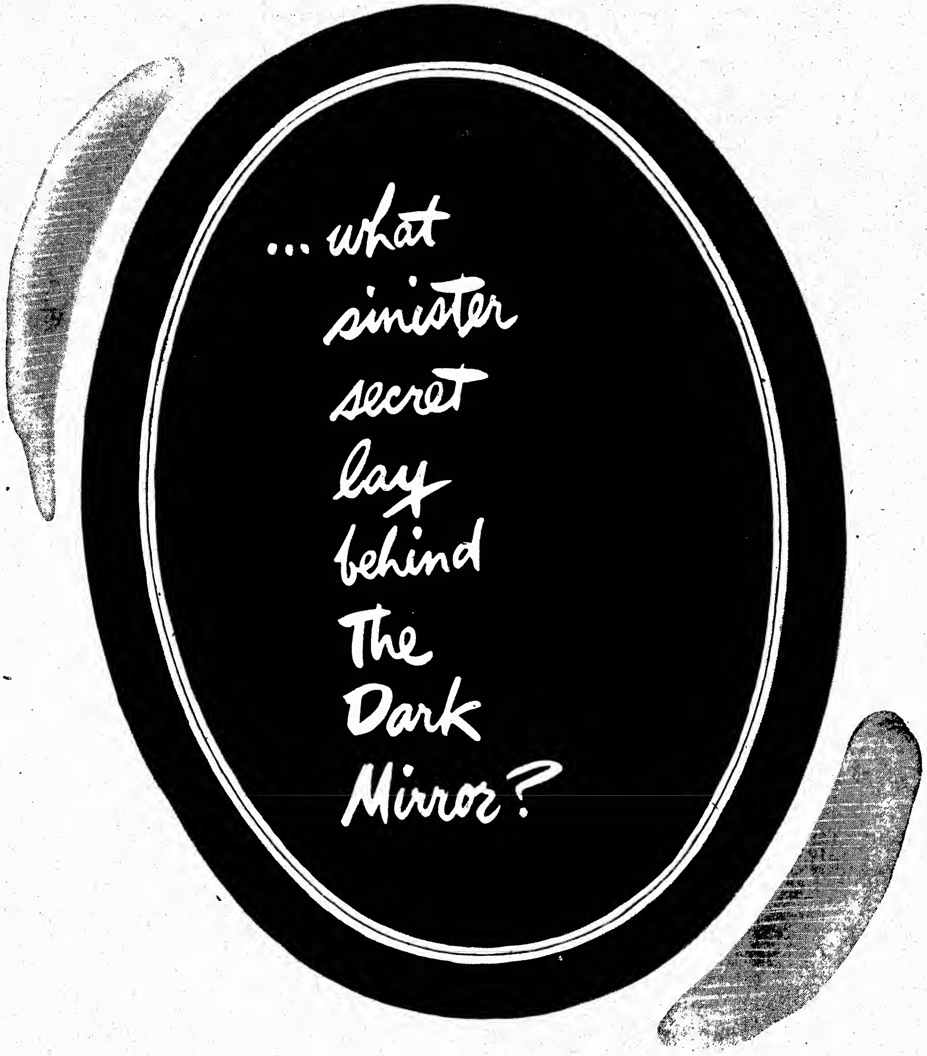
Other productions, meanwhile, are slated to get under way this month and may be held up by the strike. These include "Forever Amber," "The Ghost and Mrs. Muir" and "Chicken Every Sunday." Director Henry King is presently lining up locations in Mexico for "Captain from Castile."

PRICE NIXES DEBATE WITH LAVERY ON AAA

Answering the attack made by Byron Price against the American Authors Authority plan at the National Assn. of Broadcasters convention last week, Emmet Lavery, Screen Writers Guild prez, stated in a telegram to Price that there was no basis for expressed fears of thought control arising from the plan's operation. Lavery pointed out that the first meeting of the SWG on the AAA proposal voted unanimously for a special guarantee of freedom of thought in all scripts handled by the Authority.

Wire, which was sent to the Coast director of the Motion Picture Producers Assn. last Friday (25), challenged Price to debate the issue in public. "I feel," Lavery's message read, "that the last paragraphs of your speech in Chicago convey such a gross misrepresentation of what American writers are after in the AAA that we both owe it to the industry to clarify the particular issue of control without delay." In issue of control without delay." Replying to Lavery's challenge, Price said he would not enter debate with the SWG prez on grounds it would not be proper since position of the SWG is one for determination solely by its members.

Meanwhile, the faction fight in the Authors' League of America simmered as James M. Cain, originator of the AAA project, returned to Hollywood after causing a terrific stir in New York literati circles last week. Cain is currently reported to have presented Lavery with a demand that he remove Marc Connelly as eastern rep of the SWG on the Authors' League council. Connelly, who has been siding with AL prexy Elmer Rice in his treatment of the AAA plan, was accused of a "double-cross" by Cain. At the AL national headquarters in New York, a spokesman declared no further steps were being considered for discussing the AAA until Rice is discharged from the hospital some time next week.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secret
lay
behind
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Dark
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"THE DARK MIRROR"

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Original Story by Valdimir Pozner

Directed by
ROBERT SIODMAK

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The Strange Woman

Hollywood, Oct. 26.

United Artists release of Hunt Stromberg presentation, produced by Jack Chertok. Stars Hedy Lamarr, George Sanders, Louis Hayward; features Gene Lockhart, Hillary Brooke, Rhys Williams, June Storey, Moroni Olsen, Olive Blakney, Dennis Hoey, Alan Napier, Ian Keith. Directed by Edgar Ulmer. Screenplay, Herb Meadow, based on novel by Ben Ames Williams; camera, Lucien Andriot; score, Carmen Dragon; editors, John Foley and Richard G. Wray. Previewed Oct. 25, '46. Running time, **100 MINS.**

Jenny Hager........................Hedy Lamarr
John Evered........................George Sanders
Ephraim Poster.....................Louis Hayward
Isaiah Poster......................Gene Lockhart
Meg Saladine.......................Hillary Brooke
Deacon Adams.......................Rhys Williams
Lena Tempest.......................June Storey
Reverend Thatcher..................Moroni Olsen
Mrs. Hollis........................Olive Blakney
Tim Hager..........................Dennis Hoey
Judge Saladine.....................Alan Napier
Lincoln Pittridge..................Ian Keith

"The Strange Woman" is set for top boxoffice. The highly dramatic theme, dealing with a lustful, sadistic femme schemer, augurs bright potentials. While not always the strong, smooth feature it should be, largely due to inept casting in a top male spot, nevertheless, the names of Hedy Lamarr, George Sanders and Louis Hayward are husky enough to insure initial pull.

Based on the Ben Ames Williams best-seller, story deals with strong-willed Jenny Hager who uses men for personal pleasure and as stepping stones to wealth. It's told against a background of Bangor, Maine, in the 1840s, itself a lusty, brawling town in the throes of growing pains. Settings and costumes present a seemingly authentic picture of the period and other production backing supplied by the Hunt Stromberg production, produced by Jack Chertok, is strong to carry off the story.

Miss Lamarr scores as the scheming Jenny Hager. Two-sided character obtains plenty of realism in her hands. Her capacity of appearing as a tender, administering angel and of mirroring sadistic satisfaction in the midst of violence bespeaks wide talent range. Not so adept are her male co-stars, although Hayward gets across the weakling son of Jenny Hager's first husband who is finally driven to suicide by the evil woman. Sanders is out of his depths as a shy, backwoods character who becomes Miss Lamarr's second husband. Portrayal is indifferent and makes for a weak link that holds film back from overall sock rating. Gene Lockhart, as a rich, aging Bangor merchant who becomes Jenny's first husband, does a standout piece of work. It's deftly shaded to get over his desire for the town beauty and at the same time protect his pocketbook. June Storey is another who shows up well in supporting roles, portraying a bosomy barmaid friend of Miss Hager's.

Plot concerns a girl, beautiful but willful, whose driving ambition is men and wealth. Novel's implication of mental incest between the drunkard father and daughter is only lightly touched but other sex motivations in the Williams' story, as scripted by Herb Meadow, are made full use of. Hillary Brooke is seen as the girl from whom Miss Lamarr steals Sanders. Rhys Williams, Moroni Olsen, Olive Blakney, good as a housekeeper; Dennis Hoey, the sodden father; Alan Napier and Ian Keith, latter as a hellfire and brimstone-shouting travelling evangelist, measure up to all the demands of their roles. Moppets who portray stars as youngsters are uncredited but serve to establish characteristics of elders.

Edgar Ulmer's direction gets much from most of the cast. He displays much skill, particularly in Miss Lamarr's intense scenes, and generally points up dramatic contents. Lucien Andriot's lensing is fine. Production design and art direction by Nicolai Remisoff and the musical score by Carmen Dragon also are deserving of credit. *Brog.*

Carnival
(BRITISH-MADE)

London, Oct. 15.

General Film Distributors release of Two Cities film. Stars Sally Gray and Michael Wilding; features Stanley Holloway, Bernard Miles, Jean Kent. Directed by Stanley Haynes. Original story, Compton Mackenzie; Adaptation Eric Maschwitz. Camera, Guy Green; Ballet arranged by Freddie Carpenter. Reviewed at New Gallery, London, Oct. 15, '46. Running time **93 MINS.**

Jenny.............................Sally Gray
Maurice Avery.....................Michael Wilding
Charlie Raeburn...................Stanley Holloway
Trewhella.........................Bernard Miles
Irene Dale........................Jean Kent
Florrie Raeburn...................Catherine Lacey
Mrs. Trewhella....................Nancy Price
May Raeburn.......................Hazel Court
Fuzz..............................Michael Clarke
Maudie Chapman....................Brenda Bruce
Corentin..........................Anthony Holles
Jack Danby........................Ronald Ward
Arthur Danby......................MacKenzie Ward
Mr. Dull..........................Bruce Winston
Studholme.........................Dennis Arundell
Barnaldi..........................Phyllis Monkman
Aunt Fanny........................Amy Veness
Mrs. Dale.........................Marie Ault
Elsie Crawford....................Virginia Keiley
Madge Wilson......................Pamela Foster
Vergo.............................Aspinosa
Ballerina.........................Bebe De Roland
Carpenter Corps De Ballet

Second version of Compton Mackenzie's novel (first was made by Anthony Asquith as "Dance, Pretty Lady" in 1931), this will not raise the quality average of recent British films. Script and production troubles have resulted in a disjointed, dispirited picture. None of the principal characters, with the possible exception of roles done by Stanley Holloway and Michael Clarke appears credible. There's no sense to their behavior, and little evokes interest, much less sympathy. This is the key to the failure which, with a better script and more imaginative direction might have been a success. As it is, the medium star names may be drawn a little here, but chances of collecting in U. S. are slim. This looks like one for the debit side.

Story is set in London 1900 when no lady would enter certain music halls even where an innocent ballet was the top attraction. Born in the slums, Sally Gray graduates to the corps de ballet at the Orient.

Lengthy prolog leading up to this is unnecessary. Ignoring her mother's warnings, Miss Gay pursues her quest for a good time, confident she can take care of herself. She meets Michael Wilding, a sculptor, becomes his model, falls in love with him, but refuses to live with him.

He leaves her, and disillusioned and burdened with the care of a crippled sister, accepts an offer of marriage from a dour Cornish farmer. She gives up the stage, and moves into a puritanical home with a bigoted man to whom she refuses to be a wife. Remorseful Wilding turns up in Cornwall, and the jealous husband spotting the two lovers talking by the seashore, kills his wife.

Miscast in the first place, Miss Gray can put little life into the puppet figure of Jenny, and Wilding is as unfortunate with the incomprehensive lover. Stanley Holloway, fine character actor, can only sketch in his part as Jenny's shiftless father, while the hamming of Bernard Miles, as the farmer, is more comic than tragic. In toto, a picture of missed opportunities. *Cane.*

Woman to Woman
(BRITISH-MADE)

London, Oct. 23.

Anglo-American Films release of British National production. Stars Douglass Montgomery, Joyce Howard, Yvonne Arnaud, Adele Dixon. Directed by Maclean Rogers. Adapted by Marjorie Deans from screenplay by James Seymour; camera, James Wilson. At Palace theatre, London, Oct 22, '46. Running time, **99 MINS.**

David.............................Douglass Montgomery
Nicolette.........................Joyce Howard
Sylvia............................Adele Dixon
Henrietta.........................Yvonne Arnaud
David Junior......................Paul Collins
Dr. Gavron........................John Warwick
Concierge.........................Lily Kahn
Pauline...........................Kay Young
De Rillac.........................Eugene Deckers
John Meredith.....................Alan Sedgwick
Postman...........................Martin Miller
Cafe Proprietor...................Gerard Kempinski
Hotel Clerk.......................Marcel de Haes

An old silent picture success has been dusted off and refashioned into a hit. Third screen version of Michael Morton's play (1924, Betty Compson and Clive Brook; 1929, Betty Compson, George Barraud), has been brought up to date. Although there are no important marquee names, it is definitely a woman's picture and should benefit from mouth-to-mouth. Should find a good place on dual bills in the U. S., and sure to go big here.

Fine popular entertainment, it could have achieved distinction had a little more care been taken with some of acting, notably that of Douglass Montgomery. His overplaying occasionally throws the whole thing out of balance. Restraint in gesture and speech would have made a mighty difference in some of the scenes. Too often he confuses mumbling with emotion.

Rediscovery of the picture is Joyce Howard. Having gained something of a reputation in "Love on the Dole" and "The Gentle Sex," producers made little use of her obvious talents. Being cast as the French ballet dancer gives Miss Howard a real opportunity.

Outstanding as chief scene-stealer is Yvonne Arnaud, who gives a perfect study as a chaperone, and who has a fleeting moment to show her excellence as a pianist. Her rare appearances on the screen are a condemnation of British producers. Notable, too, is Eugene Deckers, stage recruit, who makes his screen debut. It is safe to surmise that some of Adele Dixon's best scenes were left on the cutting room floor, but she gets what she can out of the wife role.

Original versions had the hero unmarried when he meets the dancer in Paris, and gave great prominence to his amnesia before he again meets the girl. Present story begins in 1940 with Douglass Montgomery as a Canadian captain (to account for American accent) attached to Secret Service. Estranged from his cold socialite childless wife Sylvia he accepts a dangerous mission, goes to Paris to await zero hour, and falls in love with Nicolette, a talented dancer. When he leaves Paris and the Nazis arrive, she goes to London for the birth of their son.

Years pass and the soldier returns a hero minus an arm, searching for Nicolette. Eventually he finds her in London, where she is a magnetic star, but their happiness is short-lived. *Cane.*

ALBANY VARIETY TO ELECT

Albany, Oct. 29.

Albany Variety Club votes on Nov. 11 to elect a "crew" of 11 canvassmen. Later the new crew will select its officers.

Miniature Reviews

"The Strange Woman" (UA). Strong marquee names and lusty story content augur sturdy b.o.

"Carnival" (GFD). Not likely to raise the quality average of recent British films; slim U. S. chances.

"Woman to Woman" (Anglo-Am). Third screen version of Michael Morton play by British looks sure boxoffice but only for duals in U. S.

The Turning Point
(SOVIET-MADE)

Artkino release of Lenfilm Studios production. Stars Mikhail Derzhavin. Directed by Frederick Ermler. Screenplay, Boris Chirskov; camera, Arcady Kaltsaty; music, Gregory Popov; English titles, Charles Clement. At Stanley, N. Y., Oct. 26, '46. Running time, **108 MINS.**

Col.-Gen. Muravyev.................Mikhail Derzhavin
Col.-Gen. Vinogradov...............Pavel Andrieysky
Comrade Lavrov.....................Yuri Tolubeyev
Lieut.-Gen. Krivenko...............Andrei Abrikosov
Lieut.-Gen. Panteleyev.............Alexei Zrazhevsky
Minutka............................Mark Bernes
Stepan.............................Pavel Volkov

(In Russian; English Titles)

Winner of the Stalin prize and award recipient in the recent International Film Festival at Cannes, long Russian picture of a documentary nature purports to give the lowdown on how the Russian high command plotted out the victory of Stalingrad. With judicious cutting to speed up action and narrative, film may make a possible entry for houses other than foreign-language situations.

Revealing a frankness that's rather startling for the Soviets, film shows that much dissension existed among top generals of the Red Army, who differed as to the choice of tactics necessary to defeat the besieging Nazi armies of Gen. von Klaus. Despite the brass' occasional lack of accord, story's underlying theme is the grim determination and inexorable will both of the Red Army and the workers themselves to crush the fascist hordes.

With the exception of a few graphic scenes of actual combat, pic is weak in action, with better part of footage devoted to staff conferences around map-strewn tables. Strategy for Russia's eventual victory began with appointment of Col.-Gen. Muravyev as supreme commander of the front, supplanting Col.-Gen. Vinogradov, who became his superior's chief of staff. New commander discloses his master plan before his associates who thresh out its chances of success with spirited discussion. On the whole film should be of great interest to students of military tactics.

Production values contribute little to the pic. Sound track is noisy while print itself appears to be in poor condition. Arcady Kaltsaty, reportedly the Soviet's top lensman, turned in only a fair job. Acting for the most part is of the typical Soviet school—stern-visaged characters speaking their lines in a stoic, deadly seriousness. Mikhail Derzhavin, as the supreme commander, does perhaps the best job. Frederick Ermler could have directed at a brisker pace.

New Foreign Film
(Unlikely for Anglo-U. S. Market)

"Det Glada Kalaset" ("The Gay Party") **(SWEDISH).** Europa Film production and release. Stars Sicken Carlsson, Olof Winnerstrand; features Marianne Loefgren, Sven Lindberg, Alice Babs, Rut Holm, Dagmar Ebbesen, Douglas Hage, Allan Bohlin; directed by Bengt Ekeroth; screenplay, Sven Gustavsson; music, Eric Bauman and Nathan Goerling; songs, Alice Babs; camera, Harald Berglund; reviewed in Stockholm. Running time, **90 MINS.**

Debut of former actor, Bengt Ekeroth, as director, finds him turning out a good comedy. Olof Winnerstrand and Sicken Carlsson do well in starring roles. Alice Babs, fave Swedish singer on jive disks, is excellent in a couple numbers. Lensing of Harald Berglund is also topflight. An okay grosser here, film looks likely for some arty spots in U. S.

"Montecassino" (Italian). Pastor production and release; stars Alberto C. Lolli, Ubaldo Lay; features Zora Piazza, Pietro Bigerna; written and directed by Arturo Gemmiti. Reviewed in Venice. Running time, **95 MINS.**

Story deals with the siege of Cassino during that part of Italian campaign. Pitiful scenes of the sick and harried populace plus romance under trying conditions in the shadow of the town's famous abbey looms as a doubtful entry in America. *Forn.*

"Det Ar Min Modell" ("My Model") **(SWEDISH).** Svensk Filmindustri production and release; stars Maj-Britt Nilsson, Alf Kjellin, features Marianne Loefgren, Olof Winnerstrand, Stig Jaerrel, Oscar Winge, Georg Funkquist, Sven Bergvall; directed by Gustav Molander; screenplay, Rune Lindstroem; camera, Ake Dahlquist; reviewed in Stockholm. Running time, **98 MINS.**

Swedish comedy has young actress Maj-Britt Nilsson in her first good role. Film registers another success for scripter Rune Lindstroem. Yarn is about a sculptor, his model and a momument unveiling committee. Has fair appeal.

Inside Stuff—Pictures

"There are a number of big-name directors practicing their trade in Hollywood today who could drop dead on the set on the first day of shooting without doing any damage to the picture, or in fact—unless the bodies were discovered—having any noticeable affect on it up to and through the night of the preview." That's the opinion—"purely personal," he says—of Niven Busch, in a yarn tagged "The Myth of the Movie Director" in November Harper's. Busch adds: "I admit prejudice because I'm a writer, and writers and directors have been waging a tired, polite and somehow sullen and uncompromisable feud ever since celluloid learned to talk."

Busch states that "directors are necessary and useful people . . . but, by and large, the most overrated element" of the industry. Unless he is of beyond ordinary competence, Busch declares, "a modern director is the chief of a highly-trained staff which under most circumstances can coordinate itself without him. He is surrounded by experts who can operate pretty effectively on their own."

Busch's principal squawk over the "director myth" is that meggers are considered to have such great importance that younger men have an almost impossible time getting started in the profession. Producers refuse to take a chance on them, he declares, despite the fact that the younger men who have broken in have all made good: Billy Wilder, John Huston, Vincent Sherman, Delmar Daves, John Farrow, Andre de Toth, Jacques Tourneur, Edward Dymytryk and others. In this connection, Busch quotes an "old guard" megger who, when asked the toughest part of directing, replied: "Getting the job."

Reason why "Sonny Boy" was not included in "The Jolson Story" was disclosed by Al Jolson on the Barry Gray-WOR radio show last Sunday (27) morning. According to Jolson, the song was originally in the picture. When the film was sneak-previewed in Santa Barbara, Calif., the Columbia execs were surprised to find the majority of the audience cried during the sequence. Producer Sidney Skolsky thought this would break the general mood of the picture, so decided to cut "Sonny Boy" from the finished product.

Jolson also told how Larry Parks, who plays Jolson in the film, showed up on the set one day with a bad cold and a gag routine, refusing to do any work since his sore throat might have interfered with his singing. Also, that when Buddy Clark was suggested as Parks' vocal double for another film, Parks complained, "Clark wasn't my style; I'm more the Jolson type."

Originally an industrial picture, made four years ago for General Motors, "Strange Holiday" will be sent into general release early next month by PRC. Film, starring Claude Rains and featuring Gloria Holden, was written and directed by Arch Oboler, for exhibition to General Motors employees. PRC bought it some time ago for its entertainment value.

RKO's Indies

Continued from page 7

Free" and "How Dear to My Heart" (nee "Midnight and Jeremiah.") Liberty Films, comprising the talents of Frank Capra, William Wyler, George Stevens and Sam Briskin, has Capra's "It's a Wonderful Life" at the finish line. Capra is planning next "No Other Man," from the Alfred Noyes novel. Stevens is preparing "One Big Happy Family." Wyler has been fulfilling a previous commitment to Samuel Goldwyn and very likely will have nothing finished for Liberty during 1947.

Goldwyn, Lesser, Et Al.

Goldwyn is about to deliver "Best Years of Our Lives" and also has virtually completed "I Wake Up Dreaming" (nee "Secret Life of Walter Mitty"). "Bishop's Wife" and "Earth and High Heaven" will also be released in 1947 in that order.

Sol Lesser, who makes his "Tarzan" series for RKO, has virtually finished "Tarzan and the Huntress" and probably will deliver one more before the year is over. Robert and Raymond Hakim and Anatole Litvak are now shooting "A Time to Kill" and may have another for the RKO slate next season. Robert Riskin is preparing "Magic Town" with Jimmy Stewart for RKO release, while Frank Ross starts shooting shortly on "The Robe." Leo McCarey's Rainbow unit is coasting.

Aside from the Argosy picture, RKO will draw probably at least three films during the year from production activities outside this country. John Steinbeck has completed "The Pearl" at the Churubusco Studios in Mexico in both Spanish and English, and "Tycoon," Technicolor special with an American cast, starts in January. In France, RKO has in production "Golden Silence" with Maurice Chevalier, and will make "White Tower" and "Berlin Express" there next year. Adrian Scott in England has just turned out "So Well Remembered."

Universal's 8 Units

Universal-International meantime is also building itself up a formidable stable of indies, although most of them operate with greater dependence on the parent company than do the UA and RKO units. Majority of them get studio space and full or partial financing.

U-I has eight units lined up. They include Walter Wanger, who's scheduled to make three pix in the next year, before he departs to concentrate his activities for UA; Diana Productions, in which Wanger is partnered with his wife, Joan Bennett, and Fritz Lang, and which is slated for two films next year, before it likewise in all probability moves to UA; Douglas Fairbanks, Jr.; Nunnally Johnson, Mark Hellinger, Bill Dozier-Joan Fontaine, Skirball-Manning and Mike Todd.

H'wood Best

Continued from page 7

ready early next month, will have three good size sound stages and, according to its owners, every facility of the most modern Hollywood plant. Ulmer said he hadn't seen it yet, but didn't believe it would be large enough for the type of operation he referred to.)

Many Plus Factors

"Carnegie," the director said, cost about $1,500,000 to produce and would have had to be budgeted at almost $3,000,000 in Hollywood. An important factor in the differential, he stated, was that it took only 62 days of shooting against an estimated 90 to 112 days in Hollywood. Speedup was possible, he declared, because all the craft unions he had to deal with were members of the International Alliance of Theatrical Stage Employees and there were none of the minor jurisdictional facets among crafts that slow down Hollywood production.

A more important factor, however, in saving coin by New York shooting on "Carnegie," was the fact that most of the orchestras and artists used were headquartered there and transportation and living facilities did not have to be provided. N. Y. Philharmonic orchestra, for instance, was employed for 48 days, which would have entailed tremendous expense had it been moved to Hollywood. In addition, local standbys would have had to been paid for the entire time.

Availabilities

On the other hand, he declared, the fact that the city is so big and offers such a wide choice of whatever is needed, whether it be extras, costumes or highly-talented actors, is a great advantage. In the matter of extras, he pointed out, the same faces must be used over and over again in Hollywood, while New York offers interminable changes.

In the matter of costumes, Ulmer asserted, he would have had to pay Western Costume, which has most of the Hollywood business sewed up, $35 each for the 1891 affairs he required for the audience in one of his scenes. As it was, he first called Brooks in New York and got a bid of $8. Eaves then came along with a bid of $7. Meantime, Shuberts heard he was shopping and offered to open the stock in their warehouse to him at $5 each. He finally got them from Brooks at $4.

TINLING HOSPITALIZED

Hollywood, Oct. 29.

Eugene Forde has taken over director tasks on "Eyes Alone" for Sol Wurtzel.

James Tinling, who was to have piloted film which rolls Nov. 8, has been hospitalized for an emergency operation.

More Brasshat Vs. Trade Tiffing On Choice of Pix for Occupied Countries

With okays needed from at least four different sources before a film can be added to the approved list for distribution in the occupied areas—Germany, Austria, Japan and Korea—only 19 features have been given the nod for the European areas and 18 for the Far East. Much internal battling has been going on the past six weeks over further accessions to the list, but peace, more or less, now prevails and it is expected that in a month or so about 25 more films may be added.

It was reported that a three-way struggle was going on among Pare Lorentz, head of the Army's motion picture section of the Civil Affairs Division; Information Control officers in the occupied areas; and the Motion Picture Export Association, which represents the American film companies. The State Dept. was said calmly to be sitting outside the ring, confident in the knowledge that no matter what the others say or do, its stamp must be on any picture before it can be sent into the occupied zones.

Lorentz Monday (28) pooh-poohed the battle as trivial and nothing more than could be expected with the film companies naturally worrying about certain commercial aspects of the choices, as against the War Department's concern solely about effects of the pix on the population. Lorentz said he had no dispute with the Information Control officers, since they were on the scene and must naturally have the final word.

"With all the pictures made during the past eight years to choose from, the list is so big there's really no reason for much disagreement," Lorentz stated. "After all, if a picture is good, we don't care if it is four years old or brand new. We appreciate that the companies want to get their older pictures distributed first."

No New Faces

It's understood that there have been some squawks from the major distribs that the War Dept. was tending to skip practical considerations in choosing films. Principal beef is that the Department is hurting the chances of building up new stars abroad by not showing the pix in which they appear in the order the films were made.

Building up star values, of course, is an academic matter right now, since coin in all occupied areas is blocked and under the MPEA setup, all rentals go into a central pot, anyway, and are divvied on the basis of each company's domestic income. However, producers are worrying about the future, when free commerce again prevails.

There has been only one addition to the German and Austrian list since the original bloc of 18 okays was given about two months ago. New one is RKO's "Major and the Minor." Two pix were added to the Japanese-Korean file, "Gaslight" and "Random Harvest," both Metro. The Navy's "Fighting Lady" was approved for Korea only.

German - Austrian list now is: Fox—"Laura," "Jane Eyre," "Keys of the Kingdom" and "Sun Valley Serenade"; Warner Bros.—"Story of Louis Pasteur," "Adventures of Mark Twain" and "Gentleman Jim"; Paramount—"Union Pacific" and "Great Victor Herbert"; Metro—"Random Harvest," "Shop Around the Corner," "Ziegfeld Girl" and "Lost Angel"; Columbia—"My Sister Eileen," "Can't Take It With You," "Adam Had Four Sons" and "Mr. Deeds Goes to Town"; RKO—"Suspicion" and "Major and Minor."

The Japs are seeing: Col—"You Were Never Lovelier," "Adam Had Four Sons" and "Together Again"; Metro—"Music for Millions," "Gaslight" and "Random Harvest"; Par—"Holiday Inn" and "Medal for Benny"; RKO—"Suspicion" and "Enchanted Cottage"; 20th-Fox—"The Bullfighters" (Laurel & Hardy), "Moontide" and "Jane Eyre"; U—"Hold That Ghost" and "Christmas Holiday"; WB—"King's Row," "Constant Nymph" and "Rhapsody in Blue."

Metro Caster Quits

Hollywood, Oct. 29.

Mel Ballerino is retiring from Metro's casting department Nov. 16 to join his wife in her clothing business.

Ballerino has been one of Bill Grady's aides for past four years.

Exam Denver Books

Denver, Oct. 29.

U. S. District Judge J. Foster Symes has granted the request of 20th-Fox, RKO, and Loew's to examine books of the Broadway theatre here as a prelude to the trying of a $3,000,000 damage suit in a U. S. Court in Delaware, where two of the defendant companies are incorporated.

Cinema Amus. Co., operator of the Broadway, claims inability to get a suitable run for the theatre, and avers it's forced to use reissues exclusively. The theatre was operated formerly by Fox Intermountain Theatres as a moveover house.

Thurman Arnold, one of the attorneys for the theatre, is in Denver currently collecting material for the trial.

'Margie' Bookings Rationed Because Of Technicolor Tieup

Deleterious effects of the Technicolor studio tieup by the Hollywood labor strike were revealed again this week as 20th-Fox ruled that all bookings of the company's top-grossing musical, "Margie," must henceforth be approved by the homeoffice directly. Move was necessitated by the fact that only a limited number of prints of "Margie" are presently available.

Until the normal number can be supplied the exchanges, 20th's general sales manager W. C. Kupper will personally pass on all booking applications. With the film chalking up higher grosses at its preem run at the Roxy, N. Y., than any 20th picture since "Leave Her to Heaven," company execs are reportedly worried that much of the audience penetration publicity that could be based on the Roxy run will be dissipated before the film can be brought into other key cities. Kupper, therefore, is reportedly aiming his bookings where they'll do the most good.

Declaring that the strike had caused an "emergency" in the normal flow of prints to theatres, 20th sales execs warned their field staffs to be prepared to take every step necessary to assure the availability of pictures to 20th customers. Salesmen were asked to take inventory of all prints presently in the branch office vaults and to try to push new pictures that haven't yet played certain territories or get repeat bookings on oldies wherever possible.

ASCAP's Victory

Continued from page 1

tivities in other states where its operations are not illegal is no concern of Nebraska's," the opinion flatly declared. Moreover, the court said, fact that plaintiffs had not complied with Nebraska statutes was not important since they had refused to do business in the state.

In this regard, th opinion pointed out that Remick Music Corp., M. Witmark & Sons, Chappell & Co., T. B. Harms Co. and Jerome Kern, plaintiffs in the suits, had avoided printing or selling sheet music in Nebraska. Music dealers in the State had purchased the sheets in New York and musicians who performed the compositions acquired the music from the dealers in Nebraska, the court found. "The refusal of the appellees (ASCAP members) to engage in business in Nebraska on the terms offered them by Nebraska did not confer upon appellants (defendants) the right to pirate the plaintiffs' musical compositions."

Attempt by Interstate Hotel Co. of Nebraska, Peony Park and Lloyd G. Fox, defendants, to win dismissal on the ground that the publishers had waived their rights to perform publicly for profit by selling copies of the music was given short shrift. "The right to publish and sell copies of copyrighted musical work and the right publicly to perform the work for profit are separate and distinct rights separately granted by the Copyright Act," the court ruled.

Anti-ASCAP law in this state was repealed in its entirety in 1945. The infringements complained of, however, occurred while the statute was in force and the court treated the question of parties' rights under the statute.

Oiler Plans Initialer

Hollywood, Oct. 29.

Jack Wrather, Texas oil man who recently formed an indie production company, will make "The Guilty" as his first film venture, starting Nov. 11 at the Rockett studio.

Picture will be directed by John Reinhardt, with Bonita Granville and Don Castle heading the cast.

Chi Variety Club To Double Size

Chicago, Oct. 29.

Variety Club of Illinois is skedded to blossom out with probably the most elaborate quarters of any tent in the U. S. when they move into new space at Continental hotel here. With sweeping $35,000 remodeling job under way, plans call for private swimming pool, bar, steam cabinets, and the tent's own masseur. Streamlining task will be completed about Dec. 1 when club moves from Congress hotel.

With news of the new setup, new memberships are already pouring in. Anticipated that the present membership of 450 will rise to 1,000 with men from fields other than pictures coming in. These will include radio advertising execs, network and local station brass hats, radio actors, legit theatre managers, and nightclub owners.

Jules Brulatour Dies At 76 in New York; Pioneer of Film Biz

Jules E. Brulatour, 76, film business pioneer, who for years had been distributor of raw stock for Eastman Kodak, died Saturday night (26) at Mt. Sinai hospital, N. Y., after an illness of about a month. His wife, former actress Hope Hampton, was at his bedside when he died.

Brulatour was one of the organizers of Universal Film Co. and its first president. He resigned after a short time to devote all his energies to the sale of unexposed motion picture film. Originally coming to N.Y. in 1898, he at first was associated with the Manhattan Optical Co., of Cresskill, N. J., manufacturer of photographic paper, cameras and lenses, traveling from Maine to California as sales representative. Subsequently he became sales chief for Lumiere North American Co., which had headquarters in France. Company established a branch in Vermont to handle photographic plates and motion picture raw stock. With Lumiere, he sold raw stock to all independent film producers or all nonmembers of the patents group which were being sold by Eastman. His activity led to his being elected president of the Motion Picture Sales Co., comprising a group of independent producers. He gave up the Lumiere agency to go with Eastman.

Many myths have grown up about how much Brulatour netted for each foot of film he sold, ranging from a half cent to one penny per. Actually he received many times less than either figure, his big profits stemming from immense volume and quick turnover plus his intimate knowledge of the then-pioneering industry.

He married Miss Hampton, for whom he had acted as agent, in 1923. He had been married twice before, both marriages terminating in divorce. Brulatour's activity as an agent took Miss Hampton into motion pictures and opera.

Survived by C. Jules Brulatour, Mrs. Harry C. Mills and Mrs. F. W. Cochran, all children by his first wife, Clara Isabelle; two brothers, Henry and Thomas, and a sister, Mrs. R. Postlethwaite.

Lambs Club Biography Planned by Waxman

Hollywood, Oct. 29.

History of the Lambs Club will be turned into a motion picture by A. P. Waxman, indie producer, in association with Harry Brandt, film house chain owner, and Frank Satenstein, Brandt's legit representative.

Picture will be filmed in Hollywood, New York and London with a budget of $2,000,000 and various Lambs in the cast.

A similar idea is being mulled for the Friars Club.

Century's Schwartz Deplores ATA's Entry Into Trade Practice Field

American Theatres Assn. sooner or later "will be rendered asunder" because of its entry into the trade practice field, Fred J. Schwartz, Century Circuit vecpee and one of the founders of the organization, predicted last week. Explaining his resignation as regional veepee of ATA, Schwartz declared the unit's intervention in the anti-trust suit was a direct violation of its constitution and laid the groundwork for a split of clashing interests in the future.

"Once the ice is broken by a move into trade practices, there's no way of shutting that type of action off later on," Schwartz said. "My resignation was not caused by Century's favoring competitive bidding, which it does, but because ATA failed to carry through on the framework set for it in St. Louis. There's still a need for a national theatre organization to speak for exhibitors exclusive of trade practices."

Century was for competitive bidding originally suggested by the Federal court because it felt that such a system would give it an opportunity to bid against the Loew's and RKO circuits in Brooklyn and Long Island, Schwartz said. An arbitration setup passing on runs would be "alright provided the arbitrators act without selfish motives," he added. The difficulty, as Schwartz sees it, is that arbitrators drawn from the industry may be motivated by extraneous circumstances, while those from without would have insufficient knowledge of trade practices to rule intelligently on disputes.

Korda's First Gallic Pic

Initial U. S. release of Alexander Korda's French picture distributing company, Tricolore Films, Inc., will be "Les Enfants du Paradis" ("Children of Paradise"). It will be booked independently in art houses in New York, Hollywood and a few other key spots, with results determining whether a broader form of distribution will be sought.

Second film will be "Panic," directed by Julien Duvivier, and third "Les Portes de la Nuit," directed by Marcel Carne, who also did "Les Enfants." Tricolore is an American company that is the counterpart to London Film Productions, Inc., which handles Korda's British-made product here.

Nomikos Reveals Retaliatory Suit Vs. 6 Major Distributors

Chicago, Oct. 29.

Retaliating against the suit filed against him by six major film distribs, Van A. Nomikos announced through his attorney, Seymour Simon, that he is about to file suit against the plaintiffs charging restraint of trade in the Chicago area.

Nomikos, who is being sued due to an accounting of percentage receipts, said, "Since the distributors have seen fit to attempt to use the courts of the U. S. to permit them to conduct indiscriminate fishing expeditions through exhibitors books, I intend to present the six distributors with a law suit that is well founded."

Simon, who will represent Nomikos in both suits, is a former special attorney in the motion picture section of the Anti-Trust department of the Department of Justice.

Power States Too Few Seats in So. America

Hollywood, Oct. 29.

South American picture business has too few theatres to fill demand for seats, actor Tyrone Power stated on return here over the weekend from 21,000-mile air junket below the border. Actor, who flew his own plane, "Saludos Amigos," was accompanied on the trip, which started Aug. 16 and covered every South American country but Venezuela and Bolivia, by Cesar Romero, star's manager, William Gallagher, and Jim Denton, of 20th-Fox publicity department.

American films are in great demand but not the dubbed versions, according to Power. Reason for resentment of such treatments is that audiences feel stars' personalities are lost in the dubbing. Another difficulty is that prints are slow in arriving.

Power will return to New York from here for short stay prior to heading for Mexico and start of 20th-Fox's "Captain From Castile."

Col.'s Capra Reissues

Hollywood, Oct. 29.

"Frank Capra Festival" may be set up by Columbia with re-release of director's top films, which he made while under that banner. Although Capra has been off studio payroll for years, the director's 20th anniversary, with accruing publicity this year, has germinated the idea that there is nice slice of coin in bringing back his films.

Pictures which might go back in for showings are "Lost Horizon," "Mr. Deeds Goes to Town," "Mr. Smith Goes to Washington," "It Happened One Night" and "Lady For a Day."

Handel's Latin Research

Dr. Leo Handel, head of Metro's research bureau, is slated to fly to Cuba Saturday (2), in the first step to expand audience research to the foreign market. With almost all foreign countries now reopened to American films, it's believed that most majors will project their audience surveys abroad in order to take full advantage of the markets.

Dr. Handel may tour several other Latin American countries before returning to the h.o.

Ricordi Co., Music Pub Of 'Madame Butterfly,' Denies Nebenzal Deal

Denial has been made by G. Ricordi & Co. of New York to reports from Coast last week that Seymour Nebenzal had purchased world rights to music of Puccini's "Madame Butterfly," for a new film version of the opera. Ricordi Co. owns all the copyrighted music of Puccini for the U.S., and Ricordi in turn is owned by the U.S. government through the Alien Property Custodian, who seized the property when war broke out.

Both the Alien Property Custodian and Ricordi Co. have made strong representation to Nebenzal, following release of the story. Ricordi Co. claims Nebenzal has never been in touch with them. Furthermore, it says the story has hurt it with pending negotiations with other film companies. Deals have been pending with both Metro and Selznick on purchase of "Madame Butterfly," hitch being that film companies want world rights, and Ricordi controls only U.S. rights.

Similarly, deal in Puccini's "La Boheme" with Gregor Rabinowich fell through last year, Ricordi reports, because of world rights angle. Rabinowich took option on opera, which expired.

U'S $5 EARNINGS AUGUR DIVVY BOOST OR BONUS

Universal is looking for an estimated $5 per common share earnings in the fiscal year ending tomorrow, Oct. 31, according to predictions in financial circles. It will be recalled that the corporation showed an increase of 25% in net income over a year ago in the 26-week period ended last May 4, this being attributed to lower taxes and closer check on costs. If U is able to show close to $5 on the common, either a boost of the present 50c. quarterly dividend or a year-end extra melon is looked for.

Showing by Universal is being made after giving effect to admittedly heavy costs resulting from changes in production policy and the consolidating into Universal-International in recent months.

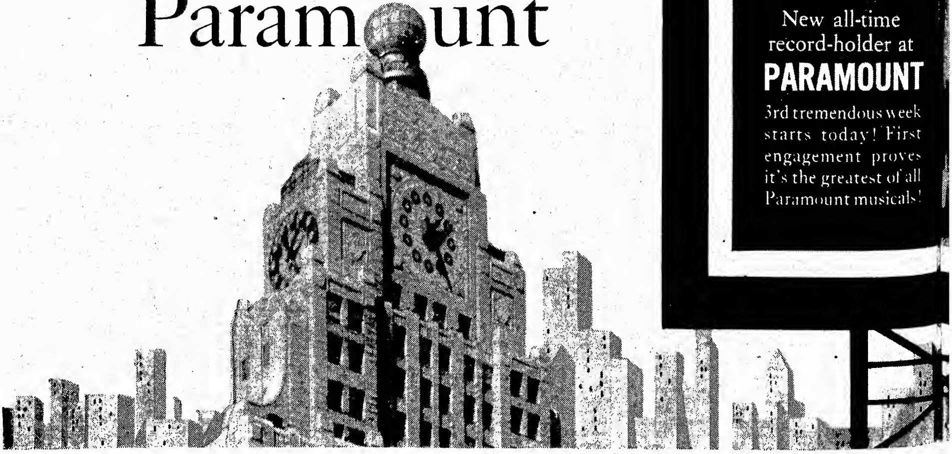
Cohen, E-L Part

Hollywood, Oct. 29.

Albert J. Cohen, producer who joined Eagle-Lion four months ago, obtained an amicable release from his contract.

Understood Cohen wanted his freedom to negotiate another producer connection.

The 2 Biggest Hits on Broadway Today Will Be Your 2 Biggest Holiday Shows From Paramount



PLAY IT
THANKS-GIVING

6th sock week at
RIVOLI
as New York goes gaga about this famed adventure saga! Pre-release dates out-of-town topping everything!

PLAY IT
XMAS

New all-time record-holder at
PARAMOUNT
3rd tremendous week starts today! First engagement proves it's the greatest of all Paramount musicals!

TWO YEARS BEFORE THE MAST
Starring
ALAN LADD
BRIAN DONLEVY
WILLIAM BENDIX
BARRY FITZGERALD
HOWARD da SILVA · ESTHER FERNANDEZ · ALBERT DEKKER · LUIS Van ROOTEN · DARRYL HICKMAN
Produced by SETON I. MILLER · Directed by JOHN FARROW · A PARAMOUNT PICTURE
Paramount Presents
Irving Berlin's
BLUE SKIES
In Technicolor
Bing Crosby
Fred Astaire
Joan Caulfield
Billy De Wolfe · Olga San Juan
32 IRVING BERLIN SONG HITS

H.O.s Clip L. A. But 'Lady Luck' Okay $39,000 for 2 Spots, 'Rage' Rousing At 10G; 'Ranch' Sluggish 18½G in 3

Los Angeles, Oct. 29.

Biz at firstruns still is below average generally this session with exhibitors blaming product now for absence of potent trade. Only the reissue of "Rage in Heaven" is shaping up among new entries. It will do sock $10,000 at 900-seat Four Star theatre after new house mark for opening day. "Lady Luck" and "Crack-Up," in two spots, is shaping up for okay $39,000 but not rated big.

"Boys' Ranch" looks very dull $18,500 in three theatres. Second week of "Clementine" in four houses will be close to a nice $42,000. "Killers" continues strong in third frame, five locations, with $31,000, and stays an extra five days. Second round of "No Leave" looks light $36,000 in four houses while second of "Always Loved You" will do $26,000 in two spots.

Estimates for This Week

Belmont (FWC) (1,532; 50-$1)—"No Leave, No Love" (M-G) (2d wk). Slow $4,500. Last week, fair $7,000.

Beverly Hills Music Hall (Blumenfeld-G&S) (824; 65-$1)—"Mr. Ace" (UA) (2d wk). Near $3,000. Last week, oke $5,400.

Carthay Circle (FWC) (1,518; 50-$1)—"3 Little Girls" (20th) (2d wk) (m.o.). Sad $4,500. Last week, fair $5,600.

Chinese (Grauman-WC) (2,048; 50-$1)—"Darling Clementine" (20th) (2d wk). Down to $11,000. Last week, good $17,100.

Downtown (WB) (1,800; 50-$1)—"Cloak and Dagger" (WB) (3d wk). Finales with $13,000. Last week, nifty $18,500.

Downtown Music Hall (Blumenfeld) (872; 55-$1)—"Mr. Ace" (UA) (2d wk). Fair $15,000. Last week, below hopes at $19,300.

Egyptian (FWC) (1,538; 50-$1)—"No Leave" (M-G) (2d wk). Slow $8,000. Last week, light $12,700.

El Rey (FWC) (861; 50-$1)—"Boys' Ranch" (M-G) and "Faithful in Fashion" (M-G). Off at $3,500. Last week, "Till End of Time" (RKO) (3d wk-5 days), $2,900.

Four Star (UA-WC) (900; 50-85)—"Rage in Heaven" (M-G) (reissue). Sock $10,000. Last week, "Canyon Passage" (U) (2d wk-5 days) (m.o.), $2,900.

Guild (FWC) (968; 50-$1)—"Killers" (U) (3d wk). Okay $3,500. Last week, good $5,000.

Hawaii (G&S-Blumenfeld) (956; 50-$1)—"Mr. Ace" (UA) (2d wk). Fair $4,000. Last week okay $6,100.

Hollywood (WB) (2,756; 50-$1)—"Cloak and Dagger" (WB) (3d wk). Near $9,000. Last week, neat $14,000.

Hollywood Music Hall (Blumenfeld) (475; 50-85)—"Mr. Ace" (UA) (2d wk). Okay $3,000. Last week, neat $5,800.

Iris (FWC) (828; 50-85)—"Killers" (U) (3d wk). Good $4,000. Last week, fine $5,500.

Loew's State (Loew-WC) (2,404; 50-$1)—"Clementine" (20th) (2d wk). Down to $18,000. Last week, below hopes here at $30,600 but still hefty.

Los Angeles (D'town-WC) (2,097; 50-$1)—"No Leave" (M-G) (2d wk). Slow $16,000. Last week, dull $25,600.

Loyola (FWC) (1,248; 50-$1)—"Clementine" (20th) (2d wk). Good $6,000. Last week, socko $10,400.

Million Dollar (D'town) (2,420; 55-85)—"Dangerous Business" (Col) with Tex Beneke and the Glenn Miller orch on stage. Strong $30,000. Last week, "Strange Voyage" (Mono) with Earl Carroll Vanities unit on stage, $19,100.

Orpheum (D'town-WC) (2,210; 55-$1)—"Boys' Ranch" (M-G) and "Faithful in Fashion" (M-G). Faint $11,000. Last week, "Till End Time" (RKO) and "Apology for Murder" (PRC) (3d wk-5 days), good $8,300.

Pantages (Pan) (2,812; 50-$1)—"Lady Luck" (RKO) and "Crack-Up" (RKO). Nice $19,000. Last week, "Sister Kenny" (RKO) (2d wk) and "Criminal Court" (RKO), dismal $9,400.

Paramount (F&M) (3,398; 50-$1)—"Always Loved You" (Rep) and "Affairs Geraldine" (Rep) (2d wk). Near $16,000 on blowoff. Last week, $20,300.

Paramount Hollywood (F&M) (1,451; 50-$1)—"Always Loved You" (Rep) (2d wk). Nice $10,000. Last week, oke $12,000.

RKO Hillstreet (RKO) (2,890; 50-80)—"Lady Luck" (RKO) and "Crack-Up" (RKO). Trim $20,000. Last week, "Sister Kenny" (RKO) (2d wk) and "Criminal Court" (RKO), $14,000.

Ritz (FWC) (1,370; 50-$1)—"Killers" (U) (3d wk). Sturdy $7,000. Last week, great $10,000.

Studio City (FWC) (880; 50-$1)—"Killers" (U) (3d wk). Neat $4,500. Last week, good $5,300.

United Artists (UA-WC) (2,100; 50-$1)—"Killers" (U) (3d wk). Big $12,000. Last week, sock $16,400.

Uptown (FWC) (1,719; 50-$1)—"Clementine" (20th) (2d wk). Average $7,000. Last week, under hopes at $11,700.

Vogue (FWC) (885; 50-85)—"Boys' Ranch" (M-G) and "Faithful in Fashion" (M-G). Light $4,000. Last week, "Till End of Time" (RKO) (3d wk-5 days), oke $2,800.

Wilshire (FWC) (2,296; 50-$1)—"No Leave, No Love" (M-G) (2d wk). Weak $7,500. Last week, $11,300.

Wiltern (WB) (2,300; 50-$1)—"Cloak and Dagger" (WB) (3d wk). Off at $9,000. Last week, neat $13,600.

Laurel (Rosener) (835; $1.80-$2.40)—"Henry V" (UA) (20th wk). Bettering $2,000. Last week, $3,000.

Broadway Grosses

Estimated Total Gross
This Week $648,000
(Based on 18 theatres)
Total Gross Same Week
Last Week $606,000
(Based on 17 theatres)

'Ivers' Hotsy 19G, Balto; 'Leave' 20G

Baltimore, Oct. 29.

Best action here this week is being chalked up by "No Leave, No Love" at Loew's Century and "Martha Ivers" at the Stanley. Rest of town is just so-so with "Sister Kenny" tied to vaude at the combo Hippodrome way below expectancy.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60)—"No Leave, No Love" (M-G). Big $20,000 and h.o. Last week, "Boys' Ranch" (M-G), thin $11,200.

Hippodrome (Rappaport) (2,240; 20-70)—"Sister Kenny" (RKO) plus vaude. Way off in spite of considerable ballyhoo and good critical reception. Disappointing $16,000 about all to be expected. Last week, "Gallant Journey" (Col) and vaude, satisfactory $18,300.

Little (Rappaport) (306; 35-66)—"Portrait of Woman" (Indie) (2d wk). Holding very well at $2,600 after fine getaway to $3,300.

Mayfair (Hicks) (980; 25-55)—"Always Loved You" (Rep) (2d wk). Biggest thing in house history with resounding $6,000 indicated after house record at $8,600 for first round.

New (Mechanic) (1,800; 20-60)—"Darling Clementine" (20th) (2d wk). Maintaining good pace to $9,000 after steady initial stanza at $13,800.

Stanley (WB) (3,280; 25-74)—"Martha Ivers" (Par). Ringing the bell at $19,000. Last week, second of "Cloak and Dagger" (WB), strong $15,300.

Prov. Okay With 'Leave' Good 21G, 'Ivers' Nice At 15½G, 'Beauty' 14G

Providence, Oct. 29.

Loew's State's "No Leave, No Love" is leader this week, while Majestic's "Black Beauty" looks fairly good—"Martha Ivers" is big at Strand.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Sister Kenny" (RKO) and "Criminal Court" (RKO). Opened Wednesday. Last week, "Notorious" (RKO) carried over third week to eight days for nice $15,000. Last week, smash $18,000.

Carleton (Fay-Loew) (1,400; 44-65)—"Big Sleep" (WB) 3d downtown wk. Nice $5,000. Last week, "Mr. Ace" (UA) and "Unknown" (Col) (2d run), $4,500.

Fay's (Fay) (1,400; 44-65)—"Red Dragon" (Mono) and vaude on stage. Fairly active $6,500. Last week, "Home In Indiana" (Rep) and vaude, $7,000.

Majestic (Fay) (2,200; 44-65)—"Black Beauty" (20th) and "Home Sweet Homicide" (20th). Neat $14,000. Last week, "Big Sleep" (WB) (2d wk), nifty $16,000.

Metropolitan (Snider) (3,100; 66-85)—"Freddie Steps Out" (Mono) and Cab Calloway orch on stage for three-day weekend run. Nice $8,500. Last week, house dark.

State (Loew) (3,200; 44-65)—"No Leave, No Love" (M-G). Good $21,000. Last week, "Angel on Shoulder" (UA) and Little Iodine" (UA) stout $23,000.

Strand (Silverman) (2,200; 44-65)—"Martha Ivers" (Par) (2d wk) began Monday. First week was stout $15,500 to earn holdover. In ahead, "Beaucaire" (Par) (2d wk), good $8,000.

'END OF TIME' HEFTY 16G, K.C.; 'O.S.S.' 10G, 2d

Kansas City, Oct. 29.

Town has a rash of holdovers this week with only one big bill. All will do nicely and better than recent offish weeks. "Till the End of Time," at the Orpheum, Wednesday looks good for nice money, and holdover.

Estimates for This Week

Esquire - Uptown - Fairway (Fox Midwest) (820, 2,043, 700; 45-65)—"Darling Clementine" (20th) (2d wk). Neat $13,000. Last week, off to big preem with 20th-Fox players in for p.a.'s. Big $20,000.

Midland (Loew's) (3,500; 45-65)—"Holiday in Mexico" (M-G) and "Dangerous Business" (Col) (2d wk). Fast $12,000. Last week, rousing $18,000.

Newman (Paramount) (1,900; 45-65)—"O.S.S." (Par) (2d wk). Okay $10,000. Last week, solid $16,000.

Orpheum (RKO) (1,900; 45-65)—"End of Time" (RKO) and "Criminal Court" (RKO). Only new topnotch entry. Giant $16,000, and holdover. Last week, "Nobody Lives Forever" (WB) and "Vacation in Reno" (RKO) $11,000.

Tower (Fox-Joffee) (2,200; 39-60)—"Don't Gamble With Strangers" (Mono) and "Hot Cargo" (Par). Moderate $6,500. Last week, "G.I. War Brides" (Rep) and "Rendezvous Annie" (Rep), near same.

Pitt Recovers Slowly Albeit 'Girls' Robust 18½G, 'Passage' Hot 14G

Pittsburgh, Oct. 29.

Expected recovery following end of power strike has so far failed to materialize. Everybody had hoped for boom after the month of semi-darkness, but it's slow in arriving. Some figure, however, that it's just part of the general decline. Best biz by far is going to "3 Little Girls In Blue" at Harris, which got away fast since the first house to come in with a new picture after strike folded. "Canyon Passage" also is clipping strong at the Fulton but "Cloak and Dagger" is way below expectations at Stanley. "Mr. Ace," at the Penn, is barely getting by.

Estimates for This Week

Fulton (Shea) (1,700; 40-70)—"Canyon Passage" (U). First real break house has had in some time, and deluxe western looks better than $14,000, great. Last week, "Rebecca" (UA) (reissue) fell off to $7,500 in 8 days.

Harris (Harris) (2,200; 40-70)—"3 Girls In Blue" (20th). Fine $18,500, which means a holdover. Last week, "Home Sweet Homicide" (20th), modest $7,500.

Penn (Loew's-UA) (3,300; 40-70)—"Mr. Ace" UA). This house has found George Raft b.o. poison, and this is no exception. Desolate $13,000 seems inevitable. Last week, "Gallant Bess" (M-G), $12,000.

Ritz (WB) (800; 40-70)—"Big Sleep" (WB) (5th wk). Third stanza for this one here; had two previously at Stanley. Should wind up downtown run at okay $2,500. Last week, socko $4,500.

Senator (Harris) (1,750; 40-70)—"Captain Fury" (Indie) and "Captain Caution" (Indie) (reissues). Nice $3,500. Last week, "Bowery" (UA) (reissue) plus "Deadline For Murder" (U), $4,000.

Stanley (WB) (2,000; 40-70)—"Cloak and Dagger" (WB). Not doing the usual Gary Cooper biz at $21,000, way below looked for total. Last week, "End of Time" (RKO), (2d wk), $12,000.

Warner (WB) (2,000; 40-70)—"End of Time" (RKO) (m.o.). Maybe $6,500. Last week, "Night in Casablanca" (UA) (m.o.), $7,000.

Weather Boosts Omaha; 'Night' 13G, 'Dagger' 12G

Omaha, Oct. 29.

Better weather means better boxoffice this week with "Cloak and Dagger" at the Paramount heading for a trim stanza. "Somewhere in the Night" at the Orpheum also is fine. Two conventions are helping.

Estimates for This Week

Brandeis (RKO) (1,500; 16-65) — "End of Time" (RKO) and "Bamboo Blonde" (RKO) (2d wk). Fine $8,000. Last week, big $9,500.

Omaha (Tristates) (2,000; 16-65)—"Big Sleep," (WB) (m.o.) and "Devil's Mask" (Col) (1st run). Healthy $10,800. Last week, "Time of Lives" (U) and "Strange Mr. Gregory" (Mono) (1st run), $9,500.

Orpheum (Tristates) (3,000; 16-65)—"Somewhere In Night" (20th) and "Wild Beauty" (U). Lively $13,000. Last week, "Plainsman" (Par) and "Biscuit Eater" (Par) (reissues); fair $11,000.

Paramount (Tristates)) (3,000; 16-65)—"Cloak and Dagger" (WB). Trim $12,000 in sight. Last week, "Big Sleep (WB), $11,800.

State (Goldberg) (865; 15-50) — "Canyon Passage" (U) and "Crime of Century" (Rep). Looks fast $3,500. Last week, "O.S.S." (Par) and "Wife Monte Cristo" (PRC), $2,800.

Rooney Tilts 'Blonde' Terrif 59G, Hub; 'Sleep' Noisy 34G, 'Leave' 48G

Boston, Oct. 29.

No house record in view for Mickey Rooney's stage appearance at the RKO this week, but house leads the town by a huge margin. "Big Sleep" is excellent at Met and "No Leave, No Love" looks fine at State and Orpheum, but both had been figured to do better. "Claudia and David" looks no go at Memorial. Other bills about average.

Estimates for This Week

Boston (RKO) (2,200; 50-$1.10) — "Bamboo Blonde" (RKO) plus Mickey Rooney, others, on stage. Won't touch Dick Haymes' mammoth house record of $71,000 but likely will get $59,000, terrific, but just under Sinatra's mark. Last week, "Captain Caution" (FC) and "Captain Fury" (FC) (reissues) plus Dave Apollon, Three Rockets, Paul Remos, others, on stage, $30,000.

Esquire (M-P) (1,060; $2.40) — "Henry V" (UA). Holding at $4,500, 31st week, after $5,000 on last. Student trade gave it comeback.

Fenway (M-P) (1,373; 40-80) — "Three Little Girls" (20th) and "Dangerous Money" (Mono). Comfortable $10,000. Last week, "Black Beauty" (20th) and "Earl Carroll Sketchbook" (Rep), $7,500.

Majestic (Brand-Mage) (1,500; 40-80)—"Kings Row" (WB) and "Wild Bill Hickok" (WB) (reissues). Meagre $6,000. Last week, "Beau Geste" (Par) and "Victor Herbert" (Par) (reissues), $5,000 for second week.

Memorial (RKO) (2,900; 40-80)—"Claudia and David" (20th) and "Step by Step" (RKO). Only $22,000. Last week, "Notorious" (RKO) (5th wk), strong $24,000.

Metropolitan (M-P) (4,367; 40-80)—"Big Sleep" (WB) and "Down Missouri Way" (PRC). Powerful draw at $34,000 or near. Last week, "Three Little Girls" (20th) and "Dangerous Money" (Mono), $28,000.

Orpheum (Loew) (2,900; 40-80) — "No Leave, No Love" (M-G). Should do better than the $30,000 it is doing, but no complaints. Last week, "Rage in Heaven" (M-G) (reissue) and "Shadowed" (Col) (2d wk), $16,000 in 3 days.

Paramount (M-P) (1,700; 40-80)—"Three Little Girls" (20th) and "Dangerous Money" (Col) (m.o.). Nice $18,000. Last week, "Black Beauty" (20th) and "Earl Carroll Sketchbook" (Rep) $15,000.

State (Loew) (3,200; 40-80) — "No Leave, No Love" (M-G). Excellent $18,000 and h.o. in sight. Last week, "Rage in Heaven" (M-G) (reissue) and "Shadowed" (Col) (2d wk), $4,000 in 3 days.

Translux (Translux) (900; 30-74)—"Strange Holiday" (PRC) and "Blue Beard" (PRC) (reissue). Customary $5,000. Last week, "Gas House Kids" (PRC) and "Lady and Monster" (Col) (reissue), $4,800.

Tremont (Brand-Mage) (1,500; 40-80)—"Uncertain Feeling" (UA) and "Second Chorus" (UA) (reissues). Few takers at $5,000. Last week, "China" (Par) and "Dixie" (Par) (reissues) (2d wk), $4,000.

Key City Grosses

Estimated Total Gross
This Week $3,001,200
(Based on 22 cities, 192 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $3,398,000
(Based on 23 cities, 184 theatres)

'Ivers' Lofty 23G, D.C.; 'Time' Big 14G

Washington, Oct. 29.

Town's big houses are following the pace of past month, but there's not a bell-ringer among them. Hotel strike, now in its third week, undoubtedly is hurting. "Martha Ivers," at the Earle, is showing nice returns, with "Three Wise Fools" plus vaude, at Loew's Capitol, a good runner-up for top honors.

Estimates for This Week

Capitol (Loew) (3,434; 44-80) — "3 Wise Fools" (M-G) with vaude. Nice $27,000. Last week, "If I'm Lucky" plus vaude, $26,000.

Columbia (Loew) (1,263; 44-70)—"Holiday in Mexico" (M-G) (2d run). Average $7,500. Last week, "Young Widow" (UA) (2d run), $6,500.

Earle (WB) (2,154; 44-85)—"Martha Ivers" (Par). Neat $23,000. Last week, "Cloak and Dagger" (2d wk), $16,000.

Keith's (RKO) (1,838; 44-80)—"Time of Lives" (U). Sturdy $14,000. Last week, "Stranger" (RKO) (2d wk), $13,500.

Metropolitan (WB) (1,513; 44-70)—"Thrill of Brazil" (Col). Moderate $8,000. Last week, "Black Angel" (U), $9,500.

Palace (Loew) (2,370; 44-70)—"Rage in Heaven" (M-G) (reissue) (2d wk). Good $18,000. Last week, stout $22,000.

St. Louis Still Drags But 'Deception' 19G, 'Rage' 17G, 'Time' 15G

St. Louis, Oct. 29.

Biz is still off on the main stem and despite lots of new films, grosses are barely above average. "Deception" teamed with "Little Miss Big" is the best with a moderate session. Runnerup is "Rage in Heaven" dualed with "Freddie Steps Out." "Notorious" still a good bet for third week.

Estimates for This Week

Loew's (Loew) (3,172; 50-75)—"Rage in Heaven" (M-G) and "Freddie Steps Out" (Mono). Good $17,000. Last week, "Mr. Ace" (UA) and "Johnny In Clouds" (UA), about same.

Orpheum (Loew) (2,000; 50-75)—"Mr. Ace" (UA) and "Johnny In Clouds" (UA) (m.o.). Oke $6,500. Last week, "Cockeyed Miracle" (M-G) and "Boys Ranch" (M-G), $5,000.

Ambassador (F&M) (3,000; 50-75)—"Deception" (WB) and "Little Miss Big" (U). Moderate $19,000. Last week, "Nobody Lives Forever" (WB) and "Night Train Memphis" (Rep), $17,000.

Fox (F&M) (5,000; 50-75)—"Time of Lives" (U) and "Black Angel" (U). Mild $15,000. Last week, "Home Sweet Homicide" (20th) and "Black Beauty" (20th), thin $13,000.

Missouri (F&M) (3,500; 50-75)—"Killers" (U) and "Nobody Lives Forever" (WB) (m.o.). Stout $11,500. Last week, "Make Mine Music" (RKO) (3 days) "3 Little Girls" (20th) "If I'm Lucky" (20th) (m.o.), $14,000.

St. Louis (F&M) (4,000; 50-60)—"Notorious" (RKO) 3d wk. Still strong at $10,500 after neat $14,500 second stanza.

Exhib Insurance

Continued from page 3

Bradshaw met him in a tavern and suggested that with three deletions "The Outlaw" would be acceptable to the commission. Then, Spheeris asserted, Bradshaw solicited him for his theatre insurance business. Spheeris complained to the mayor, and his charges were published Sunday. Bradshaw's resignation was given the next day. Bradshaw in his letter of resignation declared that he had written no theatre insurance of any kind while he was on the motion picture commission.

'Crack-Up'-Slack Wow, 28G, Cincy; 'Leave' 15G

Cincinnati, Oct. 29.

Stage shows, resurrected at the Albee last week after an absence of two seasons, are hogging the downtown trade. This stanza the house has "Crack-Up" and Freddie Slack's band as the vaude topper. "Margie" has the Palace in clover, and the Capitol is velvety with "No Leave, No Love."

Estimates for This Week

Albee (RKO) (3,100; 55-95)—"Crack-Up" plus Freddie Slack orch, others, on stage. Sock $28,000. Last week, "Home Sweet Homicide" (20th) and Three Stooges heading vaude for revival of stage layouts here after two-season layoff, sensational $30,000.

Capitol (RKO) (2,000; 50-70)—"No Leave, No Love" (M-G). Lush $15,000. Holds. Last week, "Rage in Heaven" (M-G), $13,000.

Grand (RKO) (1,430; 50-70)—"3 Girls in Blue" (20th) (3d wk). Solid $7,000 after great $11,500 second round.

Keith's (City Inv.) (1,540; 50-70)—"Rendezvous With Annie" (Rep). Sorry $900 for three days, replaced by "Stella Dallas" (FC) (reissue) for nine days, which looks near $8,000 for that stretch. Theatre darkens Nov. 4 for redecorating. Last week, "Walls Tumbling Down" (Col), fair $5,200.

Lyric (RKO) (1,400; 50-70)—"Of Mice and Men" (FC) and "One Million B. C." (FC) (reissues). Sweet $7,500. Last week, "The Killers" (U) (3d wk), okay $6,500.

Palace (RKO) (2,600; 50-70)—"Margie" (20th). All right $15,000. Last week, "Sister Kenny" (RKO) slow $10,500.

Shubert (RKO) (2,100; 50-70)—"Rage in Heaven" (M-G) (m.o.). Fairish $6,000. Last week, "Nobody Lives Forever" (WB) (m.o.), $5,000.

'Black Angel'-Prima Smash 50G, Chi; 'Mirror' 30G, '3 Girls' 25G, Both Big

Chicago, Oct. 29.

Holdovers are bringing in the lush biz this week with Danny Kaye at Chicago boosting "Bachelors Daughters" to huge, $75,000. Same combo hit new high at $92,000 last week. "Three Little Girls" is fancy $25,000 at Roosevelt. "Dark Mirror" looks great $30,000 at the small Woods.

"Black Angel" and Louis Prima band on stage of Palace for 20th anni looks smash at $50,000. "Notorious" at Grand, is still great at $30,000 for fifth week, with extra late shows helping.

Estimates for This Week

Apollo (B&K) (1,200; 95)—"Big Sleep" (WB) (2d wk). Robust $30,000, with no matinee price. Last week, wham $31,000.

Chicago (B&K) (3,900; 95)—"Bachelors Daughters" (UA) with Danny Kaye topping stage bill. Smash $75,000. Last week, new record at colossal $92,000.

Civic (Wildberg) (900; $1.10-$2.40)—"Henry V" (UA) (13th wk). Sturdy $11,500. Last week, solid $12,000.

Garrick (B&K) (900; 65-95)—"Martha Ivers" (Par) (5th wk) split week with "Darling Clementine" (20th) opening Wednesday (30) for good $16,000. Last week, fair $9,000.

Grand (RKO) (1,500; 65-95)—"Notorious" (RKO) (5th wk). Terrific $30,000 with about same last week.

Oriental (Essaness) (3,240; 65-95)—"Mr. Ace" (UA) and Frankie Carle orch on stage (2d wk). Snappy $40,000. Last week, strong $52,000.

Palace (RKO) (2,500; 65-95)—"Black Angel" (U). Twentieth anni jubilee has Louis Prima orch on stage for one week of vaudeville back at Palace. Smash $50,000. Last week, "Time of Lives" (U) and "Wild Beauty" (U) (2d wk), slick $20,000.

Roosevelt (B&K) (1,500; 65-95)—"3 Little Girls" (20th). Fancy $25,000. Last week, "2 Guys Milwaukee" (WB) (3d wk), okay $16,000.

State-Lake (B&K) (2,700; 65-95)—"Anna" (20th) (4th wk). Hearty $22,000. Last week, $25,000.

United Artists (B&K) (1,700; 65-95)—"Searching Wind" (Par) (2d wk). Healthy $22,000. Last week, lofty $25,000.

Woods (Essaness) (1,200; 65-95)—"Dark Mirror" (U). Newspaper promotion is hot on this, and helping to great $30,000. Last week, "Stranger" (RKO) (6th wk), weak $9,000.

Grid Season No Help To Mpls.; 'Black Angel,' Tucker-Auer Fast 20G

Minneapolis, Oct. 29.

Another football exodus, this time to the Minnesota-Ohio State game at Columbus, undoubtedly hurt weekend biz. The aggregate showing, however, was respectable. Orrin Tucker band on stage plus "Black Angel" will put the Orpheum out front. Other newcomers furnishing nice totals are "Two Little Girls in Blue" and "I've Always Loved You."

Estimates for This Week

Aster (Par) (900; 30-44)—"Joe Palooka, Champ" (Mono) and "Tarzan and Green Goddess" (Indie) (reissue). Okay $2,000 in 5 days. "Shadow of Mistery" (Mono) and "Below Deadline" (Mono), opened today (Tues). Last week, "She-Wolf of London" (U) and "Singing on Trail" (Col), $1,800 in 5 days.

Century (Par) (1,600; 50-70)—"Holiday in Mexico" (M-G) (m.o.). Still rolling at $7,000 clip. Last week, "Home Sweet Homicide" (20th), $6,500.

Gopher (Par) (1,000; 44-50)—"Earl Carroll Sketchbook" (Rep). Light $3,000. Last week, "Shadow of Doubt" (U) (reissue), good $4,000.

Lyric (Par) (1,100; 50-70)—"Angel on Shoulder" (UA) (m.o.). Virile $5,000. Last week, "Cloak and Dagger" (Par) (3d wk), okay $4,500.

Orpheum (RKO) (2,800; 50-85)—"Black Angel" (U) and Orrin Tucker orch, Mischa Auer, others, on stage. Strong $20,000 or better. Last week, "Nobody Lives Forever" (WB), fine $13,000.

Radio City (Par) (4,000; 50-70)—"3 Little Girls" (20th). First $16,000. Last week, "Holiday in Mexico" (M-G) (2d wk), brisk $13,500.

RKO-Pan (RKO) (1,600; 50-70)—"Notorious" (RKO) (5th wk). Big $7,000 and may hold over sixth week. Last week, big $8,000.

State (Par) (2,300; 50-75)—"Always Loved You" (Rep). Praise for picture and favorable word-of-mouth helping to nice $11,000. Last week, "Angel on Shoulder" (UA), ditto.

Uptown (Par) (1,000; 50-55)—"Courage of Lassie" (M-G). First nabe showing. Good $4,000. Last week, "2 Guys Milwaukee" (WB), $4,500.

World (Par-Steffes) (350; 50-99)—"Nobody Lives Forever" (WB) (m.o.). Nice $4,000. Last week, "Dodsworth" (FC) (reissue), mild $1,800.

Grosses Are Net

Film gross estimates, as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Mast' Sails To High $36,000, Det.

Detroit, Oct. 29.

Big news here currently is the sock business being registered by "Two Years Before Mast" at the Broadway Capitol. "Mr. Ace" is only passable at the Fox but "Searching Wind" is doing nicely at the smaller United Artists. "Big Sleep" and "Killers" both are staunch on their second weeks.

Estimates for This Week

Adams (Balaban) (2,863; 70-95)—"Killers" (U) and "Dark Horse" (U) (2d wk). Big $16,000. Last week great $20,000.

Broadway-Capitol (United Detroit) (3,400; 70-95)—"Two Years Before Mast" (Par) and "Little Iodine" (UA). Sock $36,000. Last week, "Nobody Lives Forever" (WB) and "Blonde for a Day" (PRC), (2d wk), rousing $15,000.

Downtown (Balaban) (2,683; 70-95)—"Time of Lives" (U) and "In Old Sacramento" (R). Okay $14,000. Last week, "Killers" (U) and "Dark Horse" (U), sock $18,000.

Fox (Fox-Michigan) (5,100; 70-95)—"Mr. Ace" (UA) and "Down Missouri Way" (PRC). Passable $22,000. Last week, "3 Little Girls" (20th) and "Personality Kid" (Col), lofty $31,000.

Madison (United Detroit) (1,866; 50-60)—"O.S.S." (Par) and "Three Caballeros" (RKO). Usual $2,300 for 3 days. Last week, "Stolen Life" (WB) and "Deadline at Dawn" (RKO), $2,100 for 3 days.

Michigan (United Detroit) (4,100; 70-95)—"Big Sleep" (WB) and "High School Hero" (Mono) (2d wk). Good $28,000. Last week, $43,000.

Palms-State (United Detroit) (2,976; 70-95)—"Well-Groomed Bride" (Par) and "Dangerous Money" (Mono). Tepid $17,000. Last week, "Kid From Brooklyn" (RKO) and "Missing Lady" (5th wk), $14,000.

United Artists (United Detroit) (1,941; 70-95)—"Searching Wind" (Par) and "Bowery Bombshell" (Mono). Loud $20,000. Last week "Each His Own" (Par) and "Hearts Growing Up" (Par) (5th wk), strong $14,000.

'Clementine' Wow 31G, Denver; 'Fools' Fast 17G

Denver, Oct. 29.

"My Darling Clementine" is easily taking top money here this week, playing three theatres. "Three Wise Fools" also is nice.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74)—"The Killers" (U) and "Little Miss Big" (U), after week at Denver, Esquire, Webber. Good $5,000. Last week, "3 Little Girls" (20th) and "Inner Circle" (Rep) (m.o.), big $7,000.

Denham (Cockrill) (1,750; 35-74)—"Beaucaire" (Par) (2d wk). Big $11,500 and holding. Last week, big $15,000.

Denver (Fox) (2,525; 35-74)—"Darling Clementine" (20th) and "High School Hero" (Mono), day-date with Esquire, Webber. Big $19,000. Last week, "Killers" (U) and "Miss Big" (U), also Esquire, Webber, fine $16,000.

Esquire (Fox) (742; 35-74)—"Darling Clementine" (20th) and "High School Hero" (Mono), also Denver, Webber. Big $6,000. Last week, "Killers" (U) and "Little Miss Big" (U), fine $4,500.

Orpheum (RKO) (2,600; 35-74)—"3 Wise Fools" (M-G) and "Step By Step" (RKO). Big $17,000 or near. Last week, "The Stranger" (RKO) and "Bamboo Blonde" (RKO), fine $16,000.

Paramount (Fox) (2,400; 35-74)—"Black Angel" (U) and "Personality Kid" (Col). Good $10,000. Last week, "Young Widow" (UA) and "Mysterious Intruder" (Col), big $12,000.

Rialto (Fox) (878; 35-74)—"3 Little Girls" (20th) and "Inner Circle" (Rep), after week at Denver, Esquire, Webber, Aladdin. Good $4,000. Last week, "Cloak and Dagger" (WB) and "Great To Be Young" (Col) (m.o.), fair $3,000.

Webber (Fox) (750; 35-74)—"Darling Clementine" (20th) and "High School Hero" (Mono), also Denver, Esquire. Big $6,000. Last week, "Killers" (U) and "Little Miss Big" (U), fine $5,000.

'MAST' TALL $20,000, INDPLS.; 'LASSIE 16G

Indianapolis, Oct. 29.

Film biz, aided by influx of teachers for their annual state convention and two days free from school for kids, is better this week. "Dark Horse," with Hal McIntyre band and Martha Tilton on stage, is tops at Circle. "Two Years Before Mast," at Indiana, and "Courage of Lassie," at Loew's both are strong and top straight filmers.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 48-74)—"Dark Horse" (U), with Hal McIntyre orch, Martha Tilton, others, on stage. Extra good $22,000. Last week, "Lover Come Back" (U), with Tommy Tucker orch, Mischa Auer, others, on stage, dandy $22,500.

Indiana (Katz-Dolle) (3,300; 40-60)—"Two Years Before Mast" (Par). Sock $20,000, and holdover possible. Last week, "Always Loved You" (Rep). Mild $13,000.

Loew's (Loew's) (2,450; 40-60)—"Courage of Lassie" (M-G). Solid $16,000. Last week, "Holiday in Mexico" (M-G) (2d wk), good $11,500.

Lyric (Katz-Dolle) (1,600; 40-60)—"In Old Sacramento" (Rep) and "Night Train Memphis" (Rep). Oke $7,500. Last week, "O.S.S." (Par) (m.o.), nice, $6,000 in 6 days.

'Holiday' Giant $33,000, Philly

Philadelphia, Oct. 29.

Biz is on a slight upbeat this sesh, but there's still a hangover of holdovers. "Holiday in Mexico" and "Deception" are toppers on their opening cantos.

Estimates for This Week

Aldine (1,303; 50-94)—"Kid From Brooklyn" (RKO) (2d wk). Fine $19,500. Last week, great $23,500.

Arcadia (Sablosky) (700; 50-94)—"Cloak and Dagger" (WB) (2d run) (2d wk) (6 days). Oke $5,800. Opener good $6,500.

Boyd (WB) (2,350; 50-94)—"Deception" (WB). Husky $34,000 plus additional $4,000 for Sabbath showing at Earle. Last week, "Gallant Journey" (Col), mild $19,000.

Earle (WB) (2,760; 60-99)—"Down Missouri Way" (PRC) with stage show headed by Donald O'Connor. Fair $22,000. Last week, "Decoy" (Mono) and Cab Calloway orch, husky $30,000.

Fox (20th) (2,250; 50-94)—"Darling Clementine" (20th). Neat $26,000. Last week, "Home Sweet Homicide" (20th), pale $15,000.

Goldman (Goldman) (1,350; 50-94)—"Holiday in Mexico" (M-G). Sock $33,000. Last week, "Martha Ivers" (Par) (5th wk), $13,000.

Karlton (Goldman) (1,000; 50-94)—"Notorious" (RKO) (2d run). Looks like bright $11,000 despite long run at Stanley. Last week, "Claudia and David" (20th), sad $5,500 second run.

Keith's (Goldman) (1,500; 50-94)—"Angel on Shoulder" (UA) (2d run). Thin $5,000. Last week, "O.S.S." (Par), $4,000 second run.

Mastbaum (WB) (4,350; 50-94)—"Nobody Lives Forever" (WB) (3d wk). Fair $18,000. Last week, okay $22,500.

Stanley (WB) (2,950; 50-94)—"Stranger" (RKO) (2d wk). Down to $17,000. Opener was fine $25,500 with $3,700 on Sunday showing at Earle.

Stanton (WB) (1,475; 50-94)—"Crack-Up" (RKO). Sad $10,000. Last week, "Thrill of Brazil" (Col) (2d wk), slightly better at $11,000.

Buff. Mild; 'Bess' Okay At $18,000, 'Angel' 14G

Buffalo, Oct. 29.

Too many holdovers and mild pictures are holding down pace this frame. "Gallant Bess" and "Black Angel" took top new entries, neither being big.

Estimates for This Week

Buffalo (Shea) (3,500; 40-70)—"Gallant Bess" (M-G) and "The Unknown" (Col). Husky $18,000. Last week, "Mr. Ace" (UA) and "One Way to Love" (Col), stout $20,500.

Great Lakes (Shea) (3,000; 40-70)—"Holiday in Mexico" (M-G) (2d wk) Bright $16,000. Last week, great $22,000.

Hipp (Shea) (2,100; 40-70)—"Mr. Ace" (UA) and "One Way Love" (Col) (m.o.). Strong $10,000. Last week, "If I'm Lucky" (20th) and "Dark Alibi" (20th) (m.o.), fairish $7,700.

Teck (Shea) (1,400; 40-70)—"They Were Sisters" (U) and "Devil's Mask" (Col). Soft $4,500. Last week, "Big Sleep" (WB) (m.o.) (3d wk), $5,000.

Lafayette (Basil) (3,300; 40-70)—"Black Angel" (U) and "Wild Beauty" (U). Nice $14,000. Last week, "Thrill of Brazil" (Col) and "Phantom Thief" (Col), $13,000.

20th Century (20th Cent.) (3,000; 40-70)—"Make Mine Music" (RKO) and "Falcon's Alibi" (RKO) (2d wk). Snug $11,000 or near. Last week, lofty $20,500.

N. Y. Spotty Albeit 'Skies'-Kenton Terrif $120,000, 'Margie'-Jon Hall Big 107G, 2d; 'Jolson' 130G, 3d, Sock

Unseasonably warm weather and product are blamed for the extremely spotty business at Broadway firstruns this week. Extended runs for several attractions that are beginning to sag badly is held accountable for the small overall total.

There is not a single new entry currently excepting the first-run showing of "Cockeyed Miracle" at the vaudfilm State. However, this is not preventing the Paramount, Roxy and Music Hall from cornering the bulk of downtown trade.

Paramount, with "Blue Skies" plus Stan Kenton band, King Cole Trio, Dean Murphy, Lane Bros., continues smash at $120,000 for second week ended last (Tues.) night after hitting a new all-time high of $136,000 on first stanza. Roxy, with "Margie" and stageshow headed by Frances Langford, Jon Hall and Carl Ravazza, also is maintaining the strong pace set on the initial week, being $107,000 on the first holdover frame concluded last night.

Music Hall, in third week with "Jolson Story" and stageshow, continues stoutly at $130,000. It stays a fourth session and probably longer.

Second week of "Deception," at the Hollywood, will be robust $41,000 albeit considerably below initial frame's pace. Same is true of "Dark Mirror," at Criterion, with $40,000 for second week. The long run of "The Raider," at Rialto, winds up with the current (5th) week, making unusual profit for an indie British release.

"No Leave, No Love" plus Les Brown band, Henny Youngman, Bill Johnson on stage is a disappointment, being modest $72,000 on second round at the Capitol but stays a third frame.

"Lady Luck" opens today (Wed.) at the Palace after four days of fifth week for "Sister Kenny," which had a nice if not great run. "Nobody Lives Forever" with Lionel Hampton band heading stageshow, starts Friday (1) at the Strand. "Killers," which ended its ninth week at the Winter Garden last (Tues.) night with $26,000, makes way for "Notorious Gentleman" on Nov. 13.

Estimates for This Week

Astor (City Inv.) (1,300; 70-$1.40)—"Cleopatra" (UA) (8th wk). Just holding on. Only $19,000 on this frame compared with thin $21,000 last week.

Capitol (Loew's) (4,820; 60-$1.10)—"No Leave, No Love" (M-G) plus Les Brown orch, Henny Youngman, Bill Johnson on stage (2d wk). Running far below hopes with initial holdover sagging to $72,000 or considerably less; opener was good $80,000 but way off from expectancy. Stays a third despite this, with "Rage in Heaven" (M-G) (reissue) and new stage bill opening Nov. 7.

Criterion (Loew's) (1,700; 60-$1.25)—"Dark Mirror" (U) (2d wk). Holding nicely with near $40,000 in sight for current session; initial week was strong $48,000.

Globe (Brandt) (1,500; 70-$1.20)—"Angel on Shoulder" (UA) (2d wk). Good $25,000 after fine $31,000 first week. Goes a third.

Gotham (Brandt) (900; 70-$1.40)—"Bachelor's Daughters" (UA) (4th-final wk). Down to $6,500 on finale after okay $7,500 on third. "Plainsman and Lady" (Rep) opens next Saturday (2).

Golden (769; $1.20-$2.40)—"Henry V" (UA) (9th wk). Eighth session concluded last Saturday (26) shows English opus still in chips at $13,000 after fine $14,000 last week.

Hollywood (WB) (1,499; 70-$1.10)—"Deception" (WB) (2d wk). Slid off markedly on first holdover round to get solid $41,000 after great $50,000 initial week. Stays indef.

Palace (RKO) (1,700; 60-$1.20)—"Lady Luck" (RKO). Tees off here today (Wed.). Final four days of 5th week for "Sister Kenny" (RKO), ended last (Tues.) night, was okay $12,000 after fine $24,000 on fourth week. This made a profitable albeit not a great run.

Paramount (Par) (3,664; 70-$1.20)—"Blue Skies" (Par) with Stan Kenton orch, King Cole 3, Dean Murphy, Lane Bros. (3d wk). Terrific biz, with second week ended last (Tues.) night hitting $120,000. First stanza super-colossal $136,000 to break all previous records here. Set to stay eight or nine weeks.

Radio City Music Hall (Rockefellers) (5,945; 70-$1.25)—"Jolson Story" (Col) and stage show (3d wk). Continues stoutly, this week (3d) being very good $130,000 not far from strong $136,000 reached on second. Holds—natch!

Republic (Brandt) (1,064; 75-$1.20)—"Fantasia" (RKO) (reissue) (5th wk). Nice $7,500 after trim $8,000 for fourth frame. Continues.

Rialto (Mayer) (594; 35-85)—"Raider" (Indie) (5th-final wk). Sturdy $6,500 for English Films meller after $7,200 in fourth. "Decoy" (Mono) opens Friday (1).

Rivoli (UA-Par) (2,092; 60-$1.25)—"Two Years Before Mast" (Par) (6th wk). On fifth stanza ended last Monday (28) night, sagged a bit to $36,500 but still nice profit; fourth robust $43,000. Goes at least eight weeks.

Roxy (20th) (5,886; 90-$1.20)—"Margie" (20th) with Frances Langford, Jon Hall, Carl Ravazza, Harmonica Rascals, others, on stage (3d wk). Second round finished last (Tues.) night held to great $107,000 after smash $117,000 opener. Some idea of this combo's staying power revealed in last Sunday's figures, biz beating previous Sunday, which was part of a new weekend record.

State (Loew's) (3,450; 43-$1.10)—"Cockeyed Miracle" (M-G) (1st run) and "Star and GGarter" revue with Herman Hyde, Chaz Chase, on stage. Strong $30,000, with little held from film. Last week, "Martha Ivers" (Par) (2d run) plus Smith & Dale, Susan Miller, Hal LeRoy, $31,000.

Strand (WB) (2,756; 75-$1.20)—"Cloak and Dagger" (WB) with Alvino Rey, Jean Carroll, Sondra Barrett (4th-final wk). Down to near $38,000 on blowoff; third okay $41,000. "Nobody Lives Forever" (WB) and Lionel Hampton orch heading stage layout opens next Friday (1).

Victoria (Maurer) (720; 70-$1.20)—"Westerner" (FC) (reissue) (3d wk). Holding up in grand fashion, being strong $18,000 this session after fine $20,000 on second. Holds.

Winter Garden (UA) (1,312; 60-$1.20)—"Killers" (U) (10th wk). Dipping on 9th round ended last (Tues.) night to $26,000 or over while 8th was $29,000, both nice profit for this time of run. Set to remain here for an 11th week. "Notorious Gentleman" (U), originally set to open Nov. 6, now comes in on Nov. 13 because of decision to hold "Killers" an extra week.

'Vacation'-Basie Nice 30G, Frisco

San Francisco, Oct. 29.

Count Basie band is pushing "Vacation in Reno" to a nice session at the Golden Gate, but takings are anything but strong elsewhere again this stanza. The number of holdovers is slowing pace. "Home Sweet Homicide" will reach a mildish figure at the Paramount.

Estimates for This Week

Fox (FWC) (4,651; 55-85)—"Darling Clementine" (20th) (2d wk). Dropped to $18,500. Last week, terrific $41,000.

Golden Gate (2,844; 60-95)—"Vacation in Reno" (RKO) plus Count Basie orch on stage. Nice $30,000. Last week, "Crack-Up" (RKO) plus vaude headed by Spike Jones band and Aileen Caryle, big $37,500.

Orpheum (Blumenfeld) (2,448; 55-85)—"Mr. Ace" (UA) (2d wk). Weak $15,000. Last week, $21,000.

Paramount (FWC) (2,646; 55-85)—"Home Sweet Homicide" (20th). Only $19,000. Last week, "Always Loved You" (Rep), good $20,000.

State (FWC) (2,133; 55-85)—"Laura" (20th) and "Lost Weekend" (Par). N.s.g. $6,300 in six days. Last week, "Nobody Lives Forever" (WB) (m.o.), only $7,800.

St. Francis (FWC) (1,400; 55-85)—"Always Loved You" (Rep) (m.o.). Modest $9,000. Last week, "Big Sleep" (WB) (m.o.), $8,500, on fourth downtown week.

United Artists (Blumenfeld) (2,448; 55-85)—"Johnny in Clouds" (UA). Sad $15,500. Last week, "Young Widow" (UA) (3d wk), 8 days, mild $10,000.

Warfield (FWC) (2,656; 55-85)—"Cloak and Dagger" (WB) (2d wk). Mild $20,500. Last week, $28,500.

'Anna' Hot 20G, Mont'l

Montreal, Oct. 29.

"Anna" looks like the best bet of newcomers this week. "Easy to Wed," at Palace, tops the holdovers.

Estimates for This Week

Capitol (CT) (2,700; 35-63)—"Searching Wind" (Par). Thin $11,000. Last week, "O.S.S." (Par) (2d wk), okay $11,500.

Palace (CT) (2,300; 35-63)—"Easy to Wed" (M-G) (2d wk). Okay $12,000 after sock $15,000 opening week.

Loew's (CT) (2,800; 35-67)—"Anna" (20th). Smash $20,000. Last week, "Night and Day" (WB), big $11,500 for third week.

Princess (CT) (2,300; 35-53)—"Janie Gets Married" (WB) and "Great To Be Young" (Col). Nice $8,000. Last week, "Last Chance" (M-G) and "Letter for Evie" (Col), $7,300.

Imperial (CT) (1,850; 30-50)—"Old Sacramento" (Rep) and "GI War Brides" (Rep) (2d wk). Trim $4,000 or near. Last week, big $5,200.

WARNERS MADE THE BIG ADVE

WARNERS MADE THE BIG

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"THE BIG SLEEP"! WARNER

"DECEPTION"! WARNERS

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Classical Musicos Vs. Dance Bands In Long Argent. Union Radio Strike

Montevideo, Oct. 15.

Argentine radio musicians are still out on strike, after six weeks during which the country's webs have had nothing but canned music to broadcast, apart from soap operas and any other novelties. All the other radio guilds, actors, announcers, technicians, etc., are back on the job, and muttering imprecations under their breath against the musicos for hi-jacking them into their quarrel. Many are completely disillusioned with unionism and have been resigning from their guilds. Some of those who were on strike have lost supplementary assignments which gave them nice fat fees, while others have been switched to the less favorable time segments or shifted to less important programs. These penalties have been imposed by the Broadcasters Assn., acting in its turn on orders from the Labor Secretariat and Radio Control Board.

Apart from this, listeners are puzzled over the continued absence from the air of many popular voices including Mundo's star news commentator, Carlos A. Taquini; "Blackie," musical comedy star; Pedrito Quartucci, actor and emcee; Jaime Font Saravia, most popular emcee and also prexy of the Radio Announcers' Union; Luisa Vehil, Miguel Faust Rocha and Santiago Gomez Cou, all top-notchers. They have been banned in company with other major broadcast entertainers.

The Direccion de Radiodifusion has cancelled the radio licenses of all those known to be in opposition to the regime. The public in general does not know this, and the press, if in the know, may not publish the true facts. S far all appeals made to influential government or army members have been nixed and it looks as though few will be able to get the ban lifted. The appeals must be lodged in the last instance at the Senora de Peron's office in the Posts and Telegraphs Administration.

Some Overtures Made

Some overtures have been made to the blacklisted talent, giving them to understand that all restraints would be lifted if they stifle their consciences and undertake to participate in government inspired propaganda. Such broadcasts would have to appear voluntary and by this means the regime would attract sympathy to itself through the popularity of these public favorites. Replacing the banned talent, a number of Peronist artistes have appeared on some webs, their incorporation being a "must" unless the respective outlets want trouble. Thus Pierina Dealessi, Tomas Simari and Julio Vial have yanked themselves on to the air and are working hard to form a Radio Actors Assn. with themselves as heads, in opposition to the guild which consented to join in the strike out of a sense of loyalty to the musicians.

The Musicians' Union last week voted to continue the strike. The Labor Secretariat sent along inspectors to control the voting, believing that a large proportion of the musicians were opposed to staying out. However, a majority voted to continue the walkout. This is due to the fact that members of the popular dance-units are far more numerous than the regular classical musicians who have nothing to gain from the strike. The classical musicians form part of the APO, the old union which early this year merged with the Association de Musicos Argentinos, a more recently created organization which takes care of popular musicos.

Classical Musicians By-Passed

APO members now regret this merger. The radio outlets granted all the APO demands early in 1946 and the APO members have received from their radio employers all the benefits decreed by General Peron's labor laws, due to the fact that the APO musicos figure directly on their payrolls. By the merger with the ADEMA, the APO men are taking the rap for the more numerous ADEMA men, in a quarrel which may well result in dissolution of their guild. The ADEMA members are in a completely different situash as they work for the band leaders who sign up with the radio outlets. As the government has declared the strike illegal, the APO musicos have no one to whom they can appeal.

'Father' Copenhagen Hit

Copenhagen, Oct. 15.

A long run is forecast for the Danish version of "Life with Father," which recently preemed here at the Folkteatret, with Henrik Bentzon and Else Skouboe, Henmark's strong acting team. Though the American hit drew a lukewarm crix reception, biz is strong.

"Father" replaced another U. S. legit success, "Arsenic and Old Lace," which had packed houses at the Folkteatret for months.

Granada Starts 16m Film Units

London, Oct. 29.

The Granada theatres, after months of preparation, started 16m exhibition yesterday (Mon.). Mobile units will operate under the name of Century Mobile Cinemas, subsidiary organization handling 16m.

Seven units go on the road during the next few weeks operating in areas covering the home counties and some further afield surrounding large towns where Granadas have their own 35m theatres. All sites selected are at least three miles from any static theatre. Each unit will cover one circuit weekly, some showing on six different sites and others for more than one day at individual sites. The policy is not to change admission prices to facilitate seating. Average capacity of the halls is about 250.

Some months ago an extensive survey of more than 350 villages was made in the southern areas. A schedule showing population, capacities and seating of halls, lighting facilities, etc., was prepared and the most suitable villages were designated. Every effort was made not to disrupt the normal social functions of the communities.

British Film Briefs

London, Oct. 22.

J. Arthur Rank is planning extended trip to America in the Spring . . . Wesley Ruggles and Buster Collier are back in London for retakes of "London Town," as result of several sneak previews in America. Film will be retitled "My Heart Goes Crazy" for America . . . Mary Martin, here to star in new Noel Coward operetta at the Drury Lane theatre, is making a tour of all the English cathedral and university towns, and has already covered Canterbury, Oxford and Cambridge.

Eagle-Lion Distributors has appointed Air Commodore F.M.F. West, managing director of the company, with Ralph Bromhead, director and general manager. John Davis and John Woolf also were elected directors of the company. E. T. Carr has resigned his post of managing director, but remains on the board . . . Sir Michael Bruce, technical adviser to Edward Black Productions' film "Bonnie Prince Charlie," was married to Margaret Binns, formerly WAAF . . . Steven Pallos here to film Robert Hichen's "The Call of the Blood," which will be made in Cicely, with English backing . . . Powell and Pressburger's latest film, "Red Shoes," will have Anton Walbrook as Diaghileff, with film to be shot at Monte Carlo.

Alexander Korda will personally film contract calling for $20,000 per picture and one a year, for three years . . . Sheila Martin, local Dublin office gal, whom Gabriel Pascal had pencilled in for "St. Joan" role, has been given seven years film contract by J. Arthur Rank . . . Universal International Pictures Corp. throwing cocktail party at Savoy to meet Bob Goldstein, their New York representative, and Robert Lantz, their European representative.

Von Sternberg to Mexico

Mexico City, Oct. 22.

Panamerican Films has inked Joseph von Sternberg to direct a new version of the Dietrich-Jannings "Blue Angel" in Mexico. Star will be Maria Felix.

B'way In Particular

Continued from page 2

ing that the situation can be rectified. The members of this association should take a vacation for a few months. Then return and walk along Broadway. They would probably be shocked, for they have been too close to the street to see what happened. If they don't change the street for the better they might be surprised to find it disappear; that is in value, prestige and glamour. For how long can you go on fooling the out-of-town visitors, and the people who look toward Broadway for their dreams and aims.

I believe that the genuine New Yorker is getting wise to it. Let me cite some facts and illustrations. Broadway is moving to the East Side of the town, the section of the town that has some distinction and doesn't appear cheap and dirty. The good restaurants are there and so are the class night clubs. Practically everything that one writes about when one writes about Broadway is no longer on Broadway but on the East Side of town. That is everything but the legitimate theatres. They are still on the sidestreets off Broadway.

I noticed, during my New York visit, that the majority of people who hurry hurry hurry along the Broadway Boardwalk are not the people who frequent the legit theatres. The theatregoers, for the majority, manage to get to the theatres, generally in taxicabs. Then hurry away from the theatres after the show, generally in taxicabs, to the East Side to their favorite night club or restaurant. No longer do they stroll along Broadway, no longer are they part of the street. I am for making Broadway, Broadway.

* * *

IT WAS explained to me, the real estate and economic reasons, why most of this change on Broadway took place. I don't understand those things very well, they're too complicated for me. But I'll try to relate it as simply as I can. Take 42nd St. The once proud theatres which housed Ziegfeld shows and the "Front Page" and the Noel Coward revues and "The Royal Family" are now movie theatres showing double features, Old decrepit pictures, many of them with new titles. Yet there is a shortage of legit theatres for shows. These theatres cannot be reconverted to their former glory, because, believe it or not, as cheap movie theatres they are coining more money than they ever did with hit shows. The cheap shops and concessions along Broadway pay more rent; and also the big revenue from most buildings come from the gawdy, bad taste electric signs, which are often piled on top of each other.

This is the current situation, economically, as it was told to me. However I believe there is more at stake than just present profits. If someone doesn't take the long view about Broadway, and look upon it for its own good, it will disappear. When building conditions are better and proper, the legitimate theatre, modernized, comfortable and convenient, will get in the parade with the rest of Broadway and move to the East Side of the town. I will write more about Broadway and New York, for don't get me wrong I enjoyed my visit and liked the people and the place. It's an old love of mine.

(Reprinted By Permission)

Ballet-Full

Continued from page 1

admits he didn't make money on the engagement, although breaking even. He frankly expects to lose money on the forthcoming nationwide tour. He's doing it, he said, to protect bookings made last year; for prestige reasons, etc.

Hurok says business this year already shows itself to be not as good as last year, while next year's biz will be less. The war boom is over; high cost of living has hit most people; they will spend less on amusements. This applies especially to ballet, he says, which isn't essential like legit or concerts.

Hurok, however, denies he's going to give up booking ballets, as has been rumored. He's going to follow up his recent book, "Impresario," with another next year for Random House. Significantly enough, however, it's tentative title is "To Hell With Ballet."

Peak of Mexico's Lush Tourist Biz, To $124,000,000 in '46, Seen in Offing

Mexico City, Oct. 22.

Peak of the lush Mexican tourist trade, which may hit an all-time high of $124,000,000 this year, has been reached according to lastest reports. The biggest bonanza hotels as well as nightclubs and many other branches of show biz ever enjoyed has started to show definite signs of wobbling.

Smugness or confidence that nothing is required to draw tourists because of Mexico's climate, hospitality, beauty and charm, and reportedly some government hostility to visitors are blamed. Latter apparently stems from the belief that tourists are harming Mexico.

In well informed circles there is fear that unless the country places its tourist trade on a modern biz basis pronto via service, efficient handling of guests and intensive advertising, this highly remunerative trade will start to dwindle seriously. It's felt that competition from European countries, especially France and Switzerland, which really are experts at handling visiting firemen, may soon cut in. The trek to Cuba rather than Mexico also is reported serious.

Also it's cited that U. S. visitors have come away from here complaining about prices, feeling that Mexico has become worse than France in its palmiest days. This has been denied here, and with the new campaign to bally the country as ideal for tourists, steps are being taken to remedy the impression.

Drive to elicit support from businessmen is running into opposition who are holding back financial aid for the tourist campaign either because of indifference or belief that it is a waste of coin when Mexico naturally draws tourists. On the part of some, it's a matter of open hostility, with some native businessmen not liking foreigners tripping around the homeland.

Aussies Seek Italo Opera

Sydney, Oct. 15.

Williamson-Tait are dickering in London for an Italian grand opera troupe to visit here on major tour of Down Under zones. Depends on whether the government here will okay venture. Bids are to be made to U. S. and British opera stars. W-T got the red light during the war years on this type entertainment.

The Fullers are reported bringing in a Russian opera g.o. group in the near future.

Rank Plans 64 Canadian Houses

Toronto, Oct. 29.

A four-year plan, whereby the J. Arthur Rank interests will erect 64 new theatres across Canada, in addition to the 105 they now have through the Paul Nathanson partnership deal, was announced by John Davis, managing director of the Rank Organization, here for his second visit this year.

Overall cost will be $6,000,000, this, leading off with Toronto's new combo first-run 2,300-seater and two buildings to house Odeon's Canadian headquarters. About 15 new houses are now under construction from coast to coast. The Toronto unit, next door to Maple Leaf Garden, will cost $1,700,000, without furnishings or equipment, Davis said.

With all first-run theatres to be tagged Odeon, the British film invaders expect to have their Toronto flagship ready early in 1948. In addition, there will be three Toronto suburbans with about 1,100 seats each.

Davis said that first-run houses are started in Montreal, Victoria, London, Guelph, Vancouver, Sydney and Winnipeg. Construction has also begun on four Montreal suburbans.

20TH-FOX'S HUTTER TO ARMY IN AUSTRIA

Vienna, Oct. 15.

Film exchange part of U.S. Army's ISB Films, handling all zones except Soviet in Austria, announced appointment of Erich Hutter as chief. Huttter works under Wolfgang Wolf, acting Film Officer for the Army who oversees whole operation.

Before the war, Hutter represented 20th-Fox in Austria.

REBUILD VIENNA OPERA

Vienna, Oct. 15.

A five year plan has been set up for reconstruction of the state opera building, badly hit by bombs in the war. Costs of repairs and new construction are figured to cost $3,000,000.

A similar five year plan was announced for the Burg Theatre, legitimate house.

Current London Shows

London, Oct. 29.

"**Away From It All**," Embassy.
"**Clutterbuck**," Wyndham.
"**Crime & Punishment**," Globe.
"**Cyrano de Bergerac**," New.
"**Fifty-Fifty**," Strand.
"**First Gentleman**," Savoy.
"**Follow the Girls**," Majesty's.
"**Fools Rush In**," Fortune.
"**Grace of God**," St. James.
"**Grand National Night**," Apollo.
"**Guinea Pig**," Criterion.
"**Here Come the Boys**," Saville.
"**High Time**," Palladium.
"**Honeymoon**," York's.
"**Message for Margaret**," Duchess.
"**Much About Nothing**," Aldwych.
"**Night and Laughter**," Coliseum.
"**No Room at Inn**," Winter Garden.
"**Our Betters**," Playhouse.
"**Perchance to Dream**," Hipp.
"**Piccadilly Hayride**," Wales.
"**Poltergeist**," Vaudeville.
"**Shephard Show**," Princes.
"**Shop Sly Corner**," St. Martins.
"**Skin of Teeth**," Piccadilly.
"**Song of Norway**," Palace.
"**Sweetheart Mine**," Vic Palace.
"**Sweetest and Lowest**," Ambass.
"**Under the Counter**," Phoenix.
"**Windermere's Fan**," Haymarket.
"**Winslow Boy**," Lyric.
"**Worm's View**," Whitehall.

Despite Anti-Foreign Trend in Middle East, U.S. Filmusicals Click

Although anti-foreign feeling is causing U. S. film grosses to slide in the Middle East, filmusicals are still big draws in that territory, according to Dave Blum, Loew-International veepee. Blum said that on his recent trip abroad he found the natives are extremely fond of their own music and dancing, neither of which are understood by Americans. But in the event they cannot get their own type of music, he said, they'll take any kind of musical picture. For that reason a film like "Bathing Beauty" was one of Metro's largest Middle Eastern grossers.

Metro exec said that Egypt and Palestine, formerly fine markets for American pix, are going native in a big way, with resultant damage to U. S. film incomes in those territories. Two important factors have brought about this change. One is that there is strong anti-English feeling working against American pix. Second is that the number of more pop native films released annually has multiplied several times in recent few years. Nationalist sentiment is reflected in generally poor acceptance of U. S. product.

Egypt is a case in point. In that country there were approximately five native films produced per year before the war. During 1945-46 there were more than 20 native films made, and the 1946-47 season will see about 100 pictures made by native producers. Trend's result is that many houses exclusively play Arabic pictures, leaving only a few which play American product at all. In Cairo, for instance, six of the seven first-run houses are playing native product and the seventh, the Metro, is owned by Loew's International. When the three theatres which were closed during the summer reopen, more than half of the playing time in Egypt will still be taken up by native films.

Cafe Anglais Sold

Cafe Anglais, famous both sides of the Atlantic, has been sold by owners Harry Sado and Maurice King to Harry Massey, wealthy gown manufacturer.

Understood deal involves $800,000.

7 Yank Stars at 1st Command Film Show; U. S. Acts for Variety Benefit

London, Oct. 22.

Official list of American and British film stars who will appear at the first Royal Command Film Performance, to be held at Metro's Empire on Nov. 1 includes Vivien Leigh, Laurence Olivier, Margaret Lockwood, John Mills, Stewart Granger, Michael Redgrave, Eric Portman, Valerie Hobson, Diana Wynyard, Anna Neagle, Ralph Richardson, Patricia Roc, Rosamond John, Sally Gray, Anton Walbrook and Sid Field, all British stars.

Appearance of Field is an all-time record since appearing at two Royal Performances in two days. His second is the Royal Variety Performance at London Palladium Nov. 4.

American contingent includes Ray Milland, representing Paramount; Joan Bennett, Walter Wanger Productions; Reginald Gardiner and William Eythe, 20th-Fox; Pierre Aumont, Metro; Dorothy Malone, Warners; Maria Montez, Universal-International.

U. S. companies are sending their stars over at their expense, which will cost them around $40,000.

Walter Wanger comes over as representative of Academy of Motion Pictures Arts and Sciences. Americans in London also to appear at this shindig are Wesley Ruggles, Luise Rainer and Bessie Love.

The stars of the film, "A Matter of Life and Death," which is being specially preemed for this occasion, are Kim Hunter (American, coming over specially for this), Roger Livesey and Marius Goring. They will convey apologies from the other two stars, David Niven and Raymond Massey, who are unable to come over due to picture commitments. Two American surprise visitors are likely to be Frank Sinatra and Joan Crawford, if they can get over in time.

Jean Gabin and Jules Berry are coming from France to represent French films.

Total receipts from sales and advertising exceed $80,000, besides donation of $8,000 given by Mrs. John Maxwell. It's expected that the total intake will top $120,000.

5 Yank Acts at Benefit

Annual Royal Variety Performance, to aid the Variety Artistes' Benevolent Fund, being held at London Palladium, Nov. 4, has biggest list of American acts ever assembled. They are the Three Sailors, Three Ross Sisters, Bob Bromley, Gill Johnson, and Harry Lester and his Hayseeds. Latter has been standard act here for years, and was once of the team of John, Harry and Burton Lester (father and two sons).

Besides the Americans, the International lineup of names reads like a UN session. These are the Cairolis (Italians), Robert Lamouret (French), Alan and Blanche Lund (Canadians), the Wallabies (Australian), Halama and Konarski (Polish), Koba and Kalee (Indian), and Oscar Natzki (Czecho-Slovakian).

That talent is sometimes hereditary is proved by the inclusion of Woodrow, son of Stetson, standard juggler in most European capitals, and America; and Rene Strange, cartoonist daughter of Leslie Strange, who played on Keith-Albee circuit when Eddie Darling was their chief booker.

Of the English names, there are Sid Field and Arthur Askey, both getting their second Command; Nat Jackley, Jewel and Warriss, Nat Mills and Bobbie, who have played the U.S. in 1936; Terry Thomas, newcomer to vaudeville; Marian Lincoln, who stooges for Jackley in current Palladium show; Mary Naylor, singer; Reggie Redcliffe, Jackie, the Granadas and Henri Vadden.

CHAS. SKOURAS MAY VISIT DOWN UNDER

Sydney, Oct. 15.

Charles Skouras, head of 20th-Fox theatre setup via National, is due to visit Australia early next year for a personal closeup of Aussie conditions. Skouras naturally is interested in the Hoyts circuit operation Down Under because of National's holdings in the chain.

Skouras would make the trip by plane, requiring only about three days instead of nearly as many weeks. His trek is reported to be the first of several planned by big U. S. pic executives who figure a visit to Aussie would be as profitable as one to Europe currently.

Richardson's 'Cyrano' Sparks Old Vic's New Hit

London, Oct. 29.

"Cyrano de Bergerac," which came into the New theatre on Oct. 24, looks a real smash, with the theatre sold out for the entire run.

Ralph Richardson, starring in the title role with the Old Vic company, was widely acclaimed, his performance being rated as his best acting effort to date.

New Paris Season Looks Very Dull

Paris, Oct. 29.

Conditions in Paris are not auspicious for the coming season and grosses are slipping. Besides inflation and a food situation getting worse daily, there is now such a shortage of electricity that the supply has to be cut off for one hour on alternate days, resulting in blackouts. A special effort had been made to keep Paris polished up during the Peace Conference, last week of which coincided with the Motor Show which had brought in a lot of peasants, but it is all over and the town looks blue.

Electric signs are now prohibited. Montparnasse, former bright spot on the left bank, is now dead after dark. Montmartre, at the other end of the town, is way below par with the only night life left in the city now centering round the Champs Elysees.

During the UNESCO season, Laurence Olivier will bring the Old Vic Company over for one performance of "King Lear." Other shows set for the month include Martha Graham ballet, Ann Brown and Stockholm Opera ballet. Also longhair concerts by orchestras from Prague, Poland and Belgium. At the Opera, a full dress policy has been reinstated on Fridays for boxes, balcony and orchestra, but Parisians have lost the habit. Other theatres are making no attempt at present to follow suit.

MPEA MULLS 16M DISTRIB OVERSEAS

Motion Picture Export Assn. is considering the distribution of 16m films in the 14 countries now under its jurisdiction. Irving Maas, MPEA general manager, huddled with 16m chiefs of several majors before sailing for England last Friday (25), and will investigate the distribution of narrow-gauge product in Europe during his trip.

Because of the wider audience that can be reached through 16m prints, it's believed their use in Germany and Japan might aid in re-education of the people in those countries. Germany has plenty of narrow-gauge projectors available since the Nazis relied a great deal on 16m films for propaganda purposes.

English Ballet Dancer Into British Production

London, Oct. 29.

Robert Helpmann, leading English ballet dancer who also doubles in legit, has formed a producing partnership with Marianne Davis and Michael Benthall. Trio will go into production with John Webster's "The White Devil," starring Helpmann and Margaret Rawlings, for a March opening at the Duchess.

This will mark Helpmann's first venture into legit production. Miss Davis and Benthall were associated with him before, as writers of book for two of his ballets, "Hamlet" and "Miracle."

'Vanity Fair's' London Bow

London, Oct. 29.

"Vanity Fair," new adaptation of Thackeray classic, which opened at Comedy on Oct. 29, was well received but looks unlikely for long run.

It stars Claire Luce.

'Girls' Aussie Hit

Sydney, Oct. 23.

"Follow the Girls," Broadway musical offered here by J. C. Williamson Theatres, opened last weekend to enthusiastic response and looks a hit.

E. J. Tait, one of Williamson's managing directors, will leave shortly for the U. S., being due there within the next six weeks.

Taps on Gambling In Rio Shutters Swank Niteries

Rio de Janeiro, Oct. 15.

Figured to spell the death-knell to importation of high-priced foreign talent as well as the use of local stars, recent ban on gambling has forced some of swank niteries here to shutter. Others are attempting to maintain a front with unpretentious dinner shows.

Urca Casino, Hotel Quitandinha Grill and the Casino Icarai, owned by the Rolla interests, have closed while the Casino Atlantico and Casino Copacabana remain open with a curtailed scale. These five spots, which prior to the war imported top acts from over the world, have found it impossible to finance anything except mild entertainment with the coin available from present dining customers.

Many first-class artists under contract to casino owners, out in the cold since the ban was imposed, have drifted to other fields. Formerly the highest paid entertainers in Brazil, they're now working in radio, a few in legit but a majority of them have staged a musical revue, "Volta Ao Mundo," company being called the URCA Artists.

Now reported that gambling may return, at least to houses away from the coast. If this happens, now that transportation has improved since the end of the war, there's a possibility that Rio again may become the focal point in South American night life. But just now the nitery biz, as typified by the elaborate shows, has completely disappeared. Perhaps hit the hardest was the Hotel Quitandinha, huge hotel-resort in the mountains of Petropolis, and said to have rivaled Monte Carlo. One of the smallest boites is kept open there during the week with a skeleton orch and three singers.

If gambling fails to return, its expected that new types of niteries will come into existence to cater to the whims of patrons and to absorb talent released by the closing of the casinos.

Franciska Gaal Okayed For Return to H'wood

Budapest, Oct. 15.

Franciska Gaal, Hungarian stage and film player who was stranded in Budapest at start of the war, has finally won papers allowing her to return to Hollywood. Gaal, shortly after a featured job in Cecil de Mille's "Buccaneer," went to her native Hungary to visit her ill mother in 1939 and couldn't get transport back to the U.S.

After Budapest's "liberation" by the Soviet, she haunted U.S. diplomats and newsmen seeking permission to return to Hollywood. When papers weren't forthcoming in 1945, she went under Soviet's cultural wing, accepting a Russian invitation for a tour of big cities in the Soviet Union. Russkis saw to it that she was heavily featured in controlled Hungarian Communist press, but didn't go through with originally announced plans to star her in a Hungarian pix under Kremlin direction. Gaal expects to start for U.S. early in 1947.

Rank Pacts Brian Hurst

London, Oct. 29.

J. Arthur Rank has given a three-year pact to Brian Desmond Hurst. Deal calls for five films, with first one to be story with Swiss background titled "The Abyss," which will star Luise Rainer. This will be followed by "Mary Magdalen," starring Margaret Lockwood.

Third pic will be made in U. S., probably for Universal.

Films will be made for Two-Cities Films, with General Film Distributors releasing.

Honeymoon Over for Mex Producers; Revamps of Pix Setup Irks Unions

Mexico City, Oct. 22.

With reorganization of the Mexican film industry in its quest for quality production, with resulting reduction in number of lesser films, just how badly producers have been hit here was attested by the plea this week for an exhibitors' 50% playing time quota. Feeling is that many local producers are stuck with mild product which is having a tough time obtaining bookings to pay off. These film people figure the 50% quota will provide the means of unloading the product.

This reorg being undertaken by most producers, some with the aid of bankers, points up that there will be fewer features turned out in Mexico next year. The alert native producers are gearing their product for the boxoffice, striving for quality and watching their budgets. Several producers, who formerly were prolific, are reported planning only six or eight next season.

This so-called birth control idea now prevalent with many producers obviously does not please the picture labor unions, including National Cinematographic Industry Workers and Picture Production Workers, since they fear it will bring unemployment. Fear of being forced out of jobs has prompted some lesser elements in the industry to plan formation of production co-ops. However, these groups are reported likely to find the same trouble as Mexican producers ran into recently, too many duds for both the home and foreign markets. The co-op units are figured being unable to surmount the very thing that persuaded the big producers to hold down production, a surplus of mediocre films.

With the move to curtail production, producers also are mulling a revision of the old plan of inking promising talent to exclusive pacts. Their experience has been that some high-priced stars turn out weak pictures, leaving the producer saddled with an expensive player that he doesn't dare use in another picture.

Just how far the co-op idea has grown is shown by the fact that Roberto Saavedra plans to register as such soon and that Virginia Fabregas, vet Mexico actress, is organizing another picture group which she will head along with her stage work.

Paris Composer, Mother Jailed for Upping Rent

Paris, Oct. 22.

Georges Celerier, composer, and his mother, a lyricist and pre-war producer, have been jailed for attempting to take advantage of the housing shortage in a manner much practiced nowadays. They tried to rent their apartment to General Chabaud, controller of the French Army, on condition that he would buy the dining room furniture for $16,000. It is worth only a fraction of that amount.

The Celeriers are wealthy, and own Phoscao, a big cereal concern.

Mason to Jackson In WB Prod. Deal

London, Oct. 29.

New deal that Lou Jackson has made with Warner-Pathe takes in James Mason, British popular star, as associate producer-actor when the company starts functioning. Robert Donat also is likely to be signatured in a similar deal.

Charles Laughton is expected over here also, to star for Jackson in "Henry VIII's Fourth Wife," tentative title of contemplated production based on the life of Anne of Cleves.

The Mason-Jackson hookup apparently washes out the Mason deal with David Rose entirely. Understoon that the Mason-Rose arrangement was contingent on certain stipulations, which Rose was unable to fulfill. Rose is ex-Paramount production head in England.

James Mason is due in N. Y. within the next 10 days.

MEX. EXHIBS WOULD FIGHT 50% QUOTA

With the plan to ask the Mexico government for a 50% exhibitor quota not yet formally presented, word in N. Y. from Mexico City is that exhibitors themselves are girding to contest any such plan formulated by a group of producers. The quota proposal would force all exhibs to devote half of their annual playing time to Mexican-made pictures.

Angle which the Mex exhibitors take is that such a high-percentage quota would force them to play many films lacking boxoffice draw. As long as they are to operate profitably, exhibs believe they should be able to pick their own product. They fear that slapping a 50% quota on, would automatically place the b.o. in the doldrums. This is particularly true now, they aver, because the quality of Mexican-made pictures is at a low ebb.

Redman European Tour Extended Until Nov.

Copenhagen, Oct. 15.

Don Redman, currently swinging through Scandinavian countries on an extended concert tour, played to heavy business in his recent appearance here. Local engagement was handled by Richard Stangerup and Timme Rosenkrantz, who are managing the band's dates through the Norse countries.

Negotiations to bring Redman's outfit to Europe began nine months ago when local bookers dickered with Jimmy Evans, bandleader's N. Y. manager. They posted a $10,000 guarantee in a U. S. bank and the stick-swisher arrived in Denmark by plane early last month. Originally booked in Scandinavia for a four week period plus options, Redman has picked up additional dates and expects to remain in Europe until November. He'll appear in Belgium, France and Holland.

3d Mex. City Vaude House

Mexico City, Oct. 22.

Proof that this city of 2,000,000 now enjoying its greatest prosperity can support three frontline vaude-revue theatres is seen by the big biz being garnered by the Teatro Tivoli, which a Mexican syndicate operates. It is fronted by Manuel Medel, the comic.

Korean Pix Situation Brightens, Mayer Finds; Distrib Increase Likely

Motion Picture Export Assn. may soon increase its distribution in South Korea, it was revealed last week after Charles Mayer, MPEA managing director for Japan and Korea, returned to Tokyo. He had been on a 10-day survey of the American military-controlled zones of that country conferring with top military officials.

Mayer's report showed that Korea, which had been annexed as Japanese territory back in 1905, now has been practically restored to Koreans. Thousands of Koreans who fled China, Singapore and Hongkong during the Jap occupation have been repatriated. About 98% of the theatres, formerly Jap-owned, have been taken over by the U. S. Army Custodian and Korean managers installed. Many of these managers are inexperienced and have been resorting to odd biz practices such as demanding a split of receipts as a condition to their buying any films.

MPEA is distributing films in Korea on a limited basis but most pictures now in circulation are a strange collection of new and old sound pictures, some being undoubtedly smuggled in from Japan. MPEA has offered rewards to natives for recovery of contraband prints, with 12 being recovered already in this manner.

Mayer's survey shows that there are 96 theatres in South Korea but many are in bad physical shape. Of Seoul's 16 houses, about half are in good condition.

FRENCH OUTDOOR AD TAX

Paris, Oct. 22.

Show business, which makes considerable use of outdoor advertising, is hit by a new tax here.

Tax on posters is raised about 400%. The tax on luminous advertising is about doubled.

The entertainment world's salute to the lead

PRESIDENT'S DRIVE
Honoring SPYROS P. SKOURAS
AUG. 25th - DEC. 28th

CENTURY-FOX

in honor of

Never in the industry's history has any company delivered so many great attractions for your boxoffice!

MARGIE in Technicolor

Smashing 20 year records at the Roxy!

MY DARLING CLEMENTINE

New all-time highs in hundreds of dates!

ANNA AND THE KING OF SIAM

King-size grosses everywhere!

THREE LITTLE GIRLS IN BLUE in Technicolor

...Variety Reports: "At the top of the list...Grabbing first money!"

CENTENNIAL SUMMER

20th's BIGGEST big-money Technicolor musical!

SMOKY in Technicolor

...The boxoffice champion everywhere!

ing company in the world of entertainment!

WEEK, NOVEMBER 28th

Spyros P. Skouras... ...

Never in the industry's history has any company such great boxoffice attractions coming!

Tyrone Power • Gene Tierney • John Payne
Anne Baxter • Clifton Webb • Herbert Marshall
Darryl F. Zanuck's production of W. Somerset Maugham's
THE RAZOR'S EDGE

Betty Grable • Dick Haymes
THE SHOCKING MISS PILGRIM
In Technicolor

James Cagney
13 RUE MADELEINE

Ronald Colman
THE LATE GEORGE APLEY
Introducing Peggy Cummins

CARNIVAL IN COSTA RICA
in Technicolor • Dick Haymes • Vera-Ellen • Cesar Romero • Celeste Holm

THE BRASHER DOUBLOON
George Montgomery • Nancy Guild

Cornel Wilde • Maureen O'Hara
THE HOMESTRETCH
In Technicolor

Dana Andrews
BOOMERANG

I WONDER WHO'S KISSING HER NOW
in Technicolor • June Haver • Mark Stevens

Gene Tierney • Rex Harrison
THE GHOST AND MRS. MUIR

BOB, SON OF BATTLE
in Technicolor with Lon McCallister • Peggy Ann Garner • Edmund Gwenn

Jeanne Crain • Henry Fonda • Maureen O'Hara
CHICKEN EVERY SUNDAY

John Payne • June Haver
THE ENCHANTED VOYAGE
in Technicolor

FOREVER AMBER
In Technicolor • Linda Darnell • Cornel Wilde

Betty Grable
MOTHER WORE TIGHTS
In Technicolor

MOSS ROSE
The greatest story by one of today's most popular authors!

THE SNAKE PIT
Read by 20,000,000 in Readers Digest! Book-of-the-Month!

WALLS OF JERICHO
The February, 1947, Literary Guild Selection!

Tyrone Power
CAPTAIN FROM CASTILE
in Technicolor

SCUDDA HOO! SCUDDA HAY!
in Technicolor • At the top of all best-selling lists today!

State, N. Y.

"Star and Garter" revue with Herman Hyde, Chaz Chase, Bobby Winters, Sparky Kaye, Vanderbilt Boys, Frank Brooks, Helaine Jarrow, Line (20); "Cockeyed Miracle" (M-G) reviewed in VARIETY, *July 17, '46.*

Idea of condensing the legit musical "Star and Garter" and touring it as a vaude unit must have read great on paper, but in the running it adds up to strictly so-so divertissement. Sans Gypsy Rose Lee and Bobby Clark, stars in the original Mike Todd production, this 60-minute version has nothing to compensate for the glamour of the svelte stripteuse or the vet comic's solid punch. As it, the show has a strong Minsky flavor, with lots of bare midriff, bumps and grinds. Perry Howard operates the unit solo, having bought the title from Todd, who's out of the operation.

Curtain-raiser is a conventional overture featuring the line of 20 gals, all lookers, in a song and dance routine that sets the pattern for all the subsequent production numbers. Scenic layouts and costuming are first-rate—and that's the most that can be said. Choreography and music are lack-lustre and repetitious, trading on as much epidermis as the legal ukases permit. Five numbers are spotted evenly throughout the show, some of them too long, none of them too short, and all of them keyed to that cornfed "Powder My Back for Me" style. It's polite burlesque, and burlesque that's polite is neither fish, fowl nor good old-fashioned flesh.

Acts, which are sandwiched between the production numbers, tee off with some neat acroterping by the Vanderbilt boys. Act opens slowly with a standard tap routine but warms up to a strong finish as the boys go into their head-over-head balancing tricks. Earn nice applause. In the "Touch of Harlem" number, Frank Brooks comes on for a brief specialty dance, registers nicely.

Sparky Kaye, first of three comics with the unit, rigs his stint in a fight ring that's laid out on the stage. Old hat comedy of puny man fighting a tough pug, after being promised a setup, is played lackadaisically. This type act was okay as a filler between strippers, but standing by itself, it doesn't have much to recommend.

The other two comedy acts feature Chaz Chase's human garbage pail routine and Herman Hyde's curio instrumental horseplay. Chase eats everything in sight except the French horn in Louis Basil's orch. His stuff continues to be consistently good for laughs. Tops off turn with a takeoff on a stripper that nears vulgarity.

Hyde, working with tall blonde, is funny as ever, but too drawn out. Brings on a series of battered musical instruments with Rube Goldberg contraptions. In line with rest of the revue's comedy, Hyde is in the slapstick burleycue tradition that seems funnier in the reminiscing than in the seeing.

Juggling act by Bobby Winters is one of the bill's brightest spots. Time could be shaved a bit for more sock but Winters handles his routines flawlessly, mixing some laugh-getting gimmicks into his eye-filling stunts. After working with tennis balls and tenpins, he comes up with a set of tambourines for a neat finish.

Helaine Jarrow, femme lead, comes on during the production numbers for some warbling and dancing specialties. Her terping, far superior to her singing, registers okay and she earns strong mitting in the "Ballet in Blue" piece. John Barry, baritone, has a strong set of pipes but handles them without distinctive style. *Herm.*

Adams, Newark

Newark, Oct. 24.

Lionel Hampton Band (19), Milton Buckner, Charles Fowlkes, Arnett Cobbs, Madeline Green, Winnie Brown; Carl & Harryette; Red & Curley; "Strange Holiday" (..)

Minor riots both sides of the footlights are sending this setup solid. Hamp's familiar and always successful wow technique, responsible for several Adams records in the past, has not wilted despite the heat of his exertions. It adds up to a boff job, with helpful audiences revving up the atmosphere to something approaching hysteria.

The revue, as such, is not spaced with any discernible showmanship. Not that it matters. The lively Hampton gives 'em a taste of his superheated steam in the first stanza, "Air Mail Special." Then everything else is a stage wait until the band gets back into the brimstone sector for a final 20-minute jamboree based on "Flying Home, No. 2," and "Hamp's Boogie," both played longer and louder than ever.

Hampton, a fast boy with a buck, doesn't mind how many sidemen he hires. His two bass viols are wired to amplifiers to make noises like a tuba. Extra reed and trumpet men give the band a peculiar drive that becomes especially vivid under the goadings of the maestro's relentless drum beating.

When it comes to vibraharp, Hamp is in there with something sweet, "Body and Soul," in a quietly tortuous version. This and a mercifully short arrangement of "Hey-Bob-a-Ree Bob" add little of note to the center section.

The leader, his infectious smile and his cluster of hot players around the mike, are the show. Badly spotted and not too well chosen are such unHampered tunes as "To Each His Own" and "It Had to Be You," sung by Madeline Green, and "Got the Sun in the Morning" and "South America, Take It Away," show tunes suited to Winnie Brown's vague voice.

Carl and Harryette, boy-and-girl dance team, and Red and Curley, eccentric comedians, are there mostly to give the band a rest. It needs it, now and then. *Bran.*

Apollo, N. Y.

Addison Carey Dancers (12), with Frenchie, Phyllis Marshall; Coleridge Davis-Hardy Bros. Orch (15) with Joe Bailey, Tina Dixon; Leon Collins, John Bunn, Sybil Lewis, Frank Wilberforce, Johnny Moore & 3 Blazes; "Below the Deadline" (Mono).

With no names to draw the ofay trade from downtown, this week's Apollo bill shows refreshing originality and consequent entertainment among the secondary listenings. Addison Carey's terpsters toss in a couple of neat production numbers as the chief ingredient. Line intros the Coleridge Davis-Hardy Bros. band. Output doesn't show much individuality, but has brassy drive which is always acceptable in this house. Joe Bailey, with much femme appeal in the way of looks, is weak-voiced in "Cynthia"; fakes well with falsetto.

Tapster Leon Collins is a finished product of experience on the boards. Taps are clean and powerful with enough acro to sell without overdoing. Never rest as band segues from one song into another, and gets off to nice returns.

John Bunn, Sybil Lewis and Frank Wilberforce spotted in short blackout skit, replacing the usual incumbents, Pigmeat or Tim Moore.

Hardy-Davis group is given long stanza, opening with Basie's "Questry," which didn't sound like what the Count intended, and then into "Whistling at the Ballet," with a couple of fair tenor solos. Band's chubby chirp, Tina Dixon, comes on for "I'd Like to Be Like That" and "Don't You Know," both blues tunes with bluer lyrics which get over neatly. Returns for re-bop encore.

Sultry torcher Phyllis Marshall comes out of line to intro production number with "Can't Help Loving That Man." Gal is lush looker and sings well enough to be given better spotting. Sybil Lewis, usually reserved for comedy stints, also featured in narcotic routining as "Mother Blues" and does nice job. Line can't dance too well but numbers are nicely done.

Johnny Moore and 3 Blazes are a palpable following on the King Cole style trio, featuring piano guitar and bass. Moore does the crooning on "You Are My First Love," "Silent Love" and "C.O.D." Heavy grimacing seems to go over. Finish with "There's No Greater Love." *Tomm.*

Circle, Indpls.

Indianapolis, Oct. 26.

Hal McIntyre Orch, with Frankie Lester, Johnny Turnbull, Nancy Reed, Martha Tilton, Danny Drayson, George Prentice; "The Dark Horse" (U).

Hal McIntyre is testing the roof at the Circle this stanza with his brassy jump style jive in a show that's loaded with talent on the vocal side. While Martha Tilton is billed as co-feature, the audience is up to its ears in songs when she comes on, after listening to McIntyre's battery of three chirpers earlier in the show. The Tilton personality saves the day, but it's still too much of a good thing.

Orch gets in solid with the kids by riding hard on rhythmic arrangements of "Blue Skies," "St. Louis Blues" and "Cherry Lane Flip." Parade of vocalists includes Johnny Turnbull, who clicks with "My Sugar is So Refined" and other current tunes. Frankie Lester also impresses with "Embraceable You," "My Blue Heaven," "Five Minutes More" and "The Girl That I Marry" and Nancy Reed gets nice returns on her own accompaniments while singing "I Can't Give You Anything But Love" and "Sunny Side of the Street." The cumulative effect, however, is top heavy by the time it comes Miss Tilton's turn.

The Tilton gal makes them sit up and show appreciation when she sings "Come Rain or Come Shine," "Honeyfoglin' Time," "Somewhere in the Night" and "Just The Other Day" with a pretty bounce.

Danny Drayson provides an acceptable comedy punch in his routine of gags, monkey-shines and dancing. A pleasing novelty touch is added by the George Prentice puppet show, based on the Punch and Judy idea with a couple of new characters in the traditional lineup.

Bill looks to do well at boxoffice, since kids were out of school here Thursday and Friday while teachers held state convention in town. *Corb.*

RKO, Boston

Boston, Oct. 25.

Mickey Rooney, Gae Foster Roxyettes (12), Will Mastin Trio, Leonard Sues, Connie Haines, Abigail & Buddy; "Bamboo Blonde" (RKO).

Terrif vaude show with Mickey Rooney a personal wow from start to finish and supporting acts okay and providing added lift. Even before the customary cutting and tightening of the routine, show never let down though it ran well over 45 minutes.

Rooney's on most of the time, introing the acts, horsing them up, and exuding the well-known personality throughout the layout. It's a sharp piece of showmanship, timed to perfection and conveying an easy-going informality that proves plenty infectious to the customers (of whom, incidentally, there were plenty at opener).

Show opens with dance routine by Foster gals, who are skilled terpers as well as lookers, and who make the layout seem lively even when they're not doing one of their three production numbers. Will Mastin Trio, wow colored acro-terp act offering a nifty imitation of Danny Kaye by one of the trio, follows and lifts the already stiff pace. Leonard Suess next with extremely sharp work on the trumpet in "Blues Prelude" and "St. Louis Blues," meantime handling conducting assignment for house band on the stage.

Connie Haines next, warbling "Five Minutes More," "That Old Feeling," "South America, Take It Away," and a riotous duet with Mickey on "Can You Use Me." Abigail and Buddy, Kay Kyser hillbilly team, follows with incredible versions of "Begin the Beguine" and "Might As Well Be Spring" with Rooney gagging it up even further.

For his own stint Rooney does imitations mostly, winding up with a radio drama involving Lionel Barrymore, Clark Gable, Jean Arthur, Edward G. Robinson, etc., and gets the biggest beg-off around here in some time. A very shrewdly planned layout and a credit to a film star who for once, in contrast to most screen personalities who hit the vaude circuit, has brought with him a sock routine as well as a supporting show that complements his own stuff.

House propably won't break Dick Haymes' record of $71,000, but should overtake Sinatra's $60,000 with right break in weather. *Elie.*

Palace, Chi

Chicago, Oct. 29.

Louis Prima Orch (17) with Judy Lynn, Jack Powers; The Nonchalants, Perry Franks & Janice; "Black Angel" (U).

Louis Prima's band is a favorite with the bobby sox brigade and his gravel intonations of Italian funny words go over strong. He opens with "White Cliffs of Dover" in a swingy manner and segues into "Angelina" for top returns.

Perry Franks and Janice do a precision tap routine, topped with an Astaire version of "Piccolino" to good response.

Jack Powers, crooner with the band, does okay on "Sorrento" and follows through with "To Each His Own" and "Gypsy."

Band then jumps into "Sing, Sing, Sing," featuring young Jimmy Vincent on drums, which goes over with a bang. Judy Lynn, songstress, does neatly on "Begin the Beguine." Tune Timers, youthful quartet, follow with slick arrangement of "South America, Take It Away."

The Nonchalants click with mixture of comedy and acro stuff, nicely balanced to gain hefty applause.

Prima and crew take over for "Robin Hood" and "Flecia" in solid style. Winds with "Hey Ba-Ba-Re-Bop" to vociferous applause.

Majestic, San Antonio

San Antonio, Oct. 26.

Woody Herman Orch (16) with Red Norvo, The Blue Moods (5), Mary Ann McCall, Joe "Flip" Phillips, Pete Candoli, Bill Harris; Pann Merryman, Pat Henning; "Faithful In My Fashion" (M-G).

Interstate Theatres open their fall stage season with a bright and brassy 50-minute stage show headed by Woody Herman and his orchestra with enough variety to please all types of modern music lovers with a rapid paced, and loud, revue. Based on Herman's draw among the bobby sox brigade, and the fact this is one of those few and far between stage shows, SRO sign should be dangling for the run.

From the opening song by Herman of "Caldonia" to the closing strains of "Woodchoppers Ball" the joint is jumpin.' The band is given wide latitude to exhibit its wares for the 'gators and cats. With several topnotch musicians making up the band, Herman at the licorice stick, there is nothing lacking in rhythm or arrangements to show how this band has made its way to the top. Band has four trumpets, three trombones, five saxaphones and four rhythm.

Band gets fine inning on "Caldonia" with Esquire Jazz Poll winners, Joe "Flip" Phillips on the tenor sax given the spotlight in "In Cerento," Bill Harris on the trombone in "Mean to Me" and Pete Candoli on the trumpet in several of the other tunes.

Pan Merryman handles vocal on "It's Wonderful" and then gives out with neat terping. Best was her impression of the Cakewalk done in 1946 style.

Red Norvo sends with a neat arrangement of "Man I Love" on the electric xylophone. Is also heard in "Night and Day" and with the Woodchoppers in "Fan It" to display his talent for swi·g and romantic tunes.

The Blue Moods, four ex GI's and a girl, are a close harmony group which has only been organized. Group should find a niche for themselves after several months. Do nicely with "Night and Day" and "Surrender."

Stealing the show with his antics is comic Pat Henning with vocal impressions of film stars. Best of these were Wallace Berry and Lionel Barrymore. His comic patter had the audience begging for more.

Mary Ann McCall is the band's other vocalist and turns in a neat job warbling "Dream Your Troubles Away."

Woodchoppers entrib "Fan It" for nice applause. Group is composed of Herman and six other members of the band including Red Norvo.

Maestro is heard in several vocals including "Hey Baba Re Bab" and also slick licks on the clarinet. Keeps show moving along nicely.

Nice lighting and stage setting adds to the presentation.

Capacity at matinee show, with long lines waiting for following performance. *Andy.*

Orpheum, Mpls.

Minneapoli, Oct. 29.

Orrin Tucker Orch (15) with Scottee Marsh, Albins (2), Mischa Auer; "Black Angel" (U).

This is pleasant, if not too pulse-quickening, entertainment currently, with such contributors as Orrin Tucker's orch, now back in the theatre by-ways, and Mischa Auer of the films. It's a stage show that stacks up fairly satisfactorily.

Tucker is the same personable emcee and conductor who serves as his own male vocalist and also does a brief sax stint. His seven brasses, four saxes and three rhythm comprise a sufficiently adequate orchestra for the assignments, but which are still feeling their theatre way. The music and renditions follow a conventional pattern, except that arrangements of the tried-and-true, sure-fire numbers, to which the band sticks, are, for the most part combinations of sweet and hot, thus appealing to varied tastes. Tucker abstains from the extremes on all scores and his boys never blast away. The result is tunefulness and listenability, but for theatre dates it would seem that more novelty, vocalizing and specialty stuff would be in order to create distinctiveness and liveliness.

The opening serves to introduce the band members. "Surrender" features Blaise Turi and Dub Wood on the trombone and trumpet and it, like nearly all the numbers, has a sweet start and swing finish. The Albins are a comedy ballroom dance team with some original business and several difficult feats.

Carl Erca provides first-rate trumpet solo work during "To Each His Own." The band's only vocalist, aside from Tucker, is Scottee Marsh, a youthful brunette, who handles "Give Me Five Minutes More" medley, "That Old Feeling," "South America, Take It Away" and "I'm a Little Too Young" in a way that brings hefty returns.

A Cole Porter medley is one of the band's best bets and has Tucker soloing on the sax. Mischa Auer, who recently played a night club here and who is funnier and more capable on the screen than in person, gets some laughs with his songs and patter that proclaim Russians are happiest when suffering. He also plays a piano concerto with grape fruit. His act was well-received at show caught.

Tucker finishes off with three songs, "If You Were the Only Girl," "She Don't Wanna" and "I Need Lovin'," which he puts over in fine style. *Rees.*

Hipp, Balto

Baltimore, Oct. 26.

Gene Baylos, John & Rene Arnaut, Mack & Desmond, The Harpers (3), Felice Iula House Orch (12); "Sister Kenny" (RKO).

Standard layout plays well enough paced nicely by Gene Baylos, a frequent repeater here and always good for ample laughs. Mack and Desmond youthful mixed duo of hoofers give out with okay tappery on the jitterbug side highlighted by some swingy ivory tickling by the male. The Harpers next are a trio of lads tooting harmonicas in a gypsy dance; a Gershwin medley; "To Each His Own" and a swing sesh that goes over well.

Baylos next has a good routine of gags which he sells swiftly and surely and contributes some funny business with a violin. Makes a good spot for John and Rene Arnaut in the family trademarked fiddling and bird flirtation. Makes good closer to brief but entertaining setup.

Biz all right. *Burm.*

Million Dollar, L. A.

Los Angeles, Oct. 25.

Tex Beneke & Glenn Miller Orch (31); Joan Lorry & Mello-Larks (3), Gary Stevens; Artie Dann, Chester Dolphin; "Dangerous Business" (Col).

B.o. outlet is favorable this week at this downtown vaude house as result of the old Glenn Miller orch, fronted by Tex Beneke, presiding on stage. Using Miller arrangements and know-how, orch does a smooth job of selling variety of number to thoroughly please ticket-buyers. It's a fast hour's stage entertainment that gets over big.

Band opens with "In the Mood," then slides into "Foolish Things," both rating good returns. Vocalist Gary Stevens is next out with easy warbling of "Louise" and "Only Girl" to solid band backing. Standout is "Red Cavalry March," featuring Beneke's sax-noodling in rhythmic style. A Glenn Miller medley of "Eighteenth Century Drawing Room," "Five Minutes More," "Don't Be That Way" and "Rhapsody in Blue" show off orchestra's ability and rated plenty of palm-pounding. Beneke took vocals on "Five Minutes." He also lends his peculiar but pleasing vocal style to "Hey Ba Ba Re Bop" and "Kalamazoo," latter working with Joan Lorry and Mello-Larks. Quartet of one femme and three males do "I Know" as their other tune with average results.

Artie Dunn, comic, and Chester Dolphin supply laugh turns to the bill. Dann is socko with gags, impressions, etc., that make full use of his elongated probosis. Act was a big seller at show caught. Dolphin is comedy juggler who makes fun of his trade for sturdy customer amusement. *Brog.*

Olympia, Miami

Miami, Oct. 25.

Radio Aces (3), Canfield Smith, Del Rios (3), Dick Berk, Ade Duval, Les Rhode House Orch; "Till the End of Time" (RKO).

Smooth running layout current adds up to satisfying parlay for vaude fans in this area.

Doubling from Clover Club, Radio Aces get maximum response for their special material numbers. They lampoon radio commercials, and others to keep 'em happy and applauding.

Pacing proceedings, Dick Berk turns in some whirlwind tapology which shows plenty talent but negates overall effect with a dead panned personality.

Ade Duval purveys a deft turn in magitrickery. Sleight of hand stuff includes the standard multiplying eggs, colored kerchiefs, disappearing milk among others, all of it done in slick fashion. Earns solid salvos.

Patrons here always go for ventro acts and Canfield Smith and his Snodgrass do okay though some of the chatter could be sapolioed for family trade. Lad works glibly to garner nice returns.

Straight adagio trio, the Del Rios work through the usual fling and whirls winding up in strong manner with stunt in which one male handstands on femme while second male understands for both.

Les Rhode house ork leader emcees capably and cuts show in top fashion. Biz good when caught. *Lary.*

Earle, Philly

Philadelphia, Oct. 25.

Donald O'Connor, with Gwen O'Connor, Jack O'Connor; 3 Swifts, Lewis & Van, 3 Arnauts, Pearl Bailey, Lou Schrader House Orch; "Down Missouri Way" (PRC).

Merchandise here this week adds up to a pleasant session of vaude with special emphasis on effervescent young Hollywood player Donald O'Connor, fresh out of army uniform, taking top honors, but with Pearl Bailey crowding him on the applause meter.

Show is backed by Earle orch, under baton of Lou Schrader.

Lewis & Van, persosable pair dressed in blue and with black bow ties, work well in unison on tap routines; energetic lads, and get the kudoes from aud.

Three Arnauts offer two guys and a gal, all with fiddles, in comedy stuff such as jazzing up "To a Wild Rose," holding fiddle bows between knees, holding bows on heads, a see-saw stunt, and a demonstration of how two can play on one violin. Wind up is whistling novelty that seemed to please the customers.

Pearl Bailey gives out with "Fifteen Years and I'm Still Serving Time," interspersed with patter, plus "That's Good Enough for Me" and "Row, Row, Row." Encores with "St. Louis Blues," unconventional version, for a solid send-off. Three Swifts, comedy-juggling act, toss quips and Indian clubs; fine performers; good act.

Headliner O'Connor, aided by his brother, Jack O'Connor, and wife, Gwen O'Connor, cute blonde, click with soft shoe dance to "Swanee River" and warbling of "If I'm Lucky." Folks who like to see film people in the flesh got big bang out of O'Connor, and he seemed to satisfy although he doesn't do much besides display youthful enthusiasm *Shal.*

Salt Lake Exhibs Blame Bad Biz On Too Few, Too Poor Pictures

By Hayden Talbot

Reno, Oct. 29.

Sectionalism is something more than a term once you leave the Mississippi behind you. Horace Greeley let it go with a mere suggestion, but today's descendants of the quondam young men who took his advice are keen not only to prove the correctness of the New York editor's foresight; they look upon Milwaukee as an effete eastern city. And for no group of industrialists in the entire country has this state of mind more significance than for the makers of pix.

Omaha made your roving reporter acutely aware of this. In Denver local leaders of the industry—exhibs and distribs alike—made it sun-clear filmgoers of the wide open spaces want nothing on their screens except fast moving action pix, preferably Westerns. In the big cities there is a minority ready to spend money to see class product, but elsewhere the demand for this type pic is nil. Although undoubtedly it is well known in New York and Hollywood, the fact would seem to need stressing the vast majority of picture houses in this part of the country cater to the taste of people who live in towns of from 1,000 to 2,500.

"Duel" Excites West

Specifically, "Duel in the Sun" (which has had an enormous amount of advance ballyhooing) has got the whole west on its toes. A newly discovered Wagnerian opera could not excite Metropolitan regulars to a higher pitch than have the advance blurbs for the Selznick western, so far, at least, as westerners are concerned. Is it possible, as has been pointed out more than once, there has been a greater improvement in the quality of westerns than in any other type pic? Certainly nowhere in the country are westerns more surefire than in the regions where every man and boy—and most of the women folk, as well—is equipped by first hand knowledge to spot the tiniest flaw in a horse opera.

Statisticians in the Times Square district know to an ounce how much weight western exhibs total in relation to other sections of the country. Whatever it is, there is no question about what is wanted in the area. Curiously enough distribs with whom this mugg has talked do not limit it desirable product to westerns exclusively. The term usually heard is "outdoor action" pix. So, it's fair to assume, there is a potential audience here for a good pic with a State of Maine lumber camp as a background. A Cape Cod fisherman's battling the sea would go down well with these ranchers, according to men whose jobs depend on their offering exhibs the kind of product their patrons want. It isn't then, westerns as such they go for; it's any kind of story in which physical action is the keynote.

But, again, let the men who matter speak for themselves. Introducing W. D. Butler, manager of the Lyric, Salt Lake City, an independent house combining vaudeville with single features. Says Butler:

Pix Alone Don't Draw So Exhib Books Vaude

"Salt Lake with 175,000 is not overseated. Only two houses in the town with more than 1,000 seats—the biggest a 2,300-seater and the other holding 1,170. Even so, business is 'way off. In my case I have to play vaudeville because, frankly, the film product available is so lousy I couldn't get 'em in on the strength of the screen attraction alone. Generally, business is not what it was a year ago, the reason being the reopening of the beach resorts—closed during the war—and the immense popularity of night baseball. Just my bad luck, most of my patrons are baseball fans who roll up to the tune of from 6-8,000 a game—at a time when otherwise they'd be lining up at my boxoffice.

"Besides the revival of these counter-attractions, conditions generally in the trade are bad for the independent exhibitor. Take all this talk about auction bidding. If that isn't a cockeyed idea I never heard of one. Worst part is no system in the world would help me to get product—when product is not there. And as for this, everybody knows the real cause of this artificial shortage.

"Paramount is tops here. They don't go in for extended runs, but the many move-overs have more or less the same effect on subsequent run houses. By the time you get a class picture it's been milked so thoroughly there's mighty little left for the little fellow. But so far as I can see there is no new building being planned hereabouts — and effective competition between two or more of the major companies does not look probable for some time to come. Incidentally it's just that kind of competition which gives the subsequent run house a chance to get worthwhile product. Salt Lake would be a lot better catered to, if such competition came into being here."

From another source in Salt Lake —given on the understanding the talker should not be named—confirmation of Butler's gripes was forthcoming. Here, summarised, is this knowledgable guy's view of the situation in the Mormon capital:—

Return to Bank Nights?

"Few towns I know of are tighter sewed up than Salt Lake. If the present trend doesn't stop, there'll be a retrogression to the bad old days of bank nights and free chinaware and all the other boxoffice lures to boost falling business. It is not only the multiplication of counter-attractions; the basic trouble is the poor quality and the insufficient quantity of product. Subsequent run houses here are operating under handicaps tougher than those I know of anywhere else in the west. It's a pity nothing is being done about it, and there seems no likelihood of anybody's starting anything to help the little fellows. As for so-called Governmental aid, it's the last thing these independents want. By long experience they know there's no help coming from that quarter—only more and more restrictions.

"Stage shows are not a satisfactory solution of the problem. When vaudeville was on the wane and showmen tried to keep their houses out of the red by long hours of continuous grind with flickering two-reelers to fill the gaps it didn't work. One of the two forms of entertainment had to take the count. So now, where movie houses are trying to attract business with vaudeville acts, the policy is bound to prove unworkable. What happened before must happen again—the independent exhibitor must get better product and more of it, and he must have it quicker."

It is obviously not for the passer-through to attempt to judge how much show business in Salt Lake City is influenced by the Mormon Church, but there is no escaping the dominant part Brigham Young's followers play in the city's activities generally. So, even to the most unobservant of rovers, Reno must come as the last word in contrasts. Whereas in Salt Lake you have to buy a permit—cost 50c—with which to pay a fancy price for a bottle of hard liquor, Reno's saloons are wide open 24 hours in the day seven days in the week—and prices are lower than on Broadway. From the showman's standpoint Reno's counter-attractions —from gambling to watching the newest Hollywood entrants in the Alimony Stakes parade through the Riverside hotel's Peacock Alley — offer an almost insuperable barrier. But, as it happens, business is good in "the biggest little city in the world."

Evidence of this was forthcoming from Homer LaBallister, district manager for the T. & D. Jr. Enterprises, Inc., of San Francisco, with headquarters in the Majestic, in Reno. Says LaBallister:

"Cutting the cackle and getting down to brass tacks, the worst nightmare afflicting independent exhibitors all over the country is unquestionably the checking system arising out of percentage deals. And, so far in your articles in VARIETY I have failed to find the one phase of this system which seems to me by far the most insidious danger exhibitors face. I mean the always present possibility of civic authorities being tipped off as to a house's take. Already in this part of the country theatres in Chico, Marysville and Tulare are city-taxed. It would never have happened if the city fathers hadn't suddenly discovered the local movie houses were grossing a substantial sum of money year in and year out. Not only in Nevada—everywhere I suppose—municipalities are forever on the lookout for new sources of revenue. So, when they're tipped off to the flourishing business the movie houses are doing in their town they slap on a tax.

"For this state of affairs I put the whole blame on Warner Bros. If this sounds unfair, look at the facts. It was Warners who gave us talkies. And until talkies came along the stiffest percentage terms were 20%. Now it's any figure, the rises coming gradually from 25% to 30% to 35% and so on. Through the checkers — especially when they were local appointees with pals in the City Hall—the important details of our business became known to the men in a position to grab off a bit of percentage of their own in the form of taxes."

If Competitor Takes Loss To Outbid Exhib--Too Bad!

La Ballister continued: "Next biggest gripe, so far as I am concerned, is the Government proposal we bid for each picture. It's all very well to say the wise showman will sit back and let the inexperienced newcomer outbid him—until the newcomer goes broke; but what's going to happen to you in the meantime? Quality product is difficult enough to get as things are; you simply can't afford to sit back and wait for the other fellow to go bankrupt. On the other hand you know by long experience the approximate gross any given picture will do in your house. This knowledge determines the maximum figure you can bid. If the other fellow—either through ignorance or because he has money enough to operate at a loss long enough to put you out of business through lack of product — outbids you, you're licked.

Foresees Depression

"As for the future generally, of course we're headed for a crash. And this time it will be thicker and wider and tougher than '29. That's why the policy of this chain is bound to prove wise—keeping every one of our 100 theatres in tiptop shape so as to be ready for the coasting period. Next to the Fox-West Coast outfits we are the biggest operators in this part of the country with houses from Klamath Falls to Tulare."

At this point LeBallister stopped abruptly. For the second time during this trek your reporter was up against the self-imposed ban local managers of circuit houses think it's wise to put on their chin wagging with fact-seeking scribes. LeBallister himself made this clear by volunteering an explanation. If any additional information was wanted it must come from the chain's head office in San Francisco. So—for publication—this was as far as LeBallister would go. But—off the record—he loosed enough info about two current happenings in Reno's amusement circles to arm this mugg with definitely provocative material.

One of these developments is of firstrate importance to Reno's regular citizens—the 25,000 who wax prosperous on the comings and goings of visitors who average 12,000 a day every day in the year. It is what Reno's present theatre operators call the "threat" of an out-of-town syndicate to build a new house in the town. As for this "threat" (translated it was obviously intended to be read as "bluff") let's let the attorney for the newcomers speak his piece. Says John S. Sinai:—

"I can quite understand the attitude of Reno's entrenched showmen. They've had everything their own way so long, and feel so secure in their dominating the field here, they can't bring themselves to believe anybody would seriously attempt to battle them. So they push aside preliminary announcements of my clients' intention to build a competing house as merely a move in a war of nerves. In other quarters it is suggested the whole thing is nothing more or less than a real estate squeeze—a devious means of appreciating ground values in a given district. But such charges are untrue. This is the real thing.

"At the moment I am not at liberty to disclose the names of the principals for whom I am acting, but I can say the site has been selected and building operations will definitely begin in January next. Plans of the new house have been completed. It will be a 1,200-seater, and will open its doors next May.

Can't Take Opposition

"What undoubtedly leads these other showmen here to the erroneous conclusion this is some kind of a blackmail stunt is their complete unpreparedness for real opposition. Up to now they have been able to offer their patrons inferior product at exorbitant prices—and get away with it. Presently they are going to discover they've got to compete with a first-run house with tie-ups with ace producers."

From other sources this mugg has been able to unearth the identity of the man who plans to give battle to the long established Reno theatres. He is Ted Jones of Roswell, N. M., head of Western Amuse't Co. now operating houses in New Mexico, Oregon and California. The projected theatre will be the chain's only house in Nevada.

According to Reno oldtimers who consented to break away from crap games and roulette tables long enough to exchange words with your scribe the entrance upon the scene of a "foreign" showman is a direct consequence of the second of the two happenings. At first glance there would seem to be no connection, but as put by these old school gamblers who divide the world into two categories—square shooters and crooks—the connection becomes apparent.

Nitery-Filmery Nixed

It began when Tony Pechetti, who for years has run the El Patio Ballroom in the heart of Reno, tried to get a license to equip his dancehall as a picture theatre. So far as his friend could see, there was no good reason for Reno's City Fathers refusing to grant the license. But that is what happened: El Patio could continue as a dance hall, but nix on pix for Tony.

So, not unnaturally, rumors began to spread. Boiled down, they pictured Pechetti as the victim of skullduggery on the part of Reno's theatre operators, coupled with venality in the municipal government. Whether there is any truth in the rumors, there is no question about their having spread. Spread, Reno-ites insist, as far away as New Mexico. And the net result of Pechetti's frustration and the entrenched theatre operators' temporary victory—this, mind you, according to those oldtime habitues of Reno's gambling halls—is the promised intrusion of an independent operator who makes no bones about his intention of jacking up the standard of movie entertainment in Reno to a level worthy of the town. (*Next week: Spokane and Seattle.*)

Jolson Loses Tax Plea

Al Jolson has been turned down by the U. S. Dept. of Internal Revenue on his request that his earnings from "The Jolson Story," in which he has a 50% equity, be construed as capital-gains and therefore subject only to the 25% capital gains tax.

Jolson, who commuted between New York and Washington before returning to the Coast yesterday (Tuesday), said that Internal Revenue chief Joseph D. Nunan seriously considered Jolson's premise that a person's biography could only be filmed once, but Internal Revenue Dept. attorneys ruled against the star.

60th Annual Conference of SMPE Reviews New Wonders of Lensing

Hollywood, Oct. 29.

Aerial cameras, whizzing through space in projectiles and rocket planes at supersonic speed, sound like whimsies of a fevered imagination, but they were among the projects discussed seriously last week at the 60th semi-annual conference of the Society of Motion Picture Engineers, during which 63 technical papers were read in 10 sessions. Among the subjects under consideration were television, both at home and in the theatre; 16m films and numerous wartime camera improvements in their relationship to the motion picture industry.

Convention was the most successful in the Society's 30-year history, with a total of 460 registrations from practically all sectors of the civilized world. Future development of the organization was assured by 90 new applications for membership, many of them from Mexico and South America.

Wartime aerial cameras reached the highest point of development in technical history, but will soon be outmoded, according to Col. G. W. Hanson, who predicted that they will soon look crude and experimental in comparison with equipment of tomorrow.

In his talk on "Showmanship Side of Theatre Television," Ralph B. Austrian referred to film industry leaders who once spurned sound pictures and likened them to today's producers who hold the same attitude toward television in the theatre. He recommended more foresight and less hindsight.

Certificates of honorary fellowship in SMPE were presented to Ralph B. Austrian, RKO Television Corp.; Edmund A. Bertram, De Luxe Laboratories; John W. Boyle, Metro; Thomas T. Molton, 20th-Fox; William H. Offenhauser, Columbia Broadcasting System; Lawrence Sachtleben, RCA, and Abe Shapiro, Ampro corp.

Announcement was made of the new Samuel L. Warner Memorial Award, to be presented each year to the person making the outstanding contribution to the motion picture industry. It consists of a gold medal and a framed certificate and will be presented for the first time at the 62nd semi-annual convention of SMPE, slated for October, 1947.

20th's Auction

Continued from page 6

cations that auction selling might be thrown out of the final decree, Metro h.o. execs are still pleased they conducted the tests, since it provided them with a bulwark against any eventuality.

Actual cost of the experiments was negligible, probably less than $50 for the paper work involved, so that Metro didn't lose anything money-wise from the tests. Company might have gained by getting more for its product under the system than it would have through an outright sale, but it's still too early to determine that. In Philadelphia, for instance, Metro accepted a bid from the Goldman chain for "Holiday in Mexico" over the Stanley-Warner circuit. Film doesn't begin its Philly run until this week, however, so that the earnings won't be known until some time later.

B's Perspective

Continued from page 7

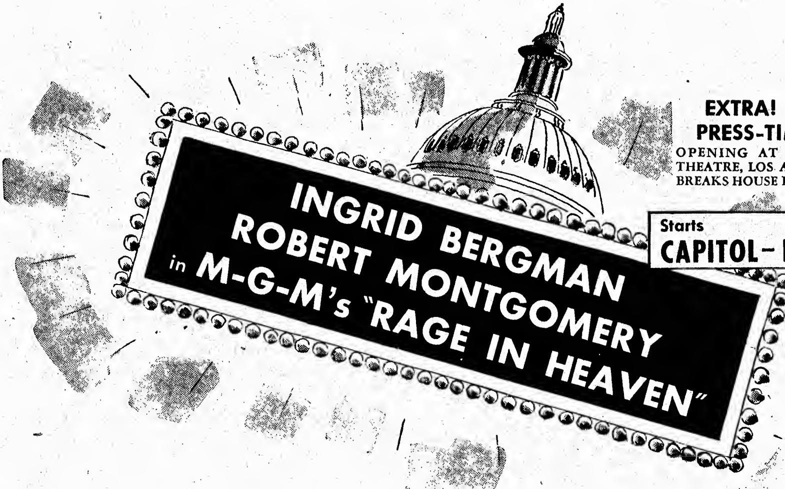
ger a picture you play, the less you make on it. We want to make good small pictures to sell at a price the indie can afford to pay. We figure we can do that right here from Boston. After all, you don't have to live in Detroit to order and pay for a car."

Films will all be kept within the $100,000 bracket, Lockwood and Gordon said. Their aim is to spend as much of the coin as possible for talent and cut corners elsewhere. They leave all production details to William Berke, vet RKO and Paramount producer and director, who shares in the profit, so has an interest in keeping costs within the budgets.

Hub producers' dealings with Hollywood are largely confined to telephone conversations. Their turn to production marks a trend this year to revival of the old First National setup, in which exhibs not only financed production, but likewise cashed in through partnership in the states rights exchanges which distributed the product. Screen Guild is such a distributing organization. It has about 1,000 indie theatres affiliated with it. Lippert is prez and Lockwood and Gordon are among the stockholders.

Trio early this year organized Screen Art Pictures, Inc., and Affiliated Productions, Inc., as their picture-making companies. They issued no stock and have no backers as such, aside from a California bank which put up about $600,000 against the $500,000 they themselves advanced. Five other indie production units of the same nature are associated with Screen Guild.

Gordon and Lockwood said their companies operate on a strictly "cash on the line" policy, having all the coin in the bank before production begins, so there's no question of payoff. "That more than anything else," they said, "has got us off to a swell start."



EXTRA! AT PRESS-TIME!
OPENING AT 4-STAR THEATRE, LOS ANGELES, BREAKS HOUSE RECORD!

Starts
CAPITOL – NOV. 7

"Ingrid, we sure wowed them in Cincinnati, Washington, Boston, Indianapolis, Toledo, Dayton and Richmond."

"How about those other S.R.O. engagements Bob, in Worcester, Norfolk, Reading, Harrisburg, Bethlehem, Williamsport, Altoona and Easton."

"WELCOME INGRID AND BOB! YOU'VE DONE SUCH GREAT BUSINESS IN EVERY TEST ENGAGEMENT THAT NOW YOU PLAY BROADWAY'S BIG CAPITOL THEATRE!"

(First time in the history of M-G-M's Ace Broadway house that they book a Reprint but the business is so terrific it's a MUST!)

M-G-M re-introduces INGRID BERGMAN • ROBERT MONTGOMERY in "RAGE IN HEAVEN"
with George Sanders • Lucile Watson • Oscar Homolka • Screen Play by Christopher Isherwood
and Robert Thoeren • Based on the Novel by James Hilton • Directed by W. S. VAN DYKE II
Produced by GOTTFRIED REINHARDT • A Metro-Goldwyn-Mayer Masterpiece Reprint

Stiff Fight for Politicos

Continued from page 3

and opera singer, and wife of Melvyn Douglas, is receiving considerable opposition in her district but every report reaching Washington is that she will be reelected.

Emily Taft Douglas (D.) Congresswoman-at-large from Illinois, and a former stage actress, will probably be beaten since Illinois is expected to turn over and vote Republican on a statewide basis.

Rep. Clare Boothe Luce (R.), w.k. playwright, is not a candidate for reelection after serving two terms in the House of Representatives. However, in her place, the Republicans have nominated John Davis Lodge, a former stage and screen actor, who is expected to win in that district of Connecticut.

Arch McDonald, the radio sportscaster, holds the Democratic nomination for the 6th District of Maryland. While the seat is now held down by a Republican, McDonald, a colorful campaigner, is conceded about an even chance of winning.

Rep. Sol Bloom (D.), whose roots in show business go back for half a century, is figured to be reelected in his New York district. He is chairman of the House Committee on Foreign Affairs.

Senator Chan Gurney (R., S. D.), formerly operator of a CBS affiliate radio station in his home state, is not up for reelection this time. Also safe for four more years in the Senate is Glen H. Taylor (D., Ida.), former radio singer, who even earlier played the tank towns in tent shows.

In the way of campaign contributions, little is known of the gifts of show biz people to the current election campaigns since reports have been filed only up to about Sept. 1.

Contributions

However, these disclose a $2,500 contribution to the Democratic National Committee last August by Samuel Goldwyn, and $500 to the same committee from Karl Hoblitzelle, president of the Interstate Circuit. Carter T. Barron, Loew's regional manager in the Washington, D. C., area, is listed as treasurer of the Jackson Day Committee of D. C., which raised $155,000 for the Democratic National Committee.

Bulk of the early contributions this year from show business people were donated to the Independent Citizens Committee of the Arts, Sciences and Professions, of which Fredric March is treasurer. Some of the contributors:

NEW YORK: William Morris, $1,000; Lillian S. Waldman, $100; Annie Laurie Williams, $100; Barney Josephson, $1,000; J. H. Hirshhorn, $1,000; David Sherman, $1,000; Walter Kirschner, $5,000; Lawrence Schwab, $100; Alfred K. Stern, $5,000; I. Rogosin, $1,000, plus $3,000 loan to be repaid.

PHILADELPHIA: Lillian Hellman $100; Zero Mostel, $100; Mr. and Mrs. Meyer Davis, $150.

HOLLYWOOD: Rudy Vallee, $100; Charles Vidor, $100; Claude Rains, $100; Gregory Peck, $100; Ben Zukor, $100; Betty Zukor, $100; Mr. and Mrs. George Burns, $250; Mr. and Mrs. Sidney Buchman, $100; Joseph Cotten, $100; Lester Cowan, $500; John Cromwell, $500; Julius Epstein, $100; Joan Fontaine, $100; Mr. and Mrs. John Garfield, $500; Ira Gershwin, $150; Mr. and Mrs. Nat Goldstone, $150; Frances G. Hackett, $200; Henry Hathaway, $100; Sterling Hayden, $100; Sam Jaffe, $200; Al Jarvis, $200; Roland Kibbee, $150; Harry Kurnitz, $250; Ring W. Lardner, Jr., $110; Abe Lastfogel, $100; Charles Lederer, $100; Sol Lesser, $250; Frank Loesser, $100; Arthur S. Lyons, $500; Dorothy McGuire, $100; Gummo Marx, $200; Zeppo Marx, $190; E. J. Mayer, $200; Boris Morros, $200; Irving Moss, $200; Nat Perrin, $100; Irving Pichel, $250; Allen Rivkin, $125; Dore Schary, $100; Sol C. Siegel, $250; Frank Sinatra, $250; Milton Sperling, $100; Louis Tabok, $750; Dalton Trumbo, $1,000.

JOINS WB AS AD MGR.

Hollywood, Oct. 29.

Allan Warsauer is moving to Warners Nov. 4 to be studio advertising manager under Alex Evelove. Warsauer has resigned as studio advertising manager for Eagle-Lion.

Prior to joining E-L he was in Metro's advertising department for several years.

Mel Ferrer's 3-Way Contract With Selznick

Hollywood, Oct. 29.

Mel Ferrer will direct "Tender is the Night" as his first chore under a three-way acting, directing and producing contract with David O. Selznick.

Ferrer directed "Cyrano De Bergerac" with Jose Ferrer and will start work shortly on an F. Scott Fitzgerald story for films.

'Cleo' In Red

Continued from page 3

red ink entry of approximately $3,000,000.

On the other hand, Rank has already received $225,000 as his share from United Artists of U. S. income on "Henry V." Pic, being roadshown, has done phenomenal biz for this type product, having piled up a theatre gross of $1,100,000 in 12 cities. Of this sum, $410,000 has been garnered in New York.

Profit to the producer and distributor out of the total gross has been $550,000, after house rentals, salaries, advertising, printing, fees to the Theatre Guild and other expenses have been paid. That means that film rentals, if the pic were going out in general release, would be well over 50%.

Gamble Urges

Continued from page 3

tential strength, Gamble said, it was his aim to work out a national strategy for elections which could "smoke out" political aspirants. At present, scattered work along those lines are being done in some of the States, he said, such as Massachusetts, but to be truly effective it must be handled nationally.

ATA would organize delegations to call on candidates and determine whether support should be offered to them or withheld on the basis of their stand on the amusement industry, Gamble said. "We're not asking for any form of favoritism towards theatres," he added, "but we do want a Government policy of no special taxes or discrimination. It's time the politicians learned that the film entertainment is the poor man's form of amusement."

Briefs From the Lots

Continued from page 7

mount...Leo White, who was introduced to show business by Joe Weber about 48 years ago, will impersonate his old boss in "My Wild Irish Rose" at Warners...Republic gave the go signal to the Frank Borzage production, "Gallant Man," with Don Ameche, Catherine McLeod and Roscoe Karns in principal roles...Pine-Thomas is making a trailer, both in color and in black and white, to plug "Adventure Island."...Ray Nazarro will direct "Prairie Raiders," next picture in the Durango series at Columbia, with Colbert Clark producing . . . Harry Joe Brown shifted his "Twin Sombreros" troupe into the Goldwyn studios for interiors after weeks of location shooting...

Film veterans of the silent era are mingling with a flock of moppets in the Hal Roach production, "Who Killed Doc Robin?"

Elder thesps in the cast are Jean Acker, Eva Novak, Cleo Ridgely, Franklyn Farnum, James Ford and Reed Howes...

Charles Hoffman's production program at Warners was increased to five with the addition of "The Unsuspected," to be filmed under the banner of Michael Curtiz Productions. Others on the Hoffman slate are "The Hasty Heart," "Ships in the River," "For Sentimental Reasons" and "A Kiss in the Dark"

Beacon Productions will start filming "Copacabana" Nov. 18 on the Goldwyn lot with Sam Coslow producing. Alfred Green directing and Carment Miranda, Groucho Marx and Andy Russell topping the cast ...Richard Ney drew one of the three top roles in "Ivy," to be filmed by Interwood Productions for U-I release...Edith King inked for a featured part in "Blaze of Noon" at Paramount...Eagle-Lion, cramped for space, is moving its flackery into the paint shop, which is being remodeled for offices . . . Aubrey Schenck is doing the final editing on "It's a Joke, Son," Kenny Delmar starrer, at Eagle-Lion ... Richard Webb drew a key role in "Build My Gallows High" at RKO...Roy Rogers starrer, "Bells of San Angelo," originally slated for black and white treatment at Republic, will be filmed in Trucolor.

Bruce Bennett, currently working in "Night Unto Night," draws a featured role in "Dark Passage," Bogart-Bacall starrer, at Warners... Walter Catlett inked for a character role in "I'll Be Yours" at U-I...Alan Ladd's next action picture at Paramount will be "Saigon," a tale of the Far East, to be directed by Leslie Fenton...Columbia handed Jim Bannon a support role in "They Walk Alone," co-starring Glen Ford and Janis Carter.

Johnston-British

Continued from page 3

also to do a public relations job in behalf of the American industry. British have frequently expressed the opinion that the PCA was being tougher with their films than with Hollywood's output and Breen's task was to convince them that wasn't so.

Breen came back highly enthused with the idea of appointing a rep in Britain and most film moguls have figured it would be good business to help English pix in any way possible to find a market here since the income taken from the U. S. by British films is inconsequential compared with what Hollywood product gets out of England. Any British retaliation for alleged injustices here could be very serious for American income from abroad.

FETEING SCHENCK BY PROXY

Hollywood, Oct. 29.

Testimonial dinner in recognition of their work in heading the successfully completed campaign for $1,000,000 for the United Jewish Appeal welfare fund will be given Joseph M. Schenck and Max Firestein at the Biltmore hotel Wednesday (30).

George Jessel will emcee. Fred Meyer, of 20th-Fox, will accept the testimonial in behalf of Schenck, who is out of town.

MR. TED LEWIS
LATIN QUARTER, NEW YORK

Dear Ted:

I'm sorry I forgot . . . but I was so busy celebrating my own anniversary at Radio City Music Hall. Am sure you understand. However, to corn a cliche, "better late, etc."

From the author of "LEAVE HER TO HEAVEN"
...and headed for the same record-making grosses!
HUNT STROMBERG
presents
HEDY LAMARR
in
"The Strange Woman"
co-starring
GEORGE SANDERS · LOUIS HAYWARD
with
Produced by JACK CHERTOK
A Hunt Stromberg Production
This is the art for the full page ad that will hold the attention of 90,000,000 readers of the national magazines!
from UA

George Peters Elected to Odeon Board in Bragg Spot; Xchange News

Toronto.

In keeping with J. Arthur Rank's policy of placing comparatively young men in key spots in Canada, George W. Peters has moved into the Odeon Theatres (Canada) directorate to fill vacancy caused by death of Thomas J. Bragg. Odeon and General Theatres Corp., Boards also made him a director of the later holding company.

Peters became executive assistant to Paul Nathanson after the death of the latter's father, N. L. Nathanson, and then assumed the same post with Tom Bragg when young Nathanson had to resign because of his health. Peters' duties were increased when Haskell Masters, original general manager of Odeon in Canada, resigned to become Canadian manager for Warners.

Plan 2 More Can. Drive-Ins

Vancouver.

Success of the three drive-in theatres in Canada has led to plans for two others. Recently Steel-Johnston interests opened the Cascades here and are doing sock biz. The other two drive-ins in eastern Canada, both operated by Skyway Drivein Theatres, Limited, Toronto, are reported to be doing big business.

G.I.'s Move Up in Penna.

Pittsburgh.

Howard DeBold promoted from assistant at Warner to manager of WB's. Shadyside theatre, replacing Dave Broudy, who is on indefinite sick leave. New manager at WB's Centre is Saul Wiesenthal, recently out of Army. He was Charlie Eagle's right hand man at Stanley before going into the service.

George McFadden, separated from Navy, is now booking and buying for Rialto in Renovo, which is owned by his father, J. J. McFadden, vet exhib.

Irving Stein, ex-GI, upped to booking department at 20th, with John Gaynord, night inspector, succeeding him on shipping staff. Latter's old post goes to Bernard Skerba.

M. A. Silver, zone manager for Warners, appointed chairman of the film group for the local 1946 Community Chest campaign. Morris Finkel heads exhibs and Sam Fineberg and Saal Gottlieb the distribs.

Richard Harper, Metro salesman attached to local office, for several months, transferred to Cleveland.

Mandell's E-L Spot

Harry L. Mandell tapped for post of special sales representative for Eagle-Lion, job calling for supervision of exchanges in Chicago, Milwaukee, Minneapolis, Detroit and Indianapolis. Mandell will h.q. in Chi. He takes over Nov. 11 after leaving Film Classics. Mandell prior to 1944 was with the Warner Bros. sales department for 15 years.

Rosenbaum With Universal

After 14 years as field exploitation expert with Columbia, Ed Rosenbaum moves over to Universal this week in similar capacity. He will be field exploitation manager covering Baltimore, Washington and Philadelphia, with headquarters in Philly.

Aarons Tops WB Club

Stuart H. Aarons, member of Warner Bros. legal staff, elected president of the Warner Club.

NW Variety Gives $253,833

Minneapolis.

Although the Northwest Variety club already has turned over $253,833 to Minnesota U, a sum larger than pledged, to build and equip a heart hospital on the campus, it will launch another campaign to raise additional funds via theatre collections. More money is needed because of higher construction and equipment costs. Abbott & Costello contributed their services for a trailer made gratis by Universal. It will be shown in making the collections.

3 Iowa Managers Quit

Des Moines.

Forrest B. Sorenson, manager of Palace, Burlington, Ia., resigned to go into photography biz at Ames. Succeeded by L. A. Miller, formerly of the Strand, Ft. Dodge.

Marvin Low resigned at the Princess, Boone, Ia., to enter other business; succeeded by Leo Peel, former serviceman.

Don Rundle, manager of Grand, Oelwein, Iowa, resigned; succeeded by Karl Underwood, formerly of Cresco theatre, Cresco, Ia.

Dale Kemp named manager of Gem, Charles City, Ia.

Jerry Greenebaum named manager of Burlington, Iowa district for Central States Theatre Corp., succeeding L. J. Wegener, now at home office in Des Moines.

Fox Opens Novel Denver House

Denver.

Informatively, novel development in the small theatre industry will be unveiled here this week when Fox Intermountain Amus. Corp of Denver, opens "Theatre of Tomorrow" in suburban Aurora, Colo. House seating 670 represents one of most elaborate postwar adaptations of war-developed Quonset buildings. Factory fabricated by Great Lakes Steel Corp. Standard "Quonset 40" fire-safe building which uses minimum of materials needed for housing was made into a theatre by Fox Intermountain with the construction of a brick front.

Legion Names Larry Cowen

Troy, N. Y.

Commander Larry Cowen, managing director of Proctor's theatre, Troy, and upstate publicity director for the Fabian circuit, has been elected v.p. of Troy Post, American Legion, and awarded a citation for outstanding service during the past year. Cowen was a Naval intelligence officer for five years during World War II and also was in the armed forces during World War I.

Texas Sales Changes

Dallas.

Neal B. Houston named to succeed Connie Dreher as western Texas salesman for Republic. Houston was formerly with 20th-Fox. Dreher goes to Screen Guild as salesman.

James Pritchard, of Memphis, becomes manager of Universal exchange here replacing E. S. Olsmith, ill after a heart attack.

Tom Kirk succeeds Russell Brown as manager of Republic exchange here, Kirk comes from Memphis. Brown becomes local manager for PRC.

I. B. Adelman and Harry Sachs, who have one nabe house under construction here, plan another. Construction on proposed 1,000-seater starts as soon as conditions permit. Pair recently bought the Metro at Abilene.

The Wilshire, Interstate Theatres eleventh nabe house, opened here. J. Allard is manager. A feature of the opening week were telecasts from the Interstate television station which were picked up on two receivers in the lobby of house.

A $250,000 improvement program has been announced for the three houses owned and operated at Bryan Amus. Co. The Palace will be rebuilt into a 1,100-seat house. The Dixie and Queen will be remodeled. A new 900-seater to be known as the Circle will get underway soon.

Indiana Exhibs Meet in Nov.

Indianapolis.

Associated Theatre Owners of Indiana will hold first two-day convention since the war here, Nov. 19-20. Speakers include four national allied execs. Jack Kirsch, Abram F. Myers, Sidney S. Samuelson and William Ainsworth.

Nick Boila and Sam Roberts plan to open Keith's, now undergoing $75,000 face-lifting, this month. Art Baker, manager of Circle before he was in service, will be in charge. Whether house will go back to combo shows is still undecided pending clarification of film situation.

Local Tent No. 10 of Variety, closed all summer for remodelling, reopened with a stag party. New features will include screening facilities and food service.

Acad Theatre for Previews

Hollywood.

Marquis theatre has been renovated and transformed into the Academy Award theatre for the exclusive use of press and trade previews, with admission by invitation only. Nearly all major studios will hold their important press showings there. Warners' "Deception" and "Humoresque" and J. Arthur Rank's "Notorious Gentlemen" already have been shown at house.

Ill-Exhib Fights Upped Tax

St. Louis.

S. E. Pirtle, owner of a chain of picture theatres in Southern Illinois, has obtained a temporary restraining order against city fathers in McLeansboro, Ill., from enforcing the terms of a recently enacted ordinance which would boost the annual amusement tax for his two houses there. The ordinance would fix the annual tax for film houses at $750. Pirtle now pays $150 annually on his Capitol and $200 for the McLean.

Pirtle has attacked the bill on the grounds of unconstitutionality, and that its terms are excessive.

FOR RENT-SALE

800 feet complete, authentic pictures Philadelphia New Year's Mummer parade 1946 in 16mm. B. & W. 21 string bands, 5,000 dancing clowns, daring costumes, colorful floats.

WRITE

RUBE ROBINOVITZ

315 East Sheldon Street
Philadelphia 20, Pa.

Roadshow Plan

Continued from page 3

duced by Enterprise, but with no distrib as yet set; Metro's "The Yearling" and Charles Chaplin's "Monsieur Verdoux." Last-named apparently would be eliminated, however, by the one-to-a-company provision, since Chaplin's product is released by United Artists, which is also handling Selznick's "Duel." In addition, UA has a roadshow currently operating in "Henry V," although since that predates the decree it undoubtedly wouldn't militate against other films.

Wright, in agreeing to the roadshow concession, hedged it, however, with a number of provisions, one being that the negative cost must be over $3,000,000. That automatically eliminates all but a few pictures as possibilities. Definition of the term "roadshow" in the agreement, however, is considered liberal, since the only requirements for such engagements are that admission scales be raised and time limit be set before which the pic will not go into regular release. In general trade parlance, roadshowing is also understood to mean a reserved-seat, two-aday policy. Selznick, however, wants to run "Duel" on a grind basis and apparently convinced Wright.

O'Brien on Strike

Continued from page 7

roughly equal to those in the U. S. (Labor costs to U. S. film crafts represent some 43% of a pic's negative outlay.)

British Labor Shortage

One of the major factors hampering booming British film production is the current shortage of skilled labor at the studios, O'Brien said. "British production would double itself within a year if there was enough manpower available to it," O'Brien said. "While the Government is now strongly in favor of the industry and has granted it priorities on materials, there simply isn't enough trained men to permit the growth which it ordinarily would have." Efforts are being made to train men in studio work, O'Brien stated, but it would take many years before the demands of British producers will be met.

Pitching himself into the midst of present Coast labor battle, O'Brien declared: "I think the IA is putting up a magnificent fight on a fundamental principle. The IA is exclusively concerned with the entertainment business and has the right to organize all sections within it. Once it recognizes in Hollywood or elsewhere that it hasn't the right to organize one particular branch of show business it recognizes the principle of its own liquidation."

Original decision of American Federation of Labor committee investigating the dispute was that IA carpenters should handle erection of sets, O'Brien said. Conference of Studio Unions subsequently jacked out a change of stand on that point by "irregular and fantastic means." "Jurisdictional strikes are deplorable—they do harm to labor—and it is my fervent hope that the AFL finds some effective machinery to end these," he said.

O'Brien made his declaration on the eve of sailing Friday (25). While here, he addressed the AFL Chicago convention as official rep for British labor.

Nat'l Release

Continued from page 6

at one time in order to take advantage of the nationwide ballyhoo campaigns. One alternative under consideration is turning second run houses in the key cities into first run showcases in order to boost the number of first run houses. If a circuit operating three houses in a key city will attempt to book a top picture into one of the smaller houses for an extended run, instead of waiting for the "A" house, this would do much to ease the situation.

Predicted building of many new houses is also expected to ease the situation. Construction, however, will have to await the lifting of the Civilian Production Administration's building freeze. Meanwhile, exhibs are finding it increasingly difficult to get a nationwide playoff for a film at one time and are forced, consequently, to the added expense of reviving their exploitation campaigns for the stix when the nationwide campaigns have become forgotten.

Rank Concedes His British Pix Too Long for U. S. Fans, OKs Pruning

Foreign Prod.

Continued from page 7

city its exclusive hold on film making.

Among the majors, RKO leads in foreign production, with "Golden Silence" shooting in Paris under Rene Clair, with Maurice Chevalier starring; "So Well Remembered," under Edward Dmytryk, just completed in London with two British and two American stars; two Mexican features already finished for the Latin market; "White Tower," originally supposed to be finished in California with Swiss background shots, will be wound up in Paris, according to current plans. At the RKO studios in Churubusco, Mexico, a double version of "The Pearl" is being completed for release in both markets.

Dave Blum, Metro's International publicity chief, recently returned from a European trip, made with the purpose of surveying production prospects there. Paramount's Russell Holman returned on the Queen Elizabeth last week after two months' o.o. of the European situation where he dickered for lot space for Par, among other things. Hal Wallis is due overseas early in 1947 for production of a film to be distributed by Paramount. 20th-Fox is readying its English studios for production of a series of films to be made in England, although nothing definite is set as yet. Warners, according to latest report, is still getting its British properties back into shape after a bad bomb battering during the war, and will be ready to roll there early in 1947.

JOHN McGRAIL'S UA CHORES

John McGrail, who joined United Artists' h.o. publicity department Monday (28), will be given the assignment of analyzing scripts for publicity possibilities and will handle contact with a number of top slick mags. He'll work under publicity manager Tom Waller.

McGrail recently completed three years service in the Navy and before that was for four years with the Hays' office Advertising Code Administration in Hollywood.

British pix of J. Arthur Rank, in many instances, are heading for the operating table before they hit American screens. In an effort to speed up their pace, the films, which average 104-108 minutes running time in UK houses, will be cut in the U. S. in a reversal of a heretofore imposed blanket ban against Yank surgery. The move, which has been brewing for a considerable time, came to a head last week following critical reception of Rank's "Johnny Frenchman," preeming at the 55th St. Playhouse (N. Y.), which toasted the pic's artistic endeavors while roasting it for overlong, slow-paced sequences.

Rank has agreed to dispatch one of his top British editors to supervise the celluloid surgery on future releases of his films. Undestood that the supervising cutter will head for the U. S. within a matter of days.

Heretofore U. S. execs' hands have been tied by a ukase of the British typcoon against Yank cutting. The British ban was imposed several years ago after United Artists sliced a healthy chunk off the Anglo-produced "Colonel Blimp." UA secured permission to put the "Colonel" on the operating table, but the British thereafter squawked, claiming that Yank cutters had butchered the pic.

Rank has heretofore recognized common U. S. beefs against British films as being overly long and leisurely. Magnate has attempted to overcome that hurdle, which has always slowed down the take from U.S. tills. But his studio efforts have been only partially successful. Consequently, the films which are up the British audience's alley as is will be hypoed here before Americans see them.

"Johnny Frenchman" will be the first of the British pix to be cut before further distribution. Pic, now running 104 minutes, will be whittled to about 90, with an eye to overcoming critics' cracks. "Pink String and Sealing Wax," also Rank, for early release, will likewise go under the knife. U. S. execs point out that even "Brief Encounter," which runs only 88 minutes and received uniformly good critical reaction, was described as typically British in its leisurely plot development. "Brief," however, won't come in for any slicing.

New York Theatres

JOHN GARFIELD
GERALDINE FITZGERALD
In Warner Bros. Hit
"NOBODY LIVES FOREVER"
with
Walter BRENNAN - Faye EMERSON
In Person
LIONEL HAMPTON
and His Orchestra—Plus
Red and Curley • The Chocolateers
STRAND, B'way at 47th St.

Bette DAVIS, Paul HENREID
Claude RAINS
in WARNER BROS. HIT
"DECEPTION"
Directed by Irving Rapper
Produced by Henry Blanke
Broadway at 51st Street
HOLLYWOOD

Paramount's
"TWO YEARS BEFORE THE MAST"
Starring
ALAN LADD • BRIAN DONLEVY
WILLIAM BENDIX
BARRY FITZGERALD
RIVOLI, Broadway at 49th Street

VAN JOHNSON
KEENAN WYNN
PAT KIRKWOOD
M-G-M's
"NO LEAVE, NO LOVE"
In Person
LES BROWN & ORCH.
BILL JOHNSON
—Extra!—
HENNY YOUNGMAN
CAPITOL B'way at 51st

JEANNE CRAIN as
"MARGIE"
A 20th Century-Fox Picture in Technicolor
Plus on Stage — Frances Langford • Jon Hall
Carl Ravazza • Harmonica Rascals
Extra! AL BERNIE
ROXY 7th Ave. & 50th St.

RADIO CITY
MUSIC HALL
"THE JOLSON STORY"

IRVING BERLIN'S
"BLUE SKIES" in Technicolor
starring BING CROSBY
FRED ASTAIRE
JOAN CAULFIELD
A Paramount Picture
IN PERSON
STAN KENTON
And His Orchestra
plus DEAN MURPHY
THE LANE BROS.
Extra!
THE KING COLE TRIO
PARAMOUNT
MIDNIGHT FEATURE NIGHTLY

STATE
ON SCREEN
Thurs., Oct. 31
BOB HOPE
Joan Caulfield
Marjorie Reynolds
'MONSIEUR BEAUCAIRE'
IN PERSON
CHARLIE VENTURA
and His Orch
BOB WILLIAMS
LILYANN CAROL

PAR BORROWS BAXTER

Hollywood, Oct. 29.

Paramount borrowed Anne Baxter from 20th-Fox as femme topper in "Blaze of Noon," aviation picture slated to start this week.

Top male roles will be played by William Holden, Sonny Tufts and Stirling Hayden.

RKO PALACE B'WAY & 47th St.
Robert YOUNG • Barbara HALE
Frank MORGAN
'LADY LUCK'
An RKO Radio Picture

STANDING R

Sold Out

AT $4.80 TOP

BOSTON, Mass.

WASHINGTON, D. C.

INDIANAPOLIS, Ind.

NASHVILLE, Tenn.

BOOKED and SUPERVISED by Harry D.

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3,000-Station Industry, Result of FM Expansion, Will Force B'dcasters To Tap Local Advertisers for Revenue

Chicago, Oct. 29.

FM radio is going to increase the number of stations in this country from 1,000 to 3,000 and will affect radio in two ways:

1) The economic pie will have to be cut into thinner slices.

2) Programming will have to be more imaginative.

That's the analysis of the future situation given here off the record by one of the industry's topmost overall experts. It's known that members of the FCC have had this man's viewpoint projected before them. And those few—and they were very few—among network and big station operators attending the NAB convention here last week, who heard about this man's analysis, were none too happy.

In effect, the analyst told them: Until now we've been coining big dough with relatively small costs; that's over now. Radio in its maturity cannot operate on a principle of rich returns for poor investments; we'll have to expand our advertising markets, develop local programming, and nurture local advertisers. The going will be tougher, and some of us will fall by the wayside—but America and American radio will gain in the process.

More Competition

Some of the radio leaders griped that the FCC's present policy of indiscriminate grants will make radio broadcasting—either AM or FM—economically unsound because there will be 3,000 broadcasters competing for the business now being done by 1,000 broadcasters.

But the analyst had his answers. Here they are, in essence:

Radio, unlike railroads or public utilities, for instance, are not a "natural monopoly." Radio, in fact, has capital costs which are nominal in relation to revenues and income. In the case of a "natural monopoly," duplication by another competing plant is uneconomically unsound. In the case of radio that doesn't hold.

All radio has to sell, the analyst continued, is time—and that's limited to 24 hours a day. Competition for the broadcasting industry is therefore economically sound as a matter of principle. Per-station revenue would be less when the number of stations is doubled from 1,000 to 2,000, and still less when there are 3,000. But radio can still make money if it enlarges its economic pic by going after untapped sources of revenue.

These untapped sources lie in local advertising. Radio has been pampered. Radio has had three-fourths of its income from national advertising, and only one-quarter from local advertising; the exact reverse is true of America's newspapers, which derive three-quarters of their revenue from local advertising.

Better Shows Needed

In order to tap the local advertiser, radio will have to build local programs of worth and interest, and these won't necessarily be of the "escapist" type leading the Hooper parade on the nets now. The new stations, and some of the old ones, will have to use local or regional sources of programming to get their local or regional advertisers.

In the reshuffle, there is no doubt that some will drop out in the face of stiffer competition. But that won't hurt radio or the country in the long run. Radio will be a more vigorous, and healthier, and more mature industry when there are 3,000 stations instead of 1,000. It will also be more profitable than now—although that profit may be spread thinner among some individual stations.

That's the analyst's thesis, and none of the handful of radio leaders who are aware of it are as yet ready to argue with the guy. They know he's got something there, hope the FCC doesn't accept his reasoning in toto—and are for the moment a bit scared.

GERBER-SCHMERTZ TEAMUP

Alex Gerber, ex-vaude show producer, and Charles Schmertz, former Paramount talent scout, have combined to handle talent and package shows for radio and tele, servicing agencies mostly.

Most recently both men were connected with USO-Camp Shows, booking talent and vaude shows.

Bing Banned

Hollywood, Oct. 29.

Fears of the networks re transcribed shows were never so much stressed as last week, when several gags about the Groaner's transcribed series for Philco which were to have been used on the Rudy Vallee layout were bluepencilled by NBC brass shortly before the show went on the air.

Net's action brought cracks to the effect that "it's about time" from trade dopesters, who had been wondering what happened to NBC's ban on cross-references following cracks about Crosby being plattered on the Jack Benny, Bob Hope and Ed Gardner shows.

Despite Bing-ban on the Vallee show, however, Hope came through again for his sidekick on his N. Y.-originated show last week, also on NBC, in which he plugged Crosby in an exchange with guestar Clifton Fadiman. Indications, accordingly, are that NBC Coast toppers got to Vallee but that the guys in N. Y. couldn't reach Hope. Or Hope might have ignored them.

Nets Gang Up In Effort to Steal Bing's Hooper

Hollywood, Oct. 29.

Networks opposing ABC are rolling up the old sleeves to sharpen their Wednesday night programming, figuring on building up audiences who'll stay away from the Bing Crosby show through exchange propositions designed to build suspense from one show to the next, and thus make the dials stay put.

Battle plans consist in ganging up on the Groaner with swaps through-out CBS' Wednesday parlay—consisting of Jack Smith, Jack Carson, "Dr. Christian," Frank Sinatra, Dinah Shore, "Academy Award Theatre" and "Information, Please"—and NBC's "Mr. and Mrs. North," "Gildersleeve," "Duffy's Tavern," "Mr. District Attorney," Frank Morgan and Kay Kyser—both inter- and intra-network.

Programming execs are at work now, as a result, leafing through scripts in which listeners are advised to stick with CBS throughout the evening, inasmuch as Smith, Carson, Sinatra, etc., will all be guests on Miss Shore's airer—and likewise to abide by NBC, to (they hope) Der Bingle's embarrassment, with the Norths, Gildy, Ed Gardner, Morgan and Kyser engaging—as one example—in a manhunt with Mr. D. A.

And, despite their mutual dislike for cross-references, so hefty is the threat from ABC's plattered series that the two majors are also talking over swaps, with Sinatra mentioned as a moveover from CBS for a guest shot with Gardner on NBC, and similar exchanges.

Colgate Vs. Gillette Is Big Gridcast Issue, Wismer Gets Army-Navy

Clash of sponsor products, between Gillette and Colgate Shave Cream, has resulted in Harry Wismer, ABC's top sports announcer, getting the call over NBC's Bill Stern for the latter network's signal-calling of the Army-Navy football game in Philadelphia on Nov. 30.

Stern in the past dozen years has consistently broadcast the annual service contest. But Gillette's purchase of the football time this year precluded Stern's position in the announcer's seat since Stern has a show for Colgates.

Wismer was the Gillette choice, as a result, for the straight reporting, and Bill Corum, New York Journal-American columnist, has been named to handle the color angle.

Praised by Safety Council
LOWELL WATTS
KLZ FARM REPORTER

After only six months on the air, KLZ's farm program placed second in the 1 to 10 kw. division of the national farm safety radio contest sponsored by the National Safety Council "for intelligent planning, promotion and presentation of a year-round campaign."

KLZ, DENVER.

O'seas Radioites Trickling In For Industry Survey

Radio personages from European countries are beginning to trickle back into the United States for purposes of observation and contact. They are perhaps somewhat tardier in arriving than theatrical and film people, their reasons being less urgent.

Recent radioites to hit Manhattan from across the pond have included Leslie Mitchell and Alan Towers of London, Paul Meyer-Gutzwiller and Arno Huth of Switzerland and Hermien Domisse of South Africa.

Frank Lamping arrived on the Franconia Oct. 28. Before the war he was assistant general manager of the British radio brokers operating English language program on Radio Normandie in France. Lamping is enroute to Trinidad on his present crossing where he'll spend six months on a radio survey.

FCC Sticks to Guns In WOKO Denial For Stock Info 'Secret'

Washington, Oct. 29.

Failure to report full facts on a station's stockholders and corporate setup justifies denial of a license, the FCC claimed here last week in a brief filed with the supreme court, in defense of its refusal to renew the license of WOKO, Albany.

The high court will hear both sides of the WOKO argument some time next month, it was understood. FCC refused a license to WOKO because it failed to report a 24% stock ownership by Samuel Pickard, former Federal Radio Commissioner and CBS exec. The Court of Appeals upset the FCC ruling on ground that WOKO's excellent program service was of greater importance than its failure to give full info on its stockholders.

DX WON'T SELL INT'L LOVE, SEZ SIEPMANN

Cleveland, Oct. 29.

Radio's potentiality in the realm of international goodwill was challenged here last weekend by Charles A. Siepmann, author of "Radio's Second Chance."

Speaking before the Greater Cleveland Radio Council (24), Siepmann pointed out that radio's international influence is handicapped by the very few radio receivers in foreign countries. In America, too, he declared, only 1% of the dialers tune in on shortwave. There is a definite need for more relayed broadcasts and foreign transcribed programs of cultural and goodwill type to be carried by chains in U. S., he said.

'Notebook's' 996 Stations

With 30 additional stations signed to take the U. S. Treasury's "The American Notebook" program for the Nov. 11-Dec. 7 bond campaign, total of stations broadcasting the transcribed 15-minute show will be 996.

Republicans to Go After FCC Scalp If They Get Control of Lower House

Washington, Oct. 29.

A new Congressional investigation of FCC, due to hammer away at the controversial Blue Book and alleged attempts by Government to invade the radio program field, may be one of the first orders of business on Capitol Hill next January, according to political dopesters here. Their prediction is based on a probable Republican majority on the House side, where several GOP'ers have already announced their intention of going after the commission.

Republicans, some of whom are still smarting under what they call a Democratic "whitewash" of the Cox alias Lea Committee findings on FCC's performance in 1943-44, are sure to seize on the FCC as one of the best ways to embarrass the Administration, these same observers report.

More to the point, GOP Committee Chairman Carroll Reece, Clarence Brown (R., Ohio), and Joe Martin, House Minority leader, have already gone on record against FCC's Blue Book as a form of program censorship expressly forbidden by the Communications Act. Taking a page from NAB's battle-cry of "Save free speech in radio" for their own public statements, the GOP leadership can expect plenty of cooperation from the assn. and from broadcasters generally.

Long-Time Foe

Rep. Richard Wigglesworth (R., Mass.), long-time foe of the FCC and one of the GOP members of the ill-fated Cox Committee, is understood to be pulling for another probe of the radio agency. He has already authored one "free speech in radio" bill which went by the boards last session.

Wigglesworth, a member of the House Appropriations Committee, in the past has played an active role in paring FCC funds. The Massachusetts Congressman also demands of FCC every year full information on stations which are bought and sold, and the sales tickets of each. He has berated the commission both for attempts to invade the program field and for failure to keep prices of radio stations in line or to prevent what he calls "trafficking in licenses." He is one of the few GOP House members who has kept a running dossier on FCC actions and employees, and can be expected to play a prominent role in any Republican investigation.

Political observers believe that the House will carry the ball on an FCC inquiry, on the assumption that the GOP is less likely to take over the Senate. Whatever the political complexion of the upper house, Senator Charles Tobey (R., New Hampshire) has promised he will reintroduce a bill to investigate FCC's FM policies and particularly its decision to move FM upstairs in the spectrum.

The FM resolution was introduced during the last two weeks before summer recess and never got out of the Senate Interstate Commerce Committee. If Tobey is successful in getting action this time, FCC will have to review its entire allocations in the FM field. Major Edwin Armstrong and Zenith's Commander Gene MacDonald are known to be sympathetic to the Tobey resolution.

Modest Peeps

Chicago, Oct. 29.

Most showmanly try of NAB's drab days here were the modest efforts of gimmick-minded promotion lads from the sales display rooms. Week's shindig was remarkable for absence of hellers usually associated with get-togethers in this bigtime wild-and-woolly convention town. But NAB's best laughs came from little stunts and gadgets that wouldn't sitfle a yawn on the home grounds.

Winner by wide margin was Kilroy, the little plastic gargoyle who wasn't there, Radio Transcription Service's bid for the tag of Elmer of the NAB. Associated Program Service's Yellow Dog ritual had the corridors filled with finger-wiggling and getting the kind of giggles only such a clambake would permit.

WENR and ABC had a good one-day stand with semi-clad dames dishing out midget-sized lighters and 25,000 Bing Crosby-coated pennies, most of which ended up in the tills of cashier and newsie. Peep-shows had their play on the temperate side. Biggest gripe was exhaustion of Kilroy and pocket lighters before convention formally opened.

Hope Confesses: Needs New Format For Peace Period

Bob Hope confessed last week that he is in trouble, trying to find a suitable postwar formula for his radio show. Jousting with Bennett Cerf and Russell Maloney on "Author Meets the Critics" (WQXR, N. Y.) Thursday (24), in connection with his new book, "So This Is Peace," Hope pleaded guilty to Cerf's charges that his programs have been corny and following a narrow formula, stating however, that he was trying to do something about it.

Cerf complained about Hope doing the Bing Crosby insult-routine time and again. Fred Allen, Jack Benny and others were using the same routine, he said, and it was "tired and pretty formalized." Hope pleaded guilty to the charge.

"You're so right," Hope said. "We go down a formula. Now, I'll tell you a funny thing. We're in great trouble now as far as our show is concerned. For this reason. For about four and a half years, we played in camps and naval bases.

(Continued on page 45)

WHBC, CIO-PAC Clash On Broadcast Rights For Politico Spiels

Canton, Oct. 29.

Asserting that WHBC, Canton, had refused to sell to the CIO Political Action Committee time for five 15-minute broadcasts, I. W. Abel, PAC chairman in the 16th Ohio Congressional District, said the station advised him that PAC leaders would be permitted to speak if they did so in programs under auspices of a recognized political party, candidate, or committee.

Eugene Carr, radio director for Brush-Moore Newspapers, Inc., owners of the station, denied Abel's assertion that the station was seeking to "silence" PAC, and said the station had even offered the group free time for non-political broadcasts.

"We have offered free time to the PAC to answer the charge of Communism, if it desired to do so, and also for a broadcast to explain the program and purposes of the PAC," Carr said, adding that these were two objectives Abel had outlined to him. As for political broadcasts, the third objective, according to Carr, the station advised Abel that PAC leaders would be permitted to speak if they did so in programs under sponsorship of a recognized party, candidate, or committee.

NBC JUGGLES COAST PROGRAM BRASS

Hollywood, Oct. 29.

Lewis S. Frost, assistant to NBC v-p Sid Strotz, and western program manager, has been upped to the position of supervising all operations for NBC in Hollywood and San Francisco. Robert V. Brown, formerly asst. program manager, succeeds Frost as program manager as of Nov. 1.

Other changes in the NBC brass setup include the transfer here of Wendell H. Williams, program manager in San Francisco. He becomes asst. program manager and will also manage program package sales dept. in the absence of Alex Robb, now ill. Harry Bubeck, NBC director in Chicago, transfers to San Francisco, replacing Williams. Robert E. Howard, manager of national spot sales for western region, is promoted to the network sales dept. Lathrop Mack, of the national spot sales section in New York, becomes manager of national spot sales in the west.

BATTERED BMB RIDES NAB STORM

Lobby Hobby Vs. UN

The NAB convention in Chicago last week had more than its usual quota of depressing moments, but none to match the performance on the very morning that the conclave got under way. The convention wasn't a few hours old before the assembled broadcasters displayed a preference for making a hobby of the lobby routine as an alternative to sitting in on a vital address on broadcasting's role in world understanding by Benjamin Cohen, Asst. Secretary General of the United Nations.

Cohen, spotted early on the convention agenda, followed the overflow reception which marked CBS board chairman William S. Paley's talk, and was greeted with a parade to the exit which continued until a bare handful remained at the finish.

The NAB was none too keen about the original arrangements for Cohen to address the meeting. Plenty of side-liners burned at the walkout, appraising the incident as a reflection of the industry's negative response to UN and to UN's chronic hat-in-hand approach to broadcasters.

Trammell's Status Quo Defense Vs. Paley's 'Beware' Gets Biggest Hand

Chicago, Oct. 29.

If you start fooling around with the pattern of radio advertising—and that goes for advertising in all media—then you're playing with dynamite and hitting a blow at the foundation of the nation's economy itself. As such, the whole structure of radio advertising projects itself as a force for public service.

That, in general, sums up the credo of Niles Trammell, NBC prexy, whose talk grabbed the spotlight at last Thursday's (closing day) luncheon of the NAB meet here.

It's significant commentary on the convention itself that Trammell's all's-well-on-the-commercial-front defense of the status quo won a greater ovation from the broadcasting mob than the "let's-face-it" note of caution sounded earlier in the convention by William S. Paley, CBS board chairman.

Here are some highlights of Trammell's talk:

"If and when advertising and selling ever slow down in the United States, the dynamic productivity of our free economy will slow down also."

". . . I think we can and must boldly say that: (1) Advertising has become one of the strongest motivating factors in our economic and social progress; (2) Advertising, because it has made mass consumption and production possible, has raised our standards of living and increased employment; (3) Advertising has

(Continued on page 42)

Chicago Radio: Wistful Vista

Chicago, Oct. 29.

This burg might have been tagged Wistful Vista during NAB week, with Chicago civic and radio leaders pulling out all the stops in a pitch to have broadcasters give a piece of bigtime radio back to the town that cradled it.

Mayor Edward F. Kelly was the most tearful whistler-in-the-dark with a plea that originating radio give heed to Chicago's limitless facilities. Members of the Chicago Radio Management Club, which sponsored the ill-timed Fulton Lewis, Jr., gabfest, likewise recited in detail the advantages of the Windy City for broadcast production.

At same time persistent report had Ma Perkins joining the parade of departing network shows, with less than fistful remaining in Chi.

Novik's Bridgeport Bid

Bridgeport, Oct. 29.

Morris S. Novik, ex-Mayor LaGuardia's radio aide and public service consultant, heads a company seeking a 740-kilocycle daytime exhaler in Bridgeport. Application stresses forums and social service programs, which Novik has championed in his radio career.

Henry Novik, brother of Morris, and Fred Schwarzkopf, Bridgeport city clerk, are associated in venture.

Eddie Foy, Jr., Inked For KMH Vice Horton

Eddie Foy, Jr., has been pacted to take over the lead comedy role of Kraft Music Hall after Jan. 1, succeeding Edward Everett Horton. Latter returns to the Coast for pix commitments. Meanwhile Foy will do some guest shots on the show between now and the first of the year to integrate himself into the show's pattern.

Eddie Duchin will stay put as program's emcee.

Coca-Cola Dousing 'Spotlight' Nov. 22 In Sugar Shortage

Coca-Cola is dropping sponsorship of "Spotlight Bands" on Mutual after the Nov. 22 broadcast. The three-times-a-week half-hour show, spotting Guy Lombardo on Monday nights, Xavier Cugat on Wednesdays and Harry James on Fridays, will wind up a 26-week cycle on that date. Program represents a $2,000,000 time-and-talent nut, with the coke outfit plunking down $15,000 a week for the three bands alone.

There had been considerable speculation of late over "Spotlight's" fate, in view of the current sugar famine, the chief factor in the company's decision to drop the top-budgeted program. After Nov. 22, Coca Cola will spotlight attention on the Morton Downey cross-the-board show on Mutual, which will stay put.

When and if production snafus are straightened out, the coke hierarchy says it'll come back into radio with a similar top coin splurge.

D'Arcy is the agency.

Band Leaders Blame BBC Dance Policy For Latest Audience Lag

London, Oct. 29.

British Broadcasting Corp.'s claim that there is a distinct falling off of listening public for dance music has caused plenty heartburn among the English band leaders.

Figured that reason for falling off is due to BBC's attitude in booking band combos, with only bands of outstanding quality being Geraldo, Ted Heath, Squadronaires, and Sky Rockets. The rest of the bands are mostly mediocre, failing to attract.

Policy of BBC to give prominent bands eight weeks' booking, comprising three airings per week, is now intended to be drastically cut, with no replacements talked of.

Meanwhile, the quality of band music has deteriorated to such an extent that listeners have been switching over to the American Forces Network,

NEW CHANCE GIVEN OUTFIT

The controversial and chaotic Broadcast Measurement Bureau—industry Frankenstein of the NAB's own creation—has emerged from the annual NAB convention listing to port side, its hulk still showing signs of damage from attacks, particularly from the heavy artillery aimed at it by the NAB's own board of directors at its closed doors post-convention huddle in Chicago Friday (25).

The fact that BMB didn't go completely under is considered in some quarters something short of a miracle. For the NAB board, as it went into session, was armed with a resolution that, in effect, raised some doubts as to the continued existence of BMB. However, the heavy bombardment fizzled out. The NAB board revamped the resolution which gave BMB a new lease on life.

The BMB is still alive because the industry's first coverage map is not only considered a step in the right direction, fulfilling a long need, but despite the widespread dissatisfaction over BMB's initial brainchild, the NAB board and even its severest critics are convinced that there is too much real stuff mixed up in the flaws to justify killing it off.

The NAB board's dissatisfaction with the BMB operation mounted throughout the week of the convention. There was talk when the NAB directorate convened that it would lay it on the line to Hugh Feltis, BMB prexy, whose administrative wrapup of the industry-wide measurement study has been subjected to considerable criticism. Furthermore, the NAB board wasn't any too happy with its own representation on the BMB board. But what provoked the real blowoff was the actual conduct of the BMB session itself on the opening day of the convention, when Feltis made his "Report on BMB

(Continued on page 45)

Multiple-Owner Rule Questioned In Cleve. Grant

Washington, Oct. 29.

FCC, goaded by a scrap between WADC, Akron, and WGAR, Cleveland, over which station comes off with a prize 50-kilowatt assignment, may have to spell out a new policy on multiple ownership of AM watters in the same general service area. The commission, in a proposed decision earlier this month, gave WGAR the coveted 1220kc wavelength, despite the fact that its service area would overlap considerably that of its sister station, WJR, Detroit. WADC was denied because it proposed to carry straight CBS net shows, commercial and sustaining; with no local programming.

WADC manager Allen Simmons, through his lawyer, Paul Segal, promptly called for redefinition of the commission's multiple ownership ruling, asked for oral argument, and filed a memorandum in support of his right to the channel over WGAR.

Segal charged that use of WGAR with 50kw would duplicate service from WJR, Detroit, also owned by George Richards. What's more, Segal claimed that, while FCC refused to give a station more than 50kw, it was abetting monopoly in this case by giving Richards two 50kw outlets with contiguous coverage areas, blanketing the richest region in the midwest.

FCC may see fit to enlighten industry on its new concept of multiple ownership in view of Segal's kick. It was pointed out that, while the commission originally had too strict a view of what constituted duplicated service, it recently gave John Fetzer a Grand Rapids station whose signals overlapped to the two-millivolt contour service of another Fetzer station.

FCC Won't 'Bleach' Blue Book, Denny Tells Industry in the Nicest Manner; 'Peaceful Solution' Quite Possible

Washington, Oct. 29.

Acting FCC Chairman Charles R. Denny held the olive wreath out to NAB and the industry in Chicago last week but at the same time made it clear the FCC will not "bleach" the Blue Book short of a court decision to that effect.

In an overwhelmingly friendly address, hailed by NAB's Justin Miller as opening "a new era in FCC-industry relations," Denny stood pat on the Blue Book but assured broadcasters at the NAB convention that all differences could be worked out to "peaceful solution"—particularly in view of the "increased cooperation" between himself and NAB prexy Miller.

Despite alarmist reports to the contrary, Denny said, the Blue Book makes no unusual demands on broadcasters. According to him, it merely requires a licensee to make reasonable attempt to live up to his program promises; to devote some time to sustaining and live shows each day; to use his mike for information as well as entertainment and to shave down specific advertising excesses. If radio is not overcommercial, he declared, "let's have the facts which prove it."

Denny then proceeded to detail FCC policies on nine fronts, running the gamut from AM licensing policies, through FM, television, clear channels, political broadcasts, transcriptions and money give-aways, to use of the 540 kc. wavelength in the standard broadcast band.

AM Progress

On the AM front, FCC has wound up 11 years work in the past 12 months, with 448 new stations

(Continued on page 46)

'Sweetheart' Soap

Next Petrillo move, it's rumored, will be in the direction of Mike Jacobs and his boxing empire.

Friday night's (25) coast-to-coaster via ABC of the bouts at St. Nick's in N. Y. combined a little community singing along with Don Dunphy's blow-by-blow act with results little short of hilarious from the loud-speaker end.

Several times during the "fight" pitting Milwaukee's Doll Rafferty against Billy Graham of Gotham the gallery gods went into a Fred Waring routine as they joined voices for "Let Me Call You Sweetheart"—that's the kind of a "fight" it was.

Dunphy done his darndest to drown out the chorus but no soap—(Gillette brushless, that is). He lost and so did Rafferty and, for the first time, the "Cavalcade of Sports" came through as a musical program.

Corwin Trek Cues CBS Switch On Anti-Wax Ban

Norman Corwin's back, and CBS has got the recording blues. The net's star writer-producer-director returned Sunday (27) from his global trip as first winner of the Wendell Willkie "One World" award. With him was Lee Bland, who represented the network on the tour. Between the two of them, with Corwin as interviewer and Bland as aide and technician, they recorded 100 hours of interviews.

CBS has been, until now, in the anti-recording ranks, along with NBC. Mutual has long permitted the use of recordings, and ABC fell headlong into that practice when it signed up the Bing Crosby platter show for Philco. Now, with Corwin on hand with valuable wire-recorded material, it looks as if CBS too will abandon the anti-wax fetish, leaving NBC alone in that category.

Corwin himself, tired after his 45,000-mile jaunt, which took him four and a half months, went incommunicado right after he landed

(Continued on page 46)

Springfield Stations Rapped for Failure On News in Paper Shutdown

Hartford, Oct. 29.

Springfield radio stations have been strongly castigated in a signed article in the Hartford Times for the inferior and poor job they are doing in newspaperless Springfield. Times, which is the owner of WTHT here, is known to be anti-radio.

However, a survey among Hartford newspapermen and radio personnel indicates that the paper was right in taking Springfield radio stations to task. The major portion of their news coverage has been obituary reports, etc.

Seems to be a lack of effort or inability to actually give a news coverage of city. As a result, radio there has been struck a severe blow, Hartford newspaper and radio newsmen are of opinion that the three Springfield stations could have got together and hired some sort of staff to give coverage.

The four Springfield newspapers, ownership of which is not too clearly defined, have suspended as a result of International Typographical Union demands. Springfield radio stations are WMAS, WSPR and WBZ-WBZA.

Goldman Eyeing Philly Outlet

Philadelphia, Oct. 29.

William Goldman, who has reached the goal he's been aiming at—top indie film exhib in Philly—is now eying the radio industry. Though, as usual, he's close-mouthed about his plans, Goldman is known to be dickering with a couple of indie outlets with a view toward buying them out, expanding facilities and going into the ether biz with both feet.

He already has the blue prints of a "radio center" drawn for the site of his present Keith's, mid-city subsequent-runner. Because of the present situation, with nine stations in this area, and a 10th soon to be built, it isn't believed that the FCC would grant another license for Philly.

Thus for Goldman to crash into radio, he would have to purchase one of the present stations. Three of the local outlets are now operated by newspapers (WPEN, WCAU and WFIL). A fourth, KYW, is part of the Westinghouse chain. WIP, Mutual outlet, is owned by the Gimbel interests, and Ben Gimbel, Jr., WIP prexy, denies there is any deal cooking for his statioin. That leaves WDAS, WTEL and WHAT—all tiny watters. It's one of these three that Goldman is probably dickering for, but neither he nor execs of these stations will talk about it.

PROBLEM FOR ANTHONY

Agony Routine Sells No Pills, Who'll Peddle Carter Next?

The Carter Co. has decided that the John J. Anthony technique doesn't sell little liver pills, so it's planning to yank 'im off his Mutual network show. He's been on for the past year on a 15-minute cross-the-board basis.

However, Carter wants to stay in radio. Outfit is currently looking for another show, preferring to switch over into nighttime programming.

Radio's Editorial Ban May Get Heave-Ho As NAB Girds for Action

Washington, Oct. 29.

Should radio licensees be allowed to take to their own mikes to espouse a favorite cause? Should they be permitted to conduct editorial campaigns over the air or go on record in favor of particular political candidates? The entire question of "editorial policies" for radio ops may boil over soon, if top NAB leadership has its way.

For, unless FCC moves to wipe its Mayflower opinion of 1941 off the books—or to clarify it to the satisfaction of NAB and the industry—the whole issue may be passed on to Congress with the recommendation that the Communications Act be amended to provide for quick court review of FCC rulings of the Mayflower type.

Definitely out to upset the editorial ban as counter to the First Amendment are NAB prexy Justin Miller and NAB executive veepee Jess Willard, both of whom used the NAB convention last week as a sounding board for their views.

Within FCC, Commissioner Clifford J. Durr is already on record in favor of letting licensees conduct their own "editorial pages of the air," the Mayflower opinion notwithstanding. His theory is that the statutory obligation to have well-rounded program formats will prevent broadcasters from overloading their schedules in favor of any particular point of view.

Durr would also make it necessary for licensees to give dissenters time on the air to challenge their radio editorials. Unlike Miller and Willard, Durr doesn't see any Constitutional violations in the Mayflower ukase, but takes view that licensees already exercise discretion in their choice of talent, newsmen, commentators, and the like and should do it in the open, so everybody knows where they stand.

Acting FCC Chairman Charles R. Denny kept mum on the subject until the Chi convention last week where he admitted that the Mayflower opinion could stand some reviewing. His and other FCC opinions are known to hinge on fact that broadcasters—unlike newspaper editors—are using a public wavelength and therefore have no right to grind their own axes on the public's either.

NAB Heads Active

So far, biggest push for upset of the Mayflower opinion has come from NAB leadership, with bulk of broadcasters concerned only with their theoretical right to "editorialize" but not particularly anxious to take advantage of the fact, according to NAB spokesmen. Willard, for one, is of the opinion that only a few licensees are far enough along to adopt vigorous editorial policies, but is willing to go to bat for their right to do so if they choose. Biggest support within the industry is known to come from newspaper-radio ops who agree with Willard that radio would increase its prestige if given editorial privileges now accorded the press.

Biggest industry gripe comes from broadcasters who want to go on their own stations as commentators, but whose lawyers have counseled against it, so long as the Mayflower opinion is on the books. Inside opinion at FCC favors some clarification of the Mayflower ruling on this count at least, with most FCCers taking view that broadcasters shouldn't be the only guys without a radio voice of their own. So long as balance of opinion is maintained, FCC members indicate little concern with the individual licensee's radio stints.

NAB prexy Miller favors legislation on the subject, because "the present scope of judicial review is so narrow to make appeal of such questions difficult." He advocates amendment of the present radio law to give anybody right of court appeal on any FCC rulings "which in any way tends to violate the Constitution of the United States." The next Congress, heavily staffed with GOP'ers antagonistic to FCC toppers, may go to bat for Miller, according to observers here.

Xmas Club's One-Shot

Christmas Club, sponsored by savings banks, is taking a one-shot 15-minute program over the full Mutual network Wed., Dec. 4, to promote the Christmas Club Savings Plan. Program will be a musical, with concert orchestra and a Metropolitan Opera star.

Denny, Miller Go Steady

Acting FCC Chairman Charles R. Denny, Jr., and NAB prexy Justin Miller will break bread together at luncheon once a month as part of the new "co-operation" planned for Government-industry representatives in the future. Denny made the announcement at the Chi convention last week, saying: "Judge Miller has suggested that I should have luncheon at your expense, not just once each year at an NAB convention, but once a month."

He was immediately taken to task by some industry wags, who reminded him that only the day before, addressing an FM seminar, Denny implied that it was "improper" for Commission members or employees to be dined or wined by broadcasters or prospective broadcasters.

Sponsors Double Up on Game Cost

In one of the first instances of its kind in television, two different sponsors will participate in paying the freight for coverage of football games.

Under terms of a deal recently signed between WNBT (NBC, N.Y.) and WPTZ (Philco, Philadelphia), the Army-Penn game on Nov. 16 and the Penn-Cornell game on Thanksgiving Day (Nov. 28) will be relayed from Philadelphia to N. Y. via the Bell System's coaxial cable. Atlantic Refineries, which sponsors all Penn games over WPTZ, will plug its product on the Philly station, with Goodyear Tire and Rubber cutting in between quarters on the N.Y. end.

Possibility also exists that the games will be relayed from N. Y. to WRGB (GE, Schenectady), in which case Goodyear would also pay the freight. N. W. Ayer handles both accounts, indicating that the participation setup may be merely an inter-agency deal.

WPTZ will also feed the N. Y. Giants-Philly Eagles pro game to WNBT on Sunday (3), but that will be carried on a sustaining basis. On the other end of the coax, WPTZ will be fed the Army-Notre Dame from N. Y. on Nov. 9, since Penn has an open date on that day.

Bob Stanton, NBC tele sports announcer who handles the Penn and Philly Eagles games for Philco, will do the play-by-play on the three Philly-originated games. Cass Adams, regular announcer on the Army games, will continue for the Army-Notre Dame fracas.

'Winters' to Stay on CBS As Softening of Soap Situation Cues Switch

Easing of the soap situation has cued a whole new programming setup for Manhattan Soap. During the production snafu, the outfit told CBS it was cancelling out on the cross-the-board "Evelyn Winters" show, effective Nov. 22, but the cancellation was rescinded this week and "Winters" stays on.

"Barry Cameron," Manhattan Soap's NBC serial, was skedded to move over to the 2:45 CBS time, but sponsor has decided instead to drop it completely. "Winters" moves from 10:30 a.m. to the 2:45 slot, with Manhattan buying a new show from the Hummert mill to put into the morning CBS period.

Horses, Horses

Opening of the National Horse Show at Madison Sq. Garden, N. Y., next Monday (4) night will be televised by WCBW (CBS, N. Y.) as part of the "Ford Parade of Stars" series, Jack Cramer, radio writer and author of several articles on horses for various mags, is slated to announce the show, with Lucy Cochrane, w.k. society horsewoman, covering the women's angle.

With Ford deciding to sponsor only the first night, WCBW will also carry the show on Friday (8) night on a sustaining basis. Bob Edge, CBS television's director of sports and special events, produces.

ABC's Crime Payoff

The ABC net, doing two solid hours of crime Saturday nights to solid Hooperate payoffs, has sold a fifth half-hour for the pre-Sabbath eve slot, 10-10:30 p.m.

New purchaser is Winegrowers Guild which has pacted the time, starting Jan. 4, through Honig Cooper agency in San Francisco. Show will be a psychological mystery.

NAB Resets Code As Implement To Blue Book Ideas

Chicago, Oct. 29.

The NAB, in convention assembled last week, backed prexy Justin Miller on his idea of re-establishing a Code of Standards of Practices. But how far that code will go, and whether it will have the kind of sharp teeth that Miller would like to see—that's still in the lap of the committee that's to work on it.

However, the principle of a new code has gone through. A resolution, unanimously adopted, declares that the Assn. "strongly commends the action of the board of directors in creating a committee to establish new definitive standards of practice for the guidance of the industry as a whole, and urges that the work of this committee be done as expeditiously as possible."

Part of the Code idea is being undertaken by another committee. This one, working with the NAB's new program dept., will help local stations develop new programming "in the public interest."

Nothing was said in the resolutions formally about the FCC Blue Book. But the program dept. is one answer. The NAB, while continuing to be anti-Blue Book, is nevertheless going to try to help local stations to improve programming through the program dept. and will, at the same time, try to set up a new Code that could implement some of the Blue Book's ideas.

Most of the other resolutions were of a formal nature, like thanking various committees, speakers, etc. There was a resolution touching on labor, but it didn't say anything beyond endorsing the action of NAB officials and pledging support to their labor policy—which wasn't spelled out except in the case of a speech by Richard Doherty, chief of the Assn.'s employee-labor relations set-up.

One of the resolutions touched on the snafus brought about by changes in time zones. This one endorsed the principle of uniform time systems in each time zone and politely asked the networks to stick to the idea of broadcasting on standard time only.

Another resolution sets up a New York office for the NAB's public relations dept. This office will deal primarily with the trade press.

Finally, there was a resolution congratulating prexy Justin Miller on finishing his first year in office.

The most important question—NAB's relationship to Broadcast Measurement Bureau, Inc.—was left to the board of directors to wrestle with.

Lowman-Edge Safari After MacPhail Ends In Cold Runaround

Saga of the trouble that television broadcasters have to go through in their efforts to get the jump on competitors was revealed this week with disclosure of the attempts of CBS television to sign for coverage of the N. Y. Yankees' baseball games next season.

Seems that Larry Lowman, the web's tele veepee, and Bob Edge, sports and special events director, first went to the Yankees' home-office in N. Y., where they were told that nothing could be finalized without permission of the Yanks' owner. So the duo last week hopped a plane to Montreal in search of Col. Larry ("Call Me Chloe") MacPhail, who was on a hunting trip in Canada.

From Montreal, Lowman and Edge chartered a private plane to fly them over the Canadian wilds in a hunt for MacPhail's hunting camp. Blinding snowstorm came up, the plane got lost and the CBS chiefs got frostbite. And, from reports, they didn't find MacPhail.

Lowman, when questioned about the incident, declined to comment.

Ed ('Call Me Puck') Kobak

Puck of the NAB convention, shooting barbs at any and all, was Mutual's prexy, Ed Kobak. When Kobak got through ribbing everybody concerned, at the Wednesday night (23) "Freedom of Speech" session, an NBC veepee said: "Any time he quits being a president, he can go on our net Sunday nights as a comedian. Maybe in view of the number of Mutual affiliates, he better come on now."

Among the sock Kobak ribs at the Wednesday night meeting was the one he took at Colonel Robert R. McCormick, heavy stockholder in Mutual, owner of WGN, and publisher of the Chi Tribune. In introducing John C. Knight, one of the speakers, Kobak used Knight's military title, which is Colonel, then added: "This one wasn't in the artillery; this one is liberal and independent."

And a few minutes later Kobak gave the formula for the perfect radio station. He said he and Walter Brown of Spartanburg, S. C. (father-in-law of Secretary of State James Byrnes) are going to erect a new radio station. Said Kobak:

"It will be in the middle of an area of 13 square miles, where there are no people at all. Chairman Denny of the FCC gave me approval, in the lobby, today—verbal approval, but I'll hold him to it. The station will operate on 25-watt power. It will have no people, no call letters, no net affiliation, no advertising, no public service shows. Incidentally, it won't have to broadcast."

B'casters Cry Wolf at Threatened Censorship, Want FCC Edicts Curbed

By SAUL CARSON

Chicago, Oct. 29.

Radio stood out as the "freedom of speech cry baby" of all major communications media at a session of the NAB convention here last week, when that subject was kicked around by reps of the three principal media—press, films and the air.

Byron Price, Coast rep of the Motion Picture Assn. of America, and John C. Knight, head of the Knight newspaper chain (Chicago, Detroit, Akron, etc.) expressed thorough satisfaction with the amount of freedom enjoyed by their two media. But A. D. (Jess) Willard, exec veepee of NAB, couldn't go along. To Willard radio is the only one of the major media that's hobbled, and there oughta be a law.

Official title of the session was: "Do We Have Freedom of Speech in the United States?" Willard, the first of the three scheduled speakers, set the tone by setting radio aside as something different. If the question, he said, is meant "in the limited sens of unamplified word, yes, we do." But if the query includes "all amplified forms" the answer is "much less emphatic."

Hits FCC Bluenosing

Willard held that in facsimile and in films-used-for-television, there was no freedom of expression under existing FCC regulations. In fact, he insisted, the commission could stop newspapers from broadcasting their editorial pages. In television, he held, the commission's principle of ordering program balance would result in FCC insisting that "a showing of 'King of Kings' in the theatres by television put an obligation upon the motion picture industry to produce a spectacle for atheism in answer."

The rest of this speech followed this thesis: That technological advances have made it mandatory upon those who love freedom of expression to do something about curbing the FCC.

A number of people at the dinner felt that Willard's examples of facsimile and films-for-television were straw horses, set up for the purpose of being knocked down with great vigor. Willard demolished the setups thoroughly. He couldn't even agree that the technical fact of frequencies needing allocation — which isn't true either for the press or films — made any real difference. Said Willard:

Too Few Channels

"There are those who through self-interest, ignorance or indifference, complacently accept a theory that the guarantees of our fundamental freedom of expression cannot be fully extended in the field of telecommunications because there are not enough frequencies to accommodate every person who might conceivably want to become a broadcaster. This is a most dangerous conviction. . . . The ultimate possibility of the impairment of all of our means of communication by the wide-spread application of such a theory is somewhat less than remote."

What to do about all these dangers was not stated too explicitly by Willard. But he hinted. He favors a U. S. Senate resolution which expresses American "belief in the world-wide interchange of news . . . by any means, without discrimination." And he concluded by pledging his own backing for protection and furtherance of freedom of expres-

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Bing Pitches a 'Woo'

Electrical transcriptions, argued by many to be the answer to the problem of fluffless programs, can hit a clinker now and then, too, as was painfully discovered by WJZ (N. Y.) platter turners during the Bing Crosby show last Wednesday (23).

While the human error is eliminated through repeat cuttings, some of the e.t. proponents forgot about the machines. Last week's Crosby show was moving along smoothly enough when the turntable developed a "woo." Humming sound resulted from overheating, which changed resistance in the lines and caused a variation in current. As the program neared finish the machine got hotter and humming got louder, until the Groaner was flatted completely as he finished up the closing tune with Spike Jones' orch.

Television Reviews

UNITED NATIONS GENERAL ASSEMBLY
Producer: William Garden
150 Mins.; Thursday (24), 11 a.m.
Sustaining
WNBT-NBC, N.Y.

Television's getting a chance to demonstrate its true worth as an honest reporter of news events via coverage of the United Nations General Assembly.

Tele's most valuable contribution to culture and establishment of world peace supposedly lies in its ability to depict things when and how they happen, thereby overcoming the foreign language barriers experienced in radio. If coverage of the UN meetings is any indication, video has a unique role ahead, which will point up the slogan of "Uniting All Nations," banner of both the TBA and UN.

NBC was on the air for almost three hours at the opening day's ceremonies Wednesday (23) at the old World's Fair grounds at Flushing, N. Y., with five Image Orthicon cameras. (CBS was also out there with two I. O.'s on opening day.) Viewers were brought interviews with delegates and visiting celebs, as handled by Ben Grauer, and were then given President Truman's speech in its entirety.

On Thursday and Friday, NBC used two I.O.'s to bring viewers pictures of the assembly's proceedings, with Ben Grauer again doing the announcing. WNBT, the web's N. Y. tele outlet, was on the air from 11 a.m. to 1:30 p.m. and from 3 to 7 p.m. on both days. Radio, of course, could have done just as good a job of presenting the speeches. Tele added to that job, however, by showing the other delegates' reactions as they listened in.

In one spot, for instance, during Sec. Gen. Trygve Lie's welcoming address, NBC producer Bill Garden swung his cameras away from the speaker down to the audience. Vyacheslav Molotov and Andrei Gromyko were diligently following a Russian translation of Lie's speech. Another member of the Russian delegation, however, was diligently filing his fingernails. Moral to this is anybody's guess, but it spotlights tele's all-discerning eye—something that politicians in the future will have to contend with before attempting to pull any wool over the collective eyes of the public.

Cost of setting up the relay link

(Continued on page 43)

NATIONWIDE AFRA STRIKE LOOMS

NET TALKS BREAK DOWN

A nationwide strike by members of the American Federation of Radio Artists is definitely facing the four major networks, and the strike may also include transcription firms.

Those are the net results of a full month of negotiations, begun Oct. 1, between AFRA and two sets of negotiators for net and transcription contracts which expire Oct. 31.

Talks between the union and the networks on the commercial code to be implemented after Oct. 31 became deadlocked Monday (28). The negotiations broke down when the nets insisted that AFRA withdraw one clause in its proposed new contract, affecting affiliate stations which have no contract with AFRA, refuse to negotiate one "in good faith," or refuse to arbitrate such refusal.

After nearly an entire month's talk, it developed that the two sides have as yet got nowhere on that one major dispute. AFRA claimed that it does not want its members, in the future, to be fed via network lines to outlets which boycott the union. To continue to allow AFRA-ite announcers, singers and actors to be fed by the nets to such stations, AFRA held, would be to continue "working against ourselves."

Increased scale demands by AFRA, the issue of whether Chicago or Pacific Coast codes are to be negotiated separately—these went by the board while the nets refused to consider the affiliate demand. The webs held firmly that if they were to cut net feeds from non-AFRA affiliates "we would, in effect, be your organizing committee."

Finally, on Monday, the arguments came to an impasse. AFRA negotiators George Heller, Ray Jones and Claude McCue, with their counsel, Henry Jaffe and Mortimer Becker, told the net reps they were through talking and were ready for consultation with the membership about strike action.

Before the negotiations were broken off, both sides agreed orally that the old contract would stay in force and that any agreement that might be reached later would be made retroactive to Nov. 1. That assured continuance of AFRA members' work on the nets for the time being.

Meanwhile, calls for special meetings to consider possible strike action were sent by the AFRA negotiators to the New York, Chicago, Los Angeles and San Francisco chapters. The meetings will be held on Nov. 8 or as close to that date as meeting halls can be obtained in the four centers.

As for the transcription negotiations, AFRA says that the transcription firms have offered no proposal worth considering agreeing so far only to a 10% pay hike against AFRA's demand for 35%, and "in some instances offering even worse working conditions than under the old contract."

"We are giving them until tomorrow (Wednesday) to get down to brass tacks," said one of the AFRA execs.

KADELL KEEPS COAST AFRA POST; BACKUS V.P.

Hollywood, Oct. 29.

Carlton Kadell has been retained as prexy of the local chapter of the American Federation of Radio Artists, defeating announcer Frank Barton when the final vote was tallied.

Georgia Backus was named first veepee. Other officers include Ken Carpenter (national AFRA prexy), second veepee; William Gould, third veepee; John Heistand, fourth; Eric Snowden, recording secretary; Stanley Farrar, treasurer.

Elected to the board were John Brown, Gale Gordon, Elliott Lewis, Frank Nelson, Earle Ross and Lurene Tuttle, representing actors; Frank Barton, Carpenter, Arthur Gilmore and Kadell, announcers; Raymond Clark and Ray Linn, singers, and Roy Nerwin, sound effects men.

AFM Tells House Off, Won't Provide Fiscal Data to Congress Unit

Washington, Oct. 29.

James C. Petrillo's AFM was one of four AFL unions which stood pat yesterday and refused to answer questions by the House Campaign Expenditures Committee on the union's political activity.

Joseph Padway, general counsel for both the AFM and AFL, said the musicians would "do all in their power" to defeat Congressman Clarence Lea (D-Calif.) author of the so-called anti-Petrillo bill which is now receiving its test in Chicago. Lea has both the Democratic and Republican nominations.

Padway referred to the committee's questionnaire, which the AFM refused to answer some time back, as "mere meddling." He claimed the musicians union hasn't spent a dime on the election so far, and flatly refused any information about the union's financial status on the ground that it would place the musicians at a disadvantage in future collective bargaining.

Lowry Coe, committee counsel, said the questionnaires were "in order" and had been answered by 200 other organizations, including the NAB, AFRA, ASCAP, etc.

Odds Are on Fluffs

How long will it take the announcers at WABC (CBS), and WEAF (NBC), both N. Y., to get used to the new call letters of both stations, which go into effect this week (1)?

WEAF becomes WNBC, and WABC changes to WCBS—each of the flagship call letters to be tied in hereafter with the net's tab. But WEAF brass is sure the announcers will fluff right back into the WEAF groove when doing station breaks. So manager Jim Gaines is going to give a prize. The announcer who keeps his head on his shoulders for three whole months, to Jan. 1, will get a "Fluffscar" award for being fluff-proof. With the award will go a cash prize of $100.

BMI Girds Now for New 9-Yr. Pact When Present Term Expires in 1949

Chicago, Oct. 29.

Broadcast Music, Inc., industry-ASCAP-war baby, is looking ahead to license negotiations with Tin Pan Alley for a shot in the arm. In a report of his stewardship to NAB, which owes stature in part to the ASCAP battle of 1939, BMI veepee Sidney M. Kaye last week set the stage for a showdown by underscoring the tunesmith society's announced desire to open confabs for a new nine-year pact, though current term holds till Dec. 31, 1949.

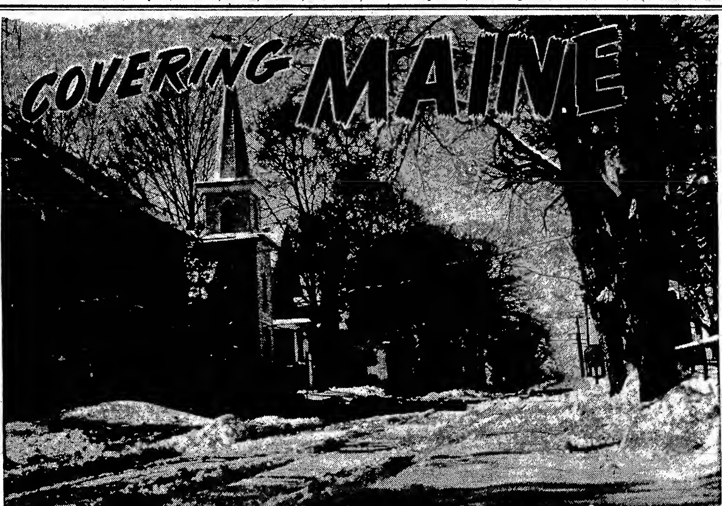
Recital of BMI growth in catalog, licensing operations and savings to member stations underscored industry buttress against demands by ASCAP for heavier cut in radio revenue. ASCAP must give notice of such intention by end of 1948; to such a manifesto, station ops have choice of accepting, cancelling licenses on expiration, or moving into arbitration—which cannot cut to a lower rate than present fees.

Industry fears of adverse arbitration decision made the BMI pitch a natural, with Kaye suggesting BMI type license be made the yardstick when ASCAP termination rolls round. Referring to ASCAP's "stranglehold" on industry music output, Kaye claimed special benediction for BMI's lenient policies permitting FM non-commercial broadcast license without fee.

Buy Maazel's Symph Gab

Lorin Maazel, boy musical prodigy, who made his debut as a longhair conductor eight years ago at the age of eight, has been picked as commentator of the weekly KQV recorded "Sunday Symphony" from 2 to 3 every Sunday afternoon. Bankroller is the National Record Mart.

Deal with Maazel is for 39 weeks.



The Yankee Network announces the addition of these Maine stations as full-time Mutual-Yankee affiliates:

WMTW Portland
WFAU Augusta
WJOR Bangor

Yankee brings to Maine Mutual coast-to-coast and Yankee programs, the complete day and night schedule of music, drama, sports, mysteries, quiz programs and news.

The addition of these stations is a further extension of Yankee Network's home-town coverage — the direct, local impact which gives listenership in city, town and neighborhood shopping centers throughout the state.

Through these stations and its other affiliate, WCOU, Lewiston, The Yankee Network delivers Maine's key cities and suburban trading zones on a full-time basis.

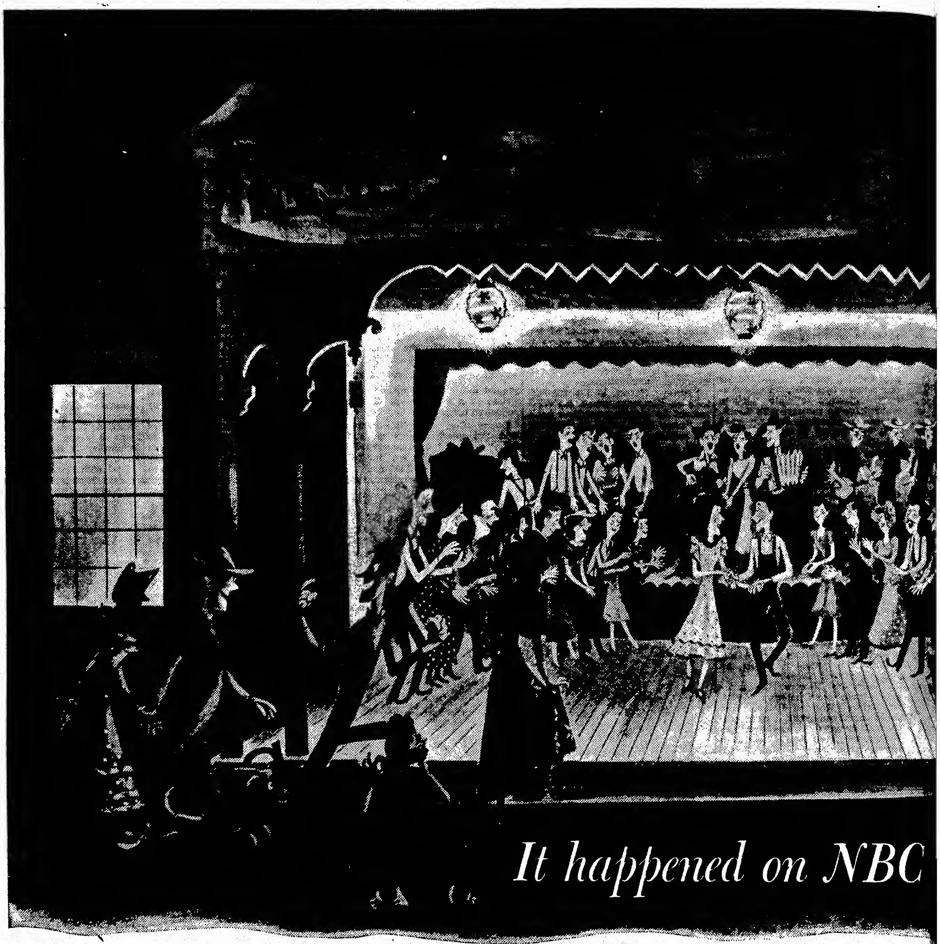
Acceptance is THE YANKEE NETWORK'S *Foundation*

THE YANKEE NETWORK, INC.

Member of the Mutual Broadcasting System

21 BROOKLINE AVENUE, BOSTON 15, MASSACHUSETTS

Represented Nationally by EDWARD PETRY & CO., INC.



It happened on NBC

STORY OF AN AMERICAN OPERA ★ *"Cross-Eyed Butcher," "Flop-Eared Mule," "Chittlin' Cookin' Time Down in Cheatham County," "No Drunkard Can Enter There," "Rabbit in the Pea Patch"*—these are a few of the hundreds of native arias heard nation-wide in that great American opera, Grand Ole Opry.

On Saturday nights when the fiddles scratch and Red Foley's cheerful voice opens the Grand Ole Opry, something refreshing happens throughout America. In Manhattan, when the Old Hickory Singers render an old-time ballad, tired cliff-dwellers pause to listen and dream of the farms, lanes and woods they wandered as children. The Deep South echoes with the laughter of listening millions who recognize in the broad humor of both Minnie Pearl, reporter of the Grinders Switch Gazette and Whitey Ford, the Duke of Paducah, a good-natured reflection of their own way of life. Throughout the great Middle West, Saturday night is party night and in millions of rural and urban homes the fun is enlivened with the music of the Grand Ole Opry Square Dancers. Over the ranchlands and the desert of the West, where miles separate homesteads, the songs of Red Foley's Cumberland Mountain Boys and Wally Fowler and the Oak Ridge Quartet banish loneliness and bring good cheer out of the night. Up and down the Pacific Coast—trail's end

AMERICA'S NO. 1 NETWORK

of the Covered Wagon—millions more Americans thrill to the beloved old folk tunes strummed out by the Turner Boys on their guitars.

It started in November, 1925, when George Dewey Hay, radio's Solemn Old Judge, introduced 80-year-old Uncle Jimmy Thompson, who fiddled for an hour while Hay supplied a running line of patter over WSM in Nashville.

In October, 1939, Grand Ole Opry went on a sorghum circuit of NBC southern stations. In 1943 the Dixie Horseshoe of the Grand Ole Opry curved from coast to coast on an NBC nation-wide network.

Today, under the sponsorship of the R. J. Reynolds Tobacco Company, Grand Ole Opry covers the 48 states with the fragrance of Prince Albert Smoking Tobacco, piped to 145 NBC affiliated stations.

How to build an American institution? Found it with the hearty, homespun talent that makes up the Grand Ole Opry. Give it a sponsor who believes firmly in the traditional American customs. Circulate it on the powerful facilities of the NBC Network. Send it to the vast NBC audience with the support of other great NBC shows which have become American institutions. The result: a program eagerly anticipated—and listened to by every American who has known, or would like to know rural America.

NBC

A Service of Radio Corporation of America

... the National Broadcasting Company

TED HUSING'S BANDSTAND
Disk Program
Three and Half Hours (10 a.m.-12 noon-5-6:30 p.m.), Mon.-Sat.
Co-Op
WHN, N. Y.

In hiring Ted Husing to m.c. a new recorded show occupying three and a half of its daytime hours, WHN is one of the few radio outlets in key cities that seems to recognize the importance and place occupied in modern radio by the socalled disk jockey. The New York station is paying Husing a sum that can, depending on sponsor reaction, go up into the $250,000 class yearly. That's not tin for riding herd on a session of platters and bespeaks as much as anything can the evaluation WHN places on the disk jock in the current scheme of things.

It also points up the regard N. Y. radio has for a guy who helped start the whole thing—Martin Block, director of WNEW's "Make-Believe-Ballroom," a disk-flipper who has had things pretty much his own way with N. Y. audiences for years and who will be a tough nut for Husing or anyone else to crack. They're opposite one another and so far, even the networks haven't been able to break Block's hold on the local audience when he's riding. Whether Husing can do it is problematical.

In grabbing off Husing, WHN secured an established mike operative. He's a personality, a distinctive voice, and seems to know his records. On opening shows, he seemed a bit stiff and unaware of the peculiar tricks of disk jockeying, but he displayed enough to portend a new disk name on the N. Y. horizon. He can't miss. Where he was particularly short was in the delivery of commercials. They're too obviously read. That, too, will be overcome in time.

Husing's forte at the moment, as mentioned above, is a good knowledge of records. Too many disk jocks get on the air and slap platters on the turntable haphazardly. Husing seems to pace his artists and templ very well and, in addition, is using an idea during the final 15 minutes of his shows called "Husing Specials." They're particular records that he leans toward and the idea will work into something good. It can be duplicated somewhere else along the line with recordings just released.

WHN extended itself in launching Husing. It went in for large newspaper display ads, car cards, tieups with Loew theatres, with which the outlet is affiliated, and even such unusual items as bands that circle the old man's shirts when they come back from the laundry. Loew's is even planning a screen short depicting Husing's metamorphosis from sportscaster to disk jock. That's a lot of attention to the subject and clearly points up the position of importance occupied in today's radio by the guys who at one time were time-fillers. *Wood.*

MARY JANE JAMBOREE
With Joe Grady, Billy Marshall orch (5), Carol Reed, Bob Shannon, Arthur Murray dance instructors
25 Mins., Sat., 10:05 a.m.
MARY JANE SHOE STORES
WPEN, Phila.

This is another one of the clambakes beamed toward the teenagers, which have created quite a vogue in Philly. This one is broadcast from the basement of the sponsor, the Mary Jane Shoe Store, in midtown Philly. Maestroed by Philly's premier disc jock, Joe Grady, this jamboree keeps a fast pace with music dished out by Billy Marshall and quintet. Gimmick is free dance lessons by Arthur Murray instructors, described by Grady. Best dance couple gets gift certificate for Mary Jane Shoes.

Another feature is election of "High School Star of the Week," who also gets prize. Makes pretty good listening even for post-teen agers. *Shal.*

Kids write
in the summer, too!

10,850 Proof-of-Purchase Replies.

This year, the amazing mail-pulling WLS kid show did not leave the air in May—a new sponsor carried it right on across June and July—drew the same strong response—

10,850 youngsters wrote for various premiums and each one had to write a letter and include PROOF-OF-PURCHASE.

Summer or winter, children or adults, the WLS audience RESPONDS! During approximately the same summer period, 15,623 housewives were writing in to another program for free canning booklets; 13,000 listeners were entering a letter-writing contest.

Summer or winter, for child-appeal or grown-up type products, WLS GETS RESULTS!

50,000 WATTS
890 KILOCYCLES
AMERICAN AFFILIATE
Represented by John Blair and Company. Affiliated in Management with KOY, Phoenix, and the ARIZONA NETWORK.

WLS
CHICAGO 7

The PRAIRIE FARMER STATION
BURRIDGE D. BUTLER President
GLENN SNYDER Manager

HOAGY CARMICHAEL
With Shirlee Turner, Buddy Cole
Producer:
Writer: Hoagy Carmichael, Ed Cashman
15 Mins.; Sunday, 5:30 p.m.
LUDEN'S COUGH DROPS
WABC-CBS, N. Y.
(J. M. Mathes)

Hoagy Carmichael, who recently started adding to his stature as a songwriter with film appearances, looks like he's going to make good in another direction. His air appearances indicate he's not a singer nor an accomplished pianist, but gives the impression that he's a guy who likes to bang at the piano and give out with vocals. There's contagion in his efforts that will be conducive to repeat listener trade.

The writer of the evergreen "Stardust" and a long list of pops that's topped by his current "Buttermilk Sky" gives out with a lot during a brief 15-minute stint. He has as gabbing partner Miss Shirlee Turner, who abets Carmichael's line of informal chatter about his songs for good results.

The tinpan's voice is on the cracked side, and the ivorying is reminiscent of the kind heard in a Tenth avenue bar (it's actually two pianos with Buddy Cole at the other Steinway), but if he did put on the polish, the singular charm of this session would be gone.

Luden's cough drops, sponsoring Carmichael, might have made a better impression by getting a vocally-polished gent, but Carmichael's name and bright informality will aid in reaching a wider audience. The commercials provide the sales message that Carmichael's pipes miss. *Jose.*

OUT OF THE DARK
With Dr. Sam Parker, George Hogan, announcer
Producer-Director: G. Hogan
15 Mins.; Sun., 2:45 p.m.
Sustaining
WOR, N. Y.

Although the aim of this weekly series is to give a practical insight into the difficult science of psychiatry, the net result, judging from the initial stanza last Sunday (27), is more akin to the gratuitous advice of the airlanes' whilom psychologists than to science. But in this case, the flaw doesn't lie in the qualifications of the program conductor, Dr. Parker, who, besides having an imposing academic pedigree, is director of psychiatry for the New York's dept. of hospitals and a member of the American Psychiatric Assn. Flaw is directly traceable to the format, which in trying to simplify the problem has only succeeded in over-simplifying the psychiatric approach to the point of distortion.

Using fragmentary data from an actual case history, material on the introductory program was projected via a dramatized interview between an actress portraying a young married woman and Dr. Parker. Instead of presenting the facts straight, the program resorted to a bogus "realism" which transferred the dialer right back into the mood of a John J. Anthony session with all of its peephole sensationalism, tearful declamations and unctuous paternalization. It was an over-dramatized, catchpenny affair, which by its nature could not illustrate the problem at hand.

Inadequacy of the dramat format was sharply borne out in the doctor's summary analysis where the conclusions seemed to be pulled out of a hat without discernible relation to the given facts. Perhaps the full case history supported the doctor's conclusions, but the listener had no way of knowing.

Dr. Parker is challenging an enormously difficult task in trying to popularize the complex, convention-defying tenets of psychiatry. But better to turn away 99 dialers, and educate one properly, than misdirect the whole 100. *Herm.*

SONG SOUVENIRS
With Bill Bryan, K. Burt Sloan, Emmett Ward
15 Mins.; Mon.-Wed.-Fri., 1:15 p.m. (CST)
GULF BREWING CO.
KZXY-Lone Star Chain

From the studios of KXYZ, Houston, comes this opus wending its way over the Lone Star Chain on behalf of Grand Prize beer. Programs feature songs by Emmett Ward and organ music by K. Burt Sloan, with several poetic readings by Bill Bryan. Coming as it does after lunch it is a restful interlude and should attract listeners. The women, too, should find pleasant listening to the songs as well as the poems read.

Ward has a pleasant voice and sings well with good voice range and manner of presentation. On airing heard, was best in "It Had to Be You" and "Blue Skies." Sloan is heard at the organ as accompanist to Ward and for the poetry of Bryan. Should be given a solo spot to break the monotony. Bryan gives out with the commercials as well as in several poems. He has a good voice and was heard to good effect in the poems "Simple Things" interwoven in the song "Home," and a bit titled "Farewell."

Commercials are in good taste and are interwoven neatly in the continuity. Theme is "Among My Souvenirs." Program is fast moving and shows good production. *Andy.*

NBC SYMPHONY ORCHESTRA
With Arturo Toscanini, conductor; Ben Grauer, announcer
60 Mins., 5 to 6 p.m., Sun.
Sustaining
WEAF-NBC, N. Y.

When it comes to handing out accolades for utilizing radio "in the public interest," NBC can take some justifiable bows for freezing the 5 to 6 Sunday afternoon time for the NBC Symphony series. Particularly when, as on the auspicious preem of the new season last Sunday (27), Arturo Toscanini is wielding the baton.

It's one thing to grab yourself a cool million-and-a-half a season from General Motors to ring in the commercials, and another to maintain the same high artistry and achievement on a sustaining basis and turning a deaf ear to prospective bankrollers who would grab the hour-long spot for their own ideas about programming.

Announcer Ben Grauer's own midway commentary (replacing those ex-GM Kettering capsules) perhaps best summed up the web's contribution when he sounded a plea for patronoge of NBC's 61 advertisers on the basis that the collective revenues from these sponsors makes the Toscanini-NBC Symph sustaining series possible. It lends added support to prexy Niles Trammell's contention (in his Chi NAB address last week) that advertising, too, plays an important role in the public service scheme.

Toscanini's initial program comprised Wagner's "A Faust Overture" and Berlioz' "Harold In Italy," latter with William Primose as solo viola player. It was an inspiring performance, revealing anew that Toscanini is still the great interpreter. *Rose.*

THE FRIENDS
With Ted and Dorothy Friend, Bill Roddy, announcer
Producer: Dick Bertrandias
15 Mins.; Tues., Thurs., 4:45 p.m.; Sun., 3:45 p.m.
MARK HOPKINS HOTEL
KPO, San Francisco

Despite the announcer's opening blurb about this program being an excursion into both the "trivia and the significant of this fabulous world," the amusing chit-chat by this Coast marital team is strictly of world-shaking unimportance. Show caught was pleasant, informal, innocuous ramblings into life's incidentals by two people with lively senses of humor, modesty, and excellent vocal deliveries.

Similar in form to other husband-and-wife tete-a-tetes, the Friends divide into the male and female viewpoint on such subjects as name-changing, returning purchases to department stores, etc. Guest personalities also visit on the session to add their comments. Plugs for the sponsor are neatly integrated into the body of the show.

LOVE STORY THEATRE
With Jim Ameche, Sylvan Levin orch, others
Producer: Walter Lurie
Director: Carlo D'Angelo
Writer: Noel Gerson
30 Mins.; Friday, 8:30 p.m.
Sustaining
WOR-MBS, N. Y.

"Love Story Theatre" on a valuable nighttime network slot represents a move to lower the evening level of radio listening to the daylight soap opera standards. Title is obviously an appeal to the Bernarr McFadden readership, with yarn content and writing filled with sufficient cliches to be aimed at the housewife who hasn't had a glut of slush in the afternoon.

Opening stanza had an obvious story concoction dealing with a youthful composer of light music who under the influence of a wealthy patroness attempts serious music with disastrous artistic results. The outcome, telegraphed in advance, has the maestro going back to his own true love.

Jim Ameche gave a tortured performance as the young composer with all stops out, getting the most out of every hackneyed line. Rest of the cast performed in the same vein.

According to WOR release, originals of yarns to be adapted on this session are recommended by a list of authors which include Fannie Hurst, Faith Baldwin, Paul Gallico and Fred Wakeman. Tieup of Wakeman, who took a whack at the intellectual level of radio in his recent book "The Hucksters," with a program of this type, is somewhat surprising. He'll have a lot of explaining to do for this one. *Jose.*

SAGUENAY VALLEY
Producer-Director: Rupert Caplan
Writer: Hugh Kemp
Music: Allan McIver
30 Mins.; Wed., 8-8;30 p.m.
Sustaining
CBC-CBM, Canada

Rupert Caplan again hits the jackpot with an imaginative and ingenious piece of work, this time in the form of a radio documentary that's certainly as original as it is effective.

Caplan picked as his theme the Saguenay Valley in Quebec's Arvida district where the aluminum industry rose almost overnight to become such an important factor in the Al-

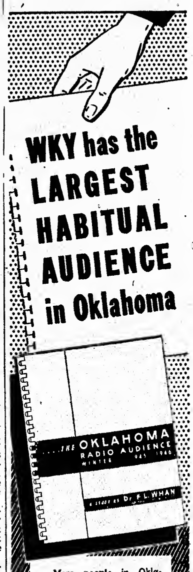
(Continued on page 44)

SYMPHONIC NOTES
With Sylvan Levin and orchestra; Jay Jackson, announcer
Producer: Roger Bower
Writer: Stephen Storace
30 Mins.; Sun., 7 p.m.
Sustaining
WOR-MBS, N. Y.

This program, in addition to being a welcome addition to the growing list of symphonic hours on the air, has an interesting idea. It presents two substantial works of one composer, one composition being well-known, the other being rarely-heard. The juxtaposition of familiar and unfamiliar, while enlarging the average listener's acquaintance with a composer's works, also presents an interesting study in contrasts, in styles, in suggestions of derivation, growth, etc. It also might answer the question why certain works of the masters aren't more frequently heard—the answer likely being that they lie justifiably neglected.

Program's premiere Sunday (27) was devoted to Tchaikovsky, to his w.k. "Romeo and Juliet" overture, and the lesser-known "Hamlet" overture. Both works were brilliantly performed by Sylvan Levin, WOR (N. Y.) music director, and his orchestra, an expert group of musicians he has been carefully selecting and grooming for months. The "Hamlet" work sounded reminiscent, derivative, with a good deal of the flamboyance and too little of the contrasting tenderness (as well as thematic clarity) of the preceding "Romeo and Juliet."

Levin also did narration on the compositions, the talks, however, being too skimpy and brief to be outstanding. More detail, or possibly a more critical point of view, would be preferable to the casual quick intros given this time. Levin, however, speaks well, with the ring of authority. *Bron.*



More people in Oklahoma listen to WKY more of the time than to any other station. This fact was substantiated again in the recent statewide study of radio listening in Oklahoma conducted by Dr. F. L. Whan, University of Wichita.

Send for this 70-page fact-packed study today.

WKY
Oklahoma City

Owned and Operated by The Oklahoma Publishing Company

Representative
The Katz Agency, Inc.

willie piper
willie piper
willie piper

"A homey and who'esome comedy ... deftly written and well acted."
—New York Daily News

WILLIE PIPER
With Dick Nelson, Jean Gillespie, Charles Irving, Stewart MacIntosh, Barbara Townsend, Eleanor Audley, Danny Ocko, John Gibson; Jack McCarthy, announcer
Writer: Samuel Taylor
Producer-director: Frank Brown
Music: Ralph Norman
30 Mins., Sun., 6:30 p.m.
Sustaining
WJZ-ABC, N. Y.

Comedy programs such as "Willie Piper" take the onus of "moronic entertainment" off radio. Sophisticated in its sheer simplicity, this homely situation story of an unspectacular, naive young man and his fumble-fingered attempts to do right in this very best of all worlds has been built into a completely charming half-hour of whimsy by writer Samuel Taylor, former co-scripter of the "Henry Aldrich" show.

Intro was matter-of-fact narration by Jack McCarthy, who confessed a temptation to begin with "Once upon a time . . ." Then story moved into dramat of Willie Piper's wedding day and everything that befalls him and his bride-to-be. Willie is a grocery clerk who lives with an ancient Western Union delivery boy, and they both share their quarters with the WU bicycle. Very nervous on his wedding day, Willie gets up at 4:30 a.m., brushes his teeth and begins a series of casual escapades that wind up with the wedding postponed for a week.

Taylor has written into thia program all the homeliness of the "Aldrich" show, but has de-emphasized the obvious. Feeling was carried by Dick Nelson, who played the lead to perfection. Similar treatment was given the part of Willie's girl, Martha, by Jean Gillepsie. Stewart MacIntosh, as Mr. Bissell, the Western Union oldster, was also fine.

Pace, production, and narration were all on a par with the script in the show's preem. Net programmers, obviously knew they had strong material here and gave it top Sunday night spotting.

—Variety

SUNDAY NIGHTS

6:30 to 7:00 P.M., E.S.T.

And look at this. A sustaining program with a 9.0 rating!

Dashiell Hammett's
FAT MAN

This top-notch detective-mystery show jus hit a 9.0 Hooper! And try to find a single sustaining program on the air w th a rat ng that can top it. In the hands of a smart advertiser, the fat man could become one of the *biggest* things in radio.

MONDAY NIGHT—8:30-9:00 P.M., E.S.T.

9.0
HOOPERATING

Presently carried by 105 Stations—25 Hooper Cities

ABC American Broadcasting Company

A NETWORK OF 220 RADIO STATIONS SERVING AMERICA

'Use Syrup As Union Antidote,' NAB Labor Head Advises Smallies

Chicago, Oct. 29.

The NAB's stand on labor unions received clear expression here at the convention last week. As stated by Richard P. Doherty, NAB director of employee-employer relationship, here it is:

"It is only natural that the average businessman would prefer to conduct his enterprise without the presence of union. We will find it easier to make our decisions and plan our activities without being obliged to conform to the dictates of others."

Doherty was addressing the "small markets" session and directing his remarks to the pettier watters around the country—the places, precisely where unionism is at a minimum or non-existent, where AFRA is practically unrecognized and even the AFM has made few inroads.

In essence, Doherty advised the coffee pots to adopt certain steps which are usually referred to as "paternalistic" in employer-employee relationship. He told the small station ops to provide little personnel services for their people like hospitalization plans and accident insurance, to interest themselves in the personal problems of the workers wherever possible, and to build up station personalities. On the latter point, he drew chuckles when he stated: "I appreciate that there is a potential danger in appealing to the ego of individuals, and building them up so they assume personal levels of importance."

But the upshot of his advice was: Improve morale, develop a sense of personal loyalty, but keep away from the unions if you can help it.

This advice from the labor head of NAB came as a surprise to many reps of large stations and some of the network people who either heard the speech or read the transcript. They were of the opinion that Justin Miller's "industry united front" against labor started with the premise that trade unionism as represented by AFRA, AFM, Writers Guild, Directors Guild, IBEW, IATSE, etc., was here to stay. They thought that Miller was only uniting the industry on the labor sector to get better terms from the unions, not to fight unionism as such.

But Doherty's stand was plain. The NAB labor group wants what Doherty called "labor relations insurance," rather than dealing with unions when it's possible to avoid the latter step.

Unions' Other Cheek

Chicago, Oct. 29.

Dick Doherty's anti-unionism stand at the NAB convention here received, by accident, an immediate labor answer. It so happened that the Chi chapters of the Radio Directors Guild and Radio Writers Guild had just set up their attractive posters in the convention hall lobby, boosting Chicago as a swell place from which to originate good radio. It was purely a pitch on behalf of the radio industry, coming from two of the industry's unions.

And it's these posters that greeted the small market operators as they filed out of the meeting where they heard Doherty set the line against unionism.

Early-to-Bed Angelenos Cause 'Ballroom' Shift

Los Angeles, Oct. 29.

On the theory that nothing can ever change Los Angeles from being an early-to-bed town, Evondon Ballroom is switching its band remotes from 12:30-1 a.m. on KECA-ABC to 10:45-11 p.m. on KHJ-Mutual.

Avodon plug will lose a full quarter-hour a night because of the change, inasmuch as they'll now get only 15 minutes.

Stormy Miami Waters Calmed by Reelection Of Bain as AFRA Head

Miami, Oct. 29.

Murky situation as regards American Federation of Radio Artists' local here on execs, which came to a head two months ago, was cleared up today with announcement that Leslie Balogh Bain, local radio news analyst, had been reelected president of the local for the ensuing year. Bain thus resumed the position he held for the radio guild locally from 1943 to 1945, before heading overseas.

AFRA's local unit's headaches started with election of Lee Mason as president. He insisted, via phone, that all hotels using a public address system use an AFRA announcer. Hotel owners, who had been using p.a.s to intro entertainments and to make announcements, blew up. They pointed out according to Mason, any hotel which paged a guest via the system, would be forced to use an AFRA announcer, instead of the usual telephone operator's call.

Matter was straightened out, though Mason insisted he was in the right. Climax came when he became involved with Paul Bruun, local amusement commentator and columnist, when Bruun went on the air via WKAT (MBS) Mason insisting that Bruun join the union or else.

. . . nineteenth letter of the alphabet

S, the 19th letter of the alphabet, begins more words than any other. Among these words: Stations.. Stability.. Service.. Satisfaction.. Sales.

Westinghouse Stations, symbols of broadcasting stability in six major markets, are giving *service* to the public and *satisfaction* to advertisers.. a satisfaction based on sales.

Suggestion: When planning a 1947 campaign in the busy areas of Boston and Springfield, Mass.; Philadelphia and Pittsburgh, Pa.; Fort Wayne, Indiana; and Portland, Oregon.. *for positive results,* include Westinghouse stations on your schedule!

HELP CELEBRATE NATIONAL RADIO WEEK NOV. 24-30

WESTINGHOUSE RADIO STATIONS Inc
WBZ · WBZA · KDKA · KYW · WOWO · KEX
National Representatives, NBC Spot Sales — Except for KEX · For KEX, Paul H. Raymer Company

Trammell

Continued from page 35

become one of the essential elements of our society because it gives expression better than anything else to the hope, the enterprise and the ambition of the American people."

Small Ad %

". . . There is criticism that there is too much advertising on the air. In the case of the great majority of successful newspapers and magazines, 50% or more of their total space is occupied by advertisements. In the case of a network with which I am familiar, only 6.8% of the network's total program time is devoted to commercial announcements."

". . . Among those who do not care to listen to the radio, it has become the fashion to jeer at radio commercials and some of the programs sponsored by advertisers. Soap advertising is a favorite target. In this connection I am reminded of an old European proverb that the culture of a nation is determined by its use of soap—and that the United States, with 6% of the world's population, uses one-third of the world's soap supply.

"Broadcasters are mindful of the fact that the sponsors of serial dramas pioneered in the daytime use of radio. They helped broadcasters build a new daytime service; and in doing so, they brought pleasure and relief from drudgery to millions of American housewives. Criticism of these program pioneers overlooks their contribution both to the American system of broadcasting and to the American housewife."

". . . To be effective, the commercial message should be as welcome a guest in the home as the program itself. If as much brains and experience and creative ability are put into the advertising message as are put into the radio entertainment, both advertiser and public would benefit

Blame Radio

Continued from page 1

as part of a growing campaign that has hit its crescendo in recent weeks among dailies throughout the country. Only a week previously, a New York murder gave the hate-radio boys plenty of ammunition to fire at the medium when the investigating authorities linked the crime to the cops-'n-robbers stuff on the air. And out in California, the candidate for prosecuting attorney of Los Angeles County has been getting a free press ride by campaigning against crime shows in general, as contributing toward juvenile delinquency.

Slough-Off

Here, then, was one of the most realistic of anti-radio presentations to confront the NAB in years. No time could have been more propitious than last week's assemblage of America's broadcasters to collectively arise and defend themselves. In view of the mounting and widespread criticism of crime airers, the feeling is that the NAB gravely erred in failing to take official cognizance of the charges against radio. There might have been a time when th. industry considered the charges as unworthy of being dignified with a retort. But since the hate-radio campaign seems to be gaining momentum, it obviously cannot be annihilated by the donning of blinkers.

William S. Paley, CBS board chairman, spotlighted the issue in his talk before the convention last Tuesday. But, in effect, he tossed the blame into the laps of the radio writers rather than something for the entire industry to tackle, with the assertion that: "the real problem lies in the writing."

Hooperatings Count

While Paley argued that the whodunits must be examined one by one, and that "a deaf ear must be turned to any promises of increased ratings at the expense of social responsibility," nevertheless the records fail to yield a single instance of a Hooperating being bypassed to meet the "social responsibility" obligation.

Perhaps the most realistic approach to the whole problem was brought to the convention by George Jennings, director of the Chicago Radio Council, who told delegates to the School Broadcast Conference that the question of children's radio shows should be reviewed by the broadcasting execs. However, that's as far as it got.

It's felt that if there's justification for the mounting squawks that the radio whodunits are getting out of hand, the industry muffed a real opportunity to inaugurate corrective measures.

Radio News Directors Organize Own National Group in Cleveland

Cleveland, Oct. 29.

Organization of the National Assn. of Radio News Directors was realized over the weekend with the election of the officers by 70 delegates here. Presidnt is John Hogan, WCSH; first vice-president, Sig Mickelson, WCCO; second veepee, Jack Shelley, WHO; John Murphy, WCKY, treasurer, and Edward Wallace, WTAM, executive secretary.

The following were elected to the board of directors: Hogan, Mickelson, Shelley, Murphy; Jack Krueger, WTMJ; Tom Eaton, WPIC; Bob Mahoney, KWKH; Milo Knutson, KFBI; Leslie Ford WGR; Soren Munkhof, WOW; Ben Chatfield, WMAZ, and Dave Kessler, WHAM.

In order to establish news as a separate and independent identity of radio NARND resolved that an education committee be selected, with the duty of compiling and distributing a bibliography of literature in the field of radio news. At the same time, the establishment of radio terminology, as distinct from newspaper terminology, was recommended

The group also resolved that the autonomy of the news director and his news department be recognized by each radio station; that the news director be responsible only to his journalistic principles and ideals and to the general manager of the station; that all locally originated news be gathered, written and produced by station personnel trained in news writing and evaluation; that all news be written and presented accurately and without bias, to inform as many as possible, and should remain within the bounds of good taste; and that statewide or regional organizations be formed along the general lines of the national group.

The board of directors was also empowered to select a committee to determine awards to be given to the best news shows.

In the course of the three-day session, the group held the following panels:

"Writing and Building News Broadcasts," with Jack Shelley chairman; Mickelson chaired session on "Personnel Problems, Newsroom Management and Organization"; "Special Events Techniques Employed in News Broadcasts," Bill Ray, NBC, Chicago; "Shall We Editorialize on the Air" R. E. Burris, KSO; "News Gathering and Coverage." Soren Munkhof; "Contribution of the Press Associations to Radio News," with Tom O'Neill, AP, Phil Newsom, UP, and Bob Brown, INS. participating.

Messages of congratulations on the group's organization were received from President Truman Gov. Frank Lausche, and Herb Plambeck, president of the National Assn. of Radio Farm Directors.

Highlight of the three-day meeting was the Friday evening banquet and talk by William B. Downs, CBS correspondent.

Tele Reviews

Continued from page 36

between Flushing and their N. Y. transmitters was borne entirely by NBC and CBS. Two webs deserve a nod for helping break in tele's public service benefits. *Stal.*

N. Y. HERALD-TRIBUNE FORUM
With Radcliffe Hall, announcer
Producer: Noel Jordan
105 Mins.; Mon. (28), 8:15 p.m.
Sustaining
WNBT-NBC, N. Y.

After giving yeoman service on coverage of the United Nations sessions at Lake Success last week, NBC television turned its cameras this week on the N. Y. Herald Tribune annual forum on current problems from the Waldorf-Astoria, N. Y., for another public service show. WNBT, the web's N. Y. tele outlet, covered the forum Monday (28) night, Tuesday afternoon and evening, and will repeat with the final session tonight (Wednesday).

As with the UN coverage, the speeches could have been carried just as effectively by radio, but NBC takes full advantage of tele's sight factors to perk up viewer interest. Video viewers undoubtedly got more out of the speech delivered at the opening night's session of the forum by Prof. Robert Gardiner, a native of Africa, for instance, than did radio listeners by being able to watch the colorful Gardiner in action. Producer Noel Jordan also panned his cameras around the Waldorf ballroom during the speeches to show the attendees as they listened.

NBC used two Image Orthicons for the show, which brought in clear, sharp images, despite the only normal lighting of the room. Camera range was limited to three views. including a long shot, a medium closeup, and a closeup. Long shot wasn't very effective, since the images lost clarity when the cameras had too much territory to cover. Best shot, of course, was the closeup of the speaker's face.

Announcer Radcliffe Hall, with his deep, sonorous voice, added to the dignity of the proceedings with his introduction and side remarks on each speaker. *Stal.*

Only Kilroy Was Absent

Everybody tried to get into the act during the N. Y. Herald Tribune forum telecast Monday (28) night.

WOR (Mutual. N. Y.) carried the first hour of the forum on radio. At 9 p.m., when it was time to switch networks, Mrs. Ogden Reid, one of the sponsors, announced there would be a short wait until the lines could be cut over to WJZ (ABC. N.Y.). There was then about 20 seconds of dead air time, with the television cameras focusing on Mrs. Reid without a sound. That is, until Radcliffe Hall, NBC tele announcer, decided it was time to get into the act, too. "Oh, yes," said Hall. "This telecast is being brought you by WNBT, the National Broadcasting Co."

TEXANS' ATOM TRY

Hollywood, Oct. 29.

Texans will participate in the National Education Week Nov. 10-16, when a special broadcast is given from Radio House of the Univ. of Texas campus, according to T. D. Rishworth, newly announced director of Radio House.

"Education for the Atomic Age" is theme for the week. That idea will be emphasized in the broadcast.

Transcribers Bow When Petrillo Strike Looms, Sign Pact for Pay Hike

A strike in the electrical transcription field was averted Saturday (27) when the American Federation of Musicians and transcription firms agreed to a 50% increase for musicians.

New pact calls for a flat scale of $27 for an hour, which permits 15 minutes of actual recording. Rehearsal scale has been upped from $12 to $18 an hour. Overtime rehearsals were scaled at $4.50 each quarter hour, while overtime recording was scaled at $9 for five minutes or less.

Increases are retroactive to Oct. 20, date of expiration of old contract. Although transcription firms attempted to get a two-year contract, James C. Petrillo, AFM prexy, successfully held out for a one-year pact.

Negotiations on the new pact had been going on since Oct. 14, when AFM called a confab of record firms and transcribers in Chicago. The transcription firms capitulated when Petrillo warned that a strike would be called if contracts were not signed by Oct. 27. Pact followed.

Transcription increase comes immediately after disk firms settled for a 37½% hike. Petrillo held out for the higher figure for the transcription firms, as it's his contention that only a small percentage of disks go into commercial channels, whereas transcriptions are used exclusively for displacement of live musicians.

San Antonio—George T. Case will leave here to assume duties as general manager of WINK, Fort Meyers, Fla. He takes over on Nov. 3. Case was former program director for KABC and currently with the radio program director for the local War Assets Administration office.

Superpower Push to Give All U. S. Areas 4-Program Choices, in Offing

Washington, Oct. 29.

A drive for 750 kilowatts power for each of 20 clear channel stations—and a corresponding reshuffle of present network affiliations in which ABC and Mutual will pick up a couple of the top-power stations at the expense of NBC and CBS—will be made by the Clear Channel Broadcasting Service when FCC resumes hearings into the clear channel problem next January.

The CCBS plan is first concerted push of the bigtime stations for superpower. It was drawn up at a top-secret session of the 16 CCBS members during NAB's Chi convention last week and voted unanimously by those in attendance. Up to this time, individual clear channel stations (KFI, Los Angeles; WGN, Chicago; WHAS, Louisville, etc.) have asked power over 50 kw, but no blanket or specific recommendation had been entered at FCC for entire CCBS membership.

Needless to say, the networks, who will certainly have a lot to say on the question, were not represented at the CCBS meeting. The CCBS proposals are the work of Vic Sholis, CCBS director; Louis Caldwell, attorney, and CCBS engineers John DeWitt and Andy Ring.

A power hike to 750 kw for the 16 CCBS stations and four other 1-A outlets would give virtually all U. S. areas four program choices during the nighttime hours, it was understood. Lesser power boosts are also urged by CCBS for 1-B stations and for local and regional watters which wish to step up their coverage. Some 1-A stations will not have to render a secondary skywave service, CCBS points out in no uncertain terms, but may deliver only a powerful groundwave signal during both day and night hours.

A 750-kw transmitter, located in the middle of the country on a good, low frequency could virtually blanket the entire U. S. and, if not directionalized, could spill some signal over the borders.

FM's City Service

The CCBS memo discusses the advent of FM, pointing out that most of its members have already filed for or obtained FM permits, but concludes that FM is essentially a city-service and cannot be counted on to serve rural areas.

Observers point out that FCC will never go along with the full CCBS recommendation though it is seriously studying advantages of power in excess of 50 kw for a couple of areas badly in need of more radio signals. One FCC member pointed to the Commission's heavy emphasis on "local" service over out-of-town and out-of-state signals. He suggested that 10 local stations might be preferred to do the job proposed for one all-powerful clear, adding that the 10 would not upset economics of station earnings to extent a 750-kw operation nearby would.

Clue to FCC's view on clears was spelled out in acting FCC chairman Charles Denny's speech at the NAB convention last week. Definite changes in the clear-channel setup are in the offing, Denny said, but criterion on which they will be made is "relief for people now without radio," not additional radio signals in urban areas already covered. He said Commission was studying a re-allocation, advantages of superpower and of breakdown of the clears, and might conclude job could best be done by one or a combination of all three moves.

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UTAH'S NBC STATION
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NATIONAL REPRESENTATIVES

GOOD MORNING IT'S KNIGHT

Celebrating My FIRST ANNIVERSARY
MONDAY THROUGH SATURDAY
7:15 to 8:00 A.M.
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RAY KNIGHT GENUFLECTS TO:
SATURDAY EVENING POST
JOHN McNEIL
HERALD TRIBUNE
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EVAN LLEWELYN EVANS
MURRAY GRABHORN
CHICK DOTY
HALO
ADRIAN SAMISH
RIT
GOOD MORNING IT'S KNIGHT • A RAYMOND KNIGHT ASSOCIATES PROD'N

Radio Reviews

Continued from page 40

lied war effort. Documentary was presented in two separate 30 min. airers, which was a wise move, since the most interesting documentary is liable to lose audience appeal when there's no story to tie it together.

Saguenay Valley is actually an audio record of the valley through 24 hours of the day. Again, wisely, Caplan did not restrict himself to featuring particularly the activities around the aluminum plants, but rather took his listener on a tour to witness the social, industrial and spiritual side of Shipshaw life, where the broadcast was made.

Airer was particularly ingenious in the manner it was produced. Caplan and his engineer took themselves up to the Saguenay district and made on the spot broadcasts on the farms, in the aluminum plants, at the school, in the church, interviewed farmers and workers, and disked the stuff right there and then. He took all this back to Montreal, fitted in the musical score (a sock job by McIver) and put the whole thing on the air.

Airers moved exceptionally well in view of the difficult editing and timing chores. Kemp's script clicks for the most part, except for the odd lag which picked up in the second broadcast.

All in all, it was a socko experiment that's well worth following up.

Laza.

● It looks complex but if you know the ropes it's simple. Weed and Company men know the ropes and know the people.

WEED AND COMPANY
RADIO STATION REPRESENTATIVES
New York ● Boston ● Chicago ● Atlanta
Detroit ● San Francisco ● Hollywood

THE PAL SHOW
With Babe Ruth, Police Commissioner Arthur W. Wallander, members of PAL, Stan Lomax, emcee
Director: Roger Bower
30 Mins.; Sat., 10:30 a.m.
Sustaining
WOR, N. Y.

Under the auspices of the Police Athletic League, this show is intended to showcase the juvenile talents in the PAL membership, as part of the org's many-sided programs of crime prevention. Bait for dialers was furnished by Babe Ruth's guest appearance on the initial stanza last Saturday (26) but as it turned out, the kids themselves delivered a wholly delightful variety program. N. Y. Police Commissioner Wallander also spoke briefly on the beneficial aspects of the PAL.

Program opened with a spirited choral rendition of "Joshua Fit the Battle of Jericho" and segued into a six-minute dramat, enacted by the PAL radio workshop, which recreated the fence white-washing scene from "Tom Sawyer." Antoinette Cicciamarra, 15-year old pianist, followed with a polished performance of "Malaguena." Showing another facet of PAL activity, program featured a three-minute spot recorded at a pro football game last week which was attended by 5,000 PAL youngsters.

Young soprano Helen Ferguson gave a serious interpretation of Mozart's "Hallelujah" and joined the PAL chorus at the finish in "The Lord's Prayer." Ruth answered some baseball queries posed by a few kids, then made a simple inspirational pitch for the "straight and narrow." Stan Lomax emceed the show in good form, giving maximum play to the juve performers.

SO YOU THINK YOU KNOW SPORTS?
With Bob Holleron, Harold Scherwitz, Claud Kellam, Bill Osley, M. P. Wilson, Don Emmick
Writer-Producer: Holleron
30 Mins.; Thurs., 6:30 p.m. (CST)
CATTO & PUTTY
KTSA, San Antonio
(Newman)

With the fall athletic season under full sway, KTSA Sports chief Bob Holleron has unwrapped this opus which should have the sports fans listening and participating in the question bee. A board of experts with only two regulars, Holleron as m.c. and Harold Scherwitz, sports editor of the San Antonio Light, is featured each week trying to answer questions on sports sent in by listeners. Questions that stump the experts are worth $10 in merchandise at the sponsor's store.

On the airing heard, Bill Osley, prexy of the San Antonio Mission Baseball team, Claude Kellam, head of sports in the San Antonio Schools, and M. P. Wilson of the local Golfers Assn., were guest experts. If this is a sample of the experts to be heard each week, Holleron has rung the bell and should provide fans with some interesting dope on all phases of sports.

Questions used on the first airing were informative, and the informality of the participants aided in making the show move rapidly. Between questions, Holleron asked informally about sporting events and gets some neat responses from the experts.

Don Emmick is heard from in the commercials, which are short and to the point, concerning the various automotive aids the sponsor has to offer.

Holleron has a neat delivery, keeps the program moving along well, and seems to know the world of sports. In about 12 questions used, the board only missed one on the first airing.

Andy.

Followup Comment

WB's Jake Wilk's son, Max Wilk, scripted a good "Suspense" playet for Susan Hayward on CBS, well produced and more than sustaining the whodunit series title. Edward Everett Horton was more at ease on the Kraft show, opposite Eddy Duchin, than William Powell, who seemed casual and only concerned with trailerizing "Life With Father."

Vaughn Monroe's new Camel series on CBS Saturday evenings (7:30 p.m.), following his summer string for the same sponsor, adds up to a swell package of entertainment. It's a smoothly produced and performed half-hour which should get the band a sizable enough rating at that hour, what with the type of guests used and the general click nature of the show.

Writing is good, Monroe's band, now plus fiddles which make a good frame for his vocals, sounds better on this program than otherwise. On (19) stanza maestro had bandleader Randy Brooks and Vera Vague as guests, Brooks inserting his brilliant trumpet into Monroe's arrangements, and Miss Vague doing a bit similar to the "she-wolf" routine she does with Bob Hope. All in all, it added up to a very commendable performance, and one very much to Monroe's credit.

ABC's "Warriors of Peace," for which the net gives time to an Ayer-agency-produced show boosting Army recruitment, is one of the few war-themed programs staying on the air and maintaining a decent Sunday afternoon rating (3.1). Last Sunday's (27) stanza, given over on a biographical dramatization of the life of the late General Joseph W. Stillwell, was an illustration of the reason this show is holding up.

Scripter Joe Liss wrote, and Earle McGill produced an "Uncle Joe" who came through as a brasshat guy who didn't try to be democratic, but was; who really loved and respected the Chinese soldiers whom he trained; and who took genuine pride in his foot-slogging infantrymen. At the end, this show—though sponsored by the Army—pulled no punches about the tragedy of Stillwell's recall from his post in China, speaking of his "hatred for pussy-footers" with unusual frankness. Walter Abel as narrator gave the top script sock reading. And the Army brass in charge had the good sense to avoid a recruitment commercial, sticking only to what amounted to an "institutional" mention. All-in-all it was a well-rounded stanza, ranking with the better wartime shows.

Paul Lavalle, who celebrated his third year with Cities Service (NBC) last Friday (25) evening, is a bit of a magician. He must be to get what he manages to draw from a band composed of 37 strings and French horns. His is one of the most attractive musical shows of its type on the air, barring none, for its simple appeal to people who like good music not overarranged, but beautifully embroidered for the layman ear.

Lavalle opened his last show with a up-tempo arrangement of Irving Berlin's "Cheek to Cheek" (which is where the magician comes in since he gets a rhythm beat out of strings that few maestros ever attempt let alone achieve). All the way down the line, including a writing of "Meditation," the result was the same. His is a fine show interrupted only by rather heavy-handed commercials spreading the gospel of Cities' Koolmotor oil.

MINNESOTA U.'S KUOM GOES SOLO NEXT MONTH

Minneapolis, Oct. 29.

Univ. of Minnesota station KUOM gets on the air fulltime, starting next month, instead of having to share its wavelength with WCAL, St. Olaf College, Northfield, Minn., as before. FCC finally issued order for which KUOM has been striving for years.

Under the new schedule KUOM signs on at 10:30 a.m. for a full day's broadcast until the signoff at local sunset time. Station is non-commercial and its programs comprise educational and musical programs.

WCAL gets the 6 a.m. to 7:15 a.m. time formerly had by KUOM along with its other periods. It also has been assigned Sundays from 3:30 p.m. to sunset.

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A QUALITY MARKET
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New York Chicago Los Angeles San Francisco
Affiliated with National Broadcasting Company
250 Watts 1340 KC

CIRCLING THE KILOCYCLES

St. Louis—Six appeals for blood donors over KXOK for a young boy suffering from a rare type of anemia resulted in 175 volunteers rushing to the Barnes hospital here to make their contribution. After the sixth announcement the hospital authorities requested the station to discontinue the appeal.

St. Louis—Frank Eschen, Special Events Director of KSD has inaugurated a special program of "Previews of the Symphony," weekly program which summarize the concerts to be presented in the Henry W. Kiel auditorium the following week. Thumbnail sketches of the guest artists, feature stores, etc., make up the 15 mins. program.

Chicago — WMAQ, NBC's basic Chicago outlet, this week inaugurated use of mobile radiotelephone in its news and special events coverage. The plan, announced by William Ray, NBC central division news and special events director, will enable special events crews to go on roving or special assignment in the Chicago area, and permit immediate relay of news developments or new assignments, by constant two-way telephonic contact within a 25 to 50-mile radius of the Loop area.

Kansas City—Herbie Kratoska, KMBC's plunking banjoist and comic of the Texas Rangers musical unit, is doing a protean act between his musical assignments during the Philharmonic concert season. A buffoon in the Rangers work, Kratoska wipes off that grin, dons tux and plays banjo straight in the Philharmonic.

Raleigh, N. C.—The FCC has tentatively authorized the operation of a new station at Morganton, N.C., by Nathan J. Cooper on 1490 kc, 250 watts power and unlimited time. The decision is subject to appeal within 20 days by Beatrice Cobb who applied for the same facilities.

The Commission also authorized operation of FM stations by Parker Bros., Ahoskie, N. C., and Eastern Carolina Broadcasting Co., Goldsboro, N. C.

Minneapolis—Latest additions to the announcing staff of WCCO, CBS outlet in the Twin Cities, are Gordon Eaton and Rolf Hertsgaard.

Eaton, recently discharged from the Army after 18 months' service overseas, was announcer on the CBS net programs "Inner Sanctum" and "Calling America" prior to his entering the army. Hertsgaard was with WCCO from 1942-44.

Memphis—Wilson Northcross, announcer and baritone with WMC both before the war and since service discharge, is quitting radio to join his father in the fancy brass and mantel business.

Hamilton, Ont.—As part of its promotion of the NBC transcribed series "The Wife Saver," CKOC had 350 placards with Allen Prescott's picture distributed to the entire Hamilton grocery trade. Air promotion carried actual cuts from the Prescott disc and was tied in with special newspaper advertising.

Pittsburgh — Bill Martin, with WHP in Harrisburg for some time, has returned to his home town to join the announcing staff of WWSW. Landed his first commercial, too, after being on the job locally only a week.

Albany—WTRY, which shifts from ABC to CBS on Jan. 1, has opened an Albany office in the DeWitt Clinton hotel. Marion Baker, who served as secretary to Manager William A. Riple at the Troy station, and Dominic Tovina, accountant, have charge of the new quarters.

Syracuse—Rod Swift, news announcer at WSYR, Syracuse, is the father of a daughter, Alison Swift. Mother is former copy writer of General Electric publicity department, Schenectady.

Minneapolis—Sigfried Mickelson, news director of WCCO, has been named first vice-president of the National Assn. of Radio News Directors. Selection was made at a meeting in Cleveland.

Hartford—Policy of an all-year-round fire prevention campaign has been instituted by station WTIC. Station is endeavoring to inculcate both teen agers and adults with perils of fire. Since the start of the campaign last May, some 100 live shows of various types have been ethered. This in addition to several hundred station break announcements on fire perils, etc. Co-ordinating the station's efforts with public and educational agencies is Bernard Mullins.

Regina, Sask.—School broadcasts presented by the Saskatchewan government department of education are being heard in classrooms in more than 500 schools throughout the province five days weekly. The series presents stories from history, studies in natural science, dramatization of books, French pronunciation and music.

Forth Worth—Bill Hightower has been added to the announcing staff of KFJZ, key station of the Texas State Network.

Attention!
MUTUAL STATION PROMOTION MANAGERS
$1565 IN VALUABLE PRIZES
FOR BEST STATION PROMOTION OF THE "Michael Shayne" SHOW
★ THREE $232 ZENITH RADIOS
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START NOW!
Stations are divided into 3 classes, and all Mutual stations, irrespective of size or established merchandising facilities, have an equal opportunity to win.
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Send record of your promotion in scrap-book form to Mr. Harold M. Coulter, Manager, Audience Promotion, Mutual Broadcasting System, Inc., 1440 Broadway, New York 18, N. Y. Contest closes Midnight, Dec. 14th. Winners announced Dec. 24th. For further information write to Mr. Coulter of MBS or Don H. Collins, Director of Advertising—
In Event of Tie, Duplicate Prizes Will Be Awarded
HASTINGS MANUFACTURING CO.
THE CASITE CORPORATION
HASTINGS, MICHIGAN

NAB Wields a Yardstick, Too

The following is the text of the original resolution of the NAB Board of Directors taking the BMB over the coals and reflecting the temper of the NAB directorate over the station measurement yardstick operation:

We do believe that BMB can be and should be made a great instrument for the good of the broadcasting industry and for the cementing of sound, helpful cooperation between broadcasters and advertisers. The broadcasters of America owe their industry and to themselves individually the responsibility for making BMB a success. BMB has accomplished one result: it has perhaps established a method for measuring the listenable area, permanent or otherwise, of a broadcast station. It has a long way to go. If the NAB Board were to give unqualified endorsement to BMB at this juncture, it would imply the belief that BMB has fulfilled its purpose completely; that it has done its job physically; that its performance leaves nothing to be desired. We do not believe such endorsement is possible at this time.

Criticisms of BMB are being voiced among the broadcasters. They argue that refinement and modification of the research technique are necessary to produce audience area maps which reflect to a much more exact degree the relative density of station's actual area of influence. Many condemned the fact that maps and figures produced are not accompanied by BMB standards of interpretation so as to assure uniform interpretation in application, rather than numerous interpretations in application, according to the whim or discretion of various stations and advertisers and agencies.

Squawks Justified

Many criticisms are serious and understandable. They warrant immediate action. The Broadcast Measurement Bureau must accept criticism, analyze it and act upon it with an objective clinical philosophy which should characterize its conduct at all times. We are asking NAB appointees to the BMB Board of Directors to understand unreservedly that they have taken on a trusteeship and a responsibility which will require very substantial sacrifices of their time and energy. NAB appointees to the BMB Board must accept appointment on this basis. We believe they are capable of seeing to it that BMB measures up to the reasonable expectations of its subscribers. The value of the material already supplied to the broadcasters by BMB either substantially duplicates information heretofore made by networks to their affiliates without cost or by standard engineering or other surveys. The temptation for the misuse of the BMB maps is so great that restrictions on their use or their complete withdrawal are matters for urgent consideration. If BMB is to succeed, it must anticipate the future participation of large numbers of broadcasters. Obviously, such support by the broadcasters must be pledged at a reasonably early date and before the broadcasters can fully comprehend and utilize the potential value of the BMB studies for which they have already paid.

We feel that BMB must immediately prove to broadcasters that (1) the national buyer of radio facilities desires and uses BMB to make for the more effective purchase of radio facilities; (2) that BMB is a valuable sales tool for use with local and regional advertisers.

Recommendations

Toward these ends we commend to the attention of the BMB Board of Directors the following procedure:

1. The advertiser and the advertising agency must have available the data on percentage of listeners in such form as to make for radio reference and usage and BMB should establish a uniform determination of listener intensity to meet the majority of agency requirements.

2. The broadcast station subscriber must be fully instructed in detail on the use and misuse of the material now in his hands. He must be implemented with additional information to expedite his employment of this data by his sales force in such form as will be useful and understandable by the local advertiser. The Board of Directors of NAB feels a deep responsibility to the membership of its Association to see the fruition of its desires to establish a uniform and continuing method of determining station listening areas. Therefore, the Board of Directors of NAB requests all BMB that a report be made at the next meeting of this Board on what steps have been taken toward the accomplishment of the purposes herein suggested and the Board of Directors of the NAB reserves the right to approve the dates for the future solicitation of subscriptions to BMB from member stations.

Hope

Continued from page 34

And we did a certain kind of humor that the boys liked. They were a different kind of audience, and a wonderful one. They were interested in their camp, their marching, Spam—anything but the headlines.

"That's all over now, of course. And we have to get back to civilians and play for civilians. You're absolutely right about that. We're trying to do that now. We may not have succeeded so far this year, but we are trying to get a little different formula."

It was Cerf's contention that if anybody in the country was going to change the radio formula of insult that's been practised by Hope, Allen, Benny and every other radio bigwig for the last eight years, it would have to be someone like Hope. "You've got the Hooper rating," he said. "You could really get some young writers who have some fresh ideas and give them a chance."

Talk between Cerf and Hope was serious all the way. Cerf paid Hope a big tribute earlier in the program in discussing the comic's book, when he said:

"I'd like to say a word before Hope gets on. The part that I really think is the best thing in this book—and it's the part that makes me love to hear Bob Hope on the radio—is that he manages in each program and in the book to really touch on some serious things.

"And although he kids about them and gets off corny gags about them, the American public will listen to the Bob Hopes of the world when they talk about concentration camps, when they talk about the housing situation, when they talk about racial prejudices, where they won't read the editorials by about 100 great editorial writers. Boy Hope is one of the few people, few comedians on the radio, who always gets something good in on every broadcast."

Cerf also complimented Hope when the discussion got around to the New Yorker magazine type of humor. "I'd like to explain a theory about the New Yorker humor, which I appreciate and approve of just as much," Cerf said. "I think about one in 100 is up to the New Yorker type of humor in America and likes and appreciates it. The other 99 go for Bob Hope—and I think I'm one of the 99."

FM Promotion Group Calls First Huddle for Nov. 9; Sees 100G Fund

Washington, Oct. 29.

The brand new FM promotion group, which sprang into existence following demise of FM Broadcasters, Inc., at the NAB convention last week, will hold its first strategy meeting Nov. 9 in Washington, under leadership of temporary chairman Roy Hofheinz, KTHT and KTHT-FM, Houston, Tex., it was learned this week.

The neophyte FM group has already had pledges of financial assistance from FM inventor Major Edwin Armstrong, General Electric, Stromberg-Carlson, Zenith Radio Corp., and other set-makers, it was understood. It expects to set up a fund of from $75,000 to $100,000 to push FM on both local and national fronts. Forty-two members have signed up to date.

Hofheinz said that the group, temporarily dubbed "FM Committee," will select a name at the Nov. 9 meeting. Members want to be sure that the name will not confuse its identify with predecessor organizations, he said. Meanwhile, committees have been appointed to work on a constitution for presentation at the Nov. 9 meeting.

Everett Dillard, engineering consultant and licensee of FM stations KOZY, Kansas City, Mo., and WSDC, Washington, D. C., is chairman of the "objectives" committee, which will decide whether the group takes on other FM services or confines itself to promotion activities.

Gordon Gray, WMIT, Winston-Salem, N. C., a former FMBI member, heads the financing committee. Leonard H. Marks, acting general counsel to the group, also heads the legislative committee, which is now working on a constitution and operating rules.

Other prominent FM'ers who have thrown their support behind the new FM promotion org. are: Wayne Coy, manager of WINX and WINX-FM, Washington; C. M. Jansky, Jr., consulting engineer and operator of Washington's pioneer FM outlet; W. R. David, General Electric, and Ira Hirschmann, WABD, New York City. All four are former FMBI directors.

Cry Wolf

Continued from page 36

sion "by whatever means communicated" — meaning radio and video, of course, and hitting obliquely at the FCC.

It was with amazement, after Willard's beef about radio being in danger of shackling, that the NAB listeners heard Knight and Price express thorough satisfaction with the freedom given their media. Both men, following Willard's thesis, said they hoped that radio's freedom would not be endangered. Knight, in fact, thought that the FCC ruling in the case of the N. Y. Daily News' application for FM was a dangerous precedent. (In that case, the commission agreed with one of the Daily News' opponents, the American Jewish Congress, that the newspaper's editorial policy and political ideology are relevant matters when the applicant's FM examination is concerned).

Radio Hit First

But Knight came right out and said, "the American press is the freest in the world." And Price, who was head of the wartime censorship, said the same thing for films and press. Price warned that "if censorship is ever tried in this country, it is likely to appear first in radio. The FCC in wrong hands could censor—the power to license is the power to censor." But he saw no censorship now.

As a matter of fact, Price went out of his way to compliment the FCC (under the chairmanship of James Lawrence Fly) for having itself opposed the Government's taking over of all radio during the war. Such a plan was advocated by people high in the late President Roosevelt's administration during the war, Price said. He opposed it, and so did the FCC under Fly.

When the speeches were over, radio stood out as the only one of the three media weeping about censorship and its dangers.

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BMB

Continued from page 35

Study Number One" presentation to the assembled delegates.

The anticipated fireworks failed to come off at the delegate meeting, and it was argued through the length of the Palmer House corridors that the BMB report was steam-rollered into approval via the filibuster technique, with reports that the whole strategy on "carrying the BMB ball over" had been pre-arranged the night before. The NAB board was plenty disturbed over the widespread claims.

No small factor in contributing toward the BMB criticism, it was argued at the convention, was the promotion given its coverage map by WOR (N. Y.), with industry observers contending that it was a mistake, in view of the fact that it hadn't been properly qualified.

At any rate, the NAB wants a study made looking into BMB's shortcomings. Just what it means is nebulous — for apparently there's nothing the board can do about it.

However, there's little doubt on two points: (1) The NAB board doesn't want BMB killed; it feels the industry is entitled to further opportunity to get some good out of the $1,250,000 invested in BMB to date; (2) NAB, on the other hand, isn't going to wait forever for BMB to get down to making the kind of contrib envisioned for it.

The next board meeting of the NAB will be held in San Francisco, on Jan. 5. While no one said so explicitly, the understanding is a clear one; BMB and NAB's representation on it must show by Jan. 5 that real progress is being made.

St. Louis—Rex Davis, newscaster and analyst at KMOX, has been upped to news director, replacing Guy Runnior

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UNITED REXALL DRUG CO.
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"It Happened in Brooklyn"

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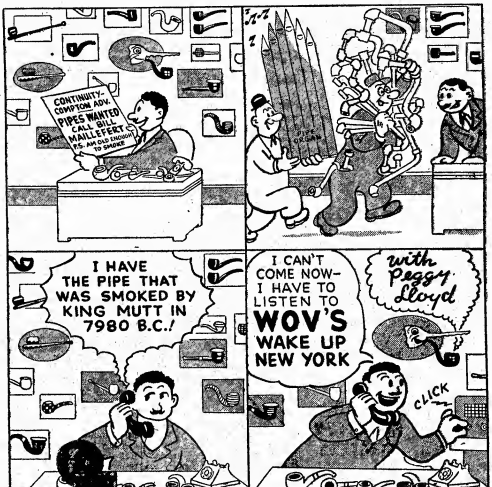

"Wake Up New York" is a carefully planned show that rates high among early morning programs. From 7:00 to 8:30 every weekday morning, it is doing a great job for participating sponsors. A few spots are available.

WOV NEW YORK

Ralph N. Weil, General Manager • John E. Pearson Co., Nat'l Rep.

From the Production Centres

IN NEW YORK CITY . . .

Henry Morgan to emcee show at Radio Directors Guild first postwar ball at Waldorf-Astoria night of Nov. 25....Carl Jampel, scripter of NBC's "Archie Andrews," became the father of a daughter, his second, last Thursday (24)....Actor-announcer Jack F. Curtis has written a singing commercial for Topps Chewing Gum ..George Wallach directed special Navy Day-USO salute on NBC network Sunday (27).

Ed Jurist, resigned as NBC script editor-writer as of Nov. 1, to aid Norman Tokar on "Aldrich Family" scripts....Betty Rosoff appointed director of radio guest division of USO's N. Y. drive....Henry Untermeyer, WABC special events director, recently received Bronze Star medal for Jap broadcasts....Jane Tiffany Wagner, NBC director of home economics, to be main speaker at St. Elizabeth's College, Convent, N. J., home conference Nov. 9....Pat Dolan, Foote, Cone & Belding London mgr., put in charge of all agency's European activities....Comprehensive analysis of BMB slated for Harper-Zeisel study on radio measurement at Pulse, Inc., luncheon at Biltmore tomorrow (Thurs.) ..Tomorrow's (Thurs.) Town Meeting of the Air will be the annual trustees' get-together, with ex-Gov. Edison, Walter Reuther, Mark Starr, Rev. Robert Gannon, Mrs. Simon Guggenheim, and others attending for debate on displaced persons. Col. Paul H. Griffith will argue against, and Dr. James G. McDonald for, U. S. opening its doors now to DPs, with Frank Kingdon and Rudolph Reimer as interrogators....Sylvia Berger's dramatization of Booth Tarkington's "Seventeen" on CBS's Theatre of Romance tonight (Wed.)....E. P. H. James, MBS manager of sales, appointed to BMB Technical Research Committee....Bill Cunningham, MBS commentator, to be principal speaker at Pittsburgh Ad Club, Pitt, Nov. 5....Borden's has bought half and full-minute spots on WOR last two weeks, due to current milk bottle shortage, to appeal for return of bottles to all milk companies. Using three spots a day....Ethel Intropidi joins cast of "David Harum"....Arthur Kohl to "Lorenzo Jones" cast, and William Lazar and Barbara Weeks to "Young Widder Brown" players....Ethel Wilson, Paul Dubov, Sandy Strouse and Margaret Draper added to "Front Page Farrell" cast.

Dexter Masters, former editor of Fortune, Tide, etc., and recently concerned with the atomic problem, has closed a deal for a program series via Nathan Straus at WMCA....Leni Hoffman, wife of the CBS program writing division editor Elwood Hoffman, had operation last week on ankle bone....Jerome Sill's book on "Station Management" is due on stands any day after long paper shortage hold-up....Mrs. Lou Ashworth, whilom secretary to Norman Corwin and more recently acting as a reader for "Columbia Workshop," joins Simon & Schuster promotion department Nov. 1....Wendell Adams has forsaken his chin whiskers....Mrs. Frances Wilder left over weekend for California. Due back at CBS around Dec. 1 ....Joseph Graham from Hollywood has set up shop in Manhattan to peddle radio packages....Elisabeth Bergner being offered around town as star of dramatic series with her husband Paul Czinner as producer.... Frederic Mathor and Don Agger have been set as scripters on Mutual's National Board of Fire Underwriters dramat show preeming Nov. 3. Betty Garde and Luis Van Rooten will be cast regulars....Felix Holt, "Lone Ranger" scripter, writing another western package starring legit actor Berry Kroeger....Bill Morrow, producer-writer for Der Bingle's show, in town to sign talent for forthcoming Crosby layouts....Raymond Bud Gamble, Du Mont television producer, and Paula Seligman have just completed a script for television, "Wide Is the Gate."

Joe Moran, Y&R associate director of radio, to speak at Pacific Council, of 4-A's radio convention, at Santa Barbara Nov. 6....Bob Kirschbaum has joined WLIB writing staff....Harold Day appointed sales manager of ABC co-op program dept....Jean Tighe signed for Angostura Bitters Mutual program, Saturdays, at 5:45 p.m.....E. Schuyler Ensell joined Bolling Co., radio station reps.

IN HOLLYWOOD . . .

Bill Morrow off to Gotham on combo business-vacation leave from Crosby writing ranks....Jimmy Parks of "Quiz Kids" show back in Hollywood after a month in Chi...."Mac" Rainbolt, Y&R copywriter, coming in from east to address L. A. Ad club. Ted Pettinger, copyman, and Guy Rainsford, artist, of same shop, have been transferred to this branch.... Wilt Gunzendorfer, of KROW, San Francisco, elected secretary of Northern California Broadcasters Assn.....Donald Oxford, of NBC's eastern video department, shifted to radio production section in Hollywood....John Lucas is replacement for Joan Shelly in ABC's copywriting department as latter takes nuptial vows and retires from business.. .Barbara Eiler has replaced Sharon Douglas in "Life of Riley" cast....Bob Seal, formerly writer-producer with Ruthrauff & Ryan, is now with Foote, Cone & Belding....Jim Young, of J. Walter Thompson shop, in for conferences.

Radio Directors Guild resumes wage-conditions negotiations with CBS on Nov. 15, when Don Thornburgh returns from home office visit....Cornwell Jackson, Coast v-p for J. Walter Thompson, to New York for confabs on Lux, Ford, Elgin and Chase & Sanborn shows....Jim Felton, formerly radio editor of Time mag, resigned to take post on city desk of the L. A. Daily News....Ralph Edwards and a group of friends producing platter show for polio-stricken Mel Vickland, which the announcer had readied when stricken....Frank Berand, manager of net sales, and Bob McAndrews, ad and promotion head, will rep NBC at Pacific Council of American Assn. of Advertising Agencies, in Santa Barbara, Nov. 4-6.... Bing Crosby due back from his Nevada ranch Nov. 9 to cut seventh and eighth platters for Philco....Martin Block, of WNEW (N.Y.), due here Dec. 7 to start ground work of his activities for KFWB. He returns to New York in early March for WNEW's anniversary celebration, and comes back here immediately after that event. Probably starts regular platter parade on Warner station in March....Frank Mullen, NBC exec v-p, due here Nov. 4 for confabs with Sid Strotz, western v-p.

Billy May signed by Walt Disney to do series of quarter-hour e. t.'s on score of "Song of the South," to be used in radio campaign on the pic.... Opie Cates, Johnny Lake and Harvey Brooks collabed on new tune, "Why Is the Sky So Blue?"....Lena Horne did "Squeeze Me" and "Whispering" for Black and White, with Phil Moore, who scored, conducting and 88ing.

Judy Garland and Dick Haymes, accomped by Gordon Jenkins, teamed for "Aren't You Kind of Glad We Did?" and "For You For Me Forevermore"—for Decca....Al Jolson and Harry Akst entered ranks of songsmiths who answered call of Chet Erskine and Fred Kinklehoff for theme song for "The Egg and I."

Walter Donaldson oldie, "At Sundown," being revived by Leo Feist, for tie-in with release of Charles Rogers' "The Fabulous Dorseys"....George Joy in town on confabs with Disney Studios....Berle Adams back to Chicago after Mercury recording sessions with Tony Martin....Joe Nadell of Chappell Music recuping at home following operation at Cedars of Lebanon ....Mack Goldman, assistant to Herman Starr, Warners' music prexy, due in Nov. 13 for looksee....Billie Holliday opened at Club Savoy....Al Jarvis doing preface for Frankie Laine's new Mercury album.

Andy and Della Russell treated to first anni party at Cocoanut Grove by Bullets Durgom, Russell's manager ..Harry Ruby writing a novelty tune for "Copacabana"....William Steinberg batoned second movement of Brahms First Symphony for "A Love Story" at Metro....Frank Sinatra and Jimmy Durante recorded "I Believe" for "It Happened in Brooklyn" at Metro, with Johnny Green on podium....Otto Klemperer, guest conductor for Vancouver symphony orch, resigned. No reason given for bowout....Nancy Sinatra goes to Honolulu for few weeks' rest while The Voice does his chore at the Waldorf-Astoria, N. Y. Couple's children will be left with their governess.

IN CHICAGO . . .

NBC's central division press chief Jack Ryan's eight-year-old daughter is expected to recover from attack of polio....ABC's Breakfast Club originates from Stevens hotel Grand Ballroom Nov. 5 before an audience of Super Market conventioners....18-year-old Patsy Lee of San Francisco proved such a hit during her week's guesting on Breakfast Club that she was held over this week....Back at NBC's central division sound dept. after 18 months' service with the Army's OSS is Robert Graham....Mary Kirkbride is new secretary to Howard Luttgens, NBC central division engineer, replacing Lauretta Cooney, who was married Oct. 26....Jules Herbeveaux and Jack Ryan, both of NBC, will have important committee posts for annual convention of Sigma Delta Chi., national journalistic fraternity, scheduled for Chi Nov. 22 to 25 at the Stevens hotel.

Bob Elson, sportscaster, will handle mike chores for WIND's exclusive broadcasts of Chicago Blackhawk hockey games, with initial show Wednesday, Oct. 30, when Hawks take on Toronto Maple Leafs....Virginia Payne, who portrays Ma Perkins, will lecture on radio acting at Oct. 29 session of Stephens College Radio Advisory Committee's conference on college and university training for radio....Singer Don Reynolds, who has been on staff at WIND, has been signed by WBBM program director Walter Preston and starts Nov. 11.. Producer-director Ted Robertson of WBBM is recovering from a nervous breakdown suffered immediately after Weiboldt's "Melody Lane" show Oct. 21. At first he was believed to have had a heart attack but physicians diagnosed case as a breakdown.

Corwin

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at LaGuardia Airport (N. Y.), where he gave reporters a brief interview, touching chiefly on political matters. He will make no public announcement of his plans until a combined meeting and press conference scheduled to be held Nov. 8 at the Wendell Willkie Memorial building in N. Y.

But word of Corwin's plans indicated that he intends to make wide use of his wire-recorded material, and CBS has committed itself to such usage by the very fact that it sent Bland along with Corwin to get the material.

Just how many snows Corwin will do as a result of his trip is something he will announce at the Nov. 8 meeting. But it's known that he will do between eight and 13 half-hour airers, with the probable number being ten.

During the tour, Corwin interviewed not only leaders of governments, prime ministers, famous scientists and artists, etc. He also put down the voices and the authentic background sounds of many little people — housewives, laborers, dockhands, longshoremen, miners, factory workers, etc His recorded interviews carry his own voice, the voice of an interpreter and that of the respondent. Often an interview lasted from 15 to 20 minutes. In the case of Pandit Nehru, new Nationalist leader of the Indian government, Corwin obtained 45 full minutes of give-and-take in English.

Corwin expects to distill these interviews to about four hours of material for broadcasting. Much of the rest is usable only as background stuff. But much — as in the case of the Nehru interview, or one with President Benes of Czechoslovakia—is considered valuable historical material.

The full versions of the recorded interviews will be plattered and offered by CBS to various national organizations, and some of it will be kept on file at CBS for possible use with shows to be done by other writers or producers.

One problem facing Corwin is the use of music which he had recorded. In a good many places, he canned authentic local tunes, and these cannot be used on the air because of James C. Petrillo's ban against music originating abroad. But Corwin, it's understood, will use the original material as melodic guides for his own composers, who will then write scores for local origination.

His series, as yet untitled, is expected to start between Dec. 15 and Jan. 1.

Tollinger Mutual's New Coast Program Manager

Hollywood, Oct. 29.

Post of program coordinator has been created here by Mutual, and Ned Tollinger, formerly a producer with Young & Rubicam, has been appointed to the position, via agreement between Willet H. Brown, v.p. and assistant g.m. of Don Lee, and Phillips Carlin, Mutual v.p. in charge of programming.

Tollinger will coordinate Mutual programming in Hollywood with Charles Bulotti, Jr., Mutual-Don Lee program chief here. He started in new job last week. The job is, in effect, that of western program manager for Mutual.

FCC Won't

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authorized—just three short of the number okayed in the past 11 years. The Commission, Denny said, is not restricting wholesale licensing because it is without power to do and wants no part of any move which would place Government in control of the accounting procedures, salaries and return of radio licensees.

Denny urged broadcasters to move ahead into FM, "the finest aural broadcast system attainable in the present state of the radio art." Manufacturers are not "sabotaging FM," he told the NAB audience, but need some urging from FM broadcasters to get sets on the market.

The AM broadcasters' need have no fear that they will be forced to sell their standard station, once they are licensed FM operators. "As we see it today," Denny said, "the AM broadcaster who goes into FM will continue to operate his AM station until FM replaces AM in that area." (He was referring, of course, to FCC Commissioner Clifford J. Durr's recommendation that all AM-FM licensees be required to forfeit their AM licenses at the end of a certain time period.)

Looking into his crystal ball, the FCC chairman pronounced television "the most powerful communications tool" of the future but refused further comment pending outcome of a Dec. 9 hearing into the where and when of color video.

New rules and regulations to guide broadcasters in deciding when a money-give-away show is or is not a lottery are upcoming at FCC, Denny said, and when the suggested rules are out broadcasters will be given opportunity to comment. He did not elaborate on any FCC plan to hand down a specific ruling on the Pot O'Gold show, which ABC wants given a clean bill of health.

Political Time High

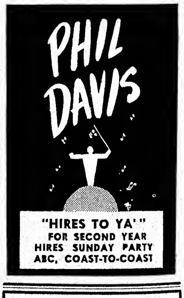
Broadcasters were commended for their handling of political radio time in recent elections, but were urged to reconsider the prevalent practice of charging twice as much for a political slot as for a regular commercial show. Radio should not only treat all candidates on same basis, Denny said, but has the "affirmative responsibility" to make its facilities fully available so that the electorate may be fully informed.

FCC has pushed back to Nov. 25 its argument on a proposal to relax its present rule on identifying announcements for transcriptions, Denny said, so that everybody can come in and blow off steam. Participants in the hearing are expected to multiply in view of the long-range implications of Der Bingle's recent debut on wax, with the two major networks and Petrillo together for once in favor of full and frequent identification of all disks.

On another front, Denny promised everybody would be given equal chance for a clear channel allocation, depending on the outcome of FCC's present inquiry. And, in any event, the clears will only be rearranged to give radio to people and areas now without it, he said.

In conclusion, Denny told broadcasters that the 540 kc wavelength, turned over to standard licensees by the Navy, won't be available for regular use for at least another year.

Ft. Worth—Sheb Wooley, new western singer, has been added to the staff of KGKO and will be heard daily in a quarter hour of western songs. Author of over 100 songs, he is a real cowboy, having worked on his fathers ranch in Oklahoma.



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BANDS WARY OF B. O. SLIDE

Waltz Me Around, Willie

For some time promoters of one-night dates and owners of location bookings have been trying to get bands to soft-pedal their stuff, pointing out that patrons now want more ballads than jump music. Their pleas are often unheeded. Last week a band-buying committee from Virginia Military Institute made sure its request would be honored. It inserted a clause in a contract with Tony Pastor's band legally forcing the band to play four sweet tunes to one jump tune.

This action, which one-night bookers assert they've never heard of before, was based on the fact that the committee at VMI had recently bought a band on the leader's promise he would perform mostly sweet tunes. And he didn't live up to the promise. This time they made sure.

One of the reasons given by the committee for demanding such a percentage of ballads as against livelier material is, of all things, because of femme party dresses. It's their contention that jitterbugging in the floor-length gowns is too difficult.

International Confederation Blasts U. S. for Free Jukebox Use of Music

Washington, Oct. 29.

Apparently harassed no end by the hotel strike here all of last week, which made it difficult for delegates, the International Confederation of Authors and Publishers, hosted by the American Society of Composers, Authors and Publishers, completed very little legislation of any importance. During the week-long session of speeches and proposals, perhaps the most important item to come up was a blast at the U. S. Government for alleged failure to protect the rights of authors and publishers in allowing the free use of music in coin machines. CISAC recommended action.

Otherwise, the work accomplished by the initial meeting of CISAC in this country ran to resolutions (a) to study, from an international viewpoint, television and the rights therein of authors, composers and publishers; (b) rights of first translators of foreign works with regard to secondary translators; and (c) to call attention to matters of taxation within various countries in order that income from intellectual works will receive more favorable treatment.

Pitch on point (c) grew out of the fact that in Brazil and Argentina authors, composers and other creative artists are not required to pay income tax on creative works.

U. S. failure toprotect rights of

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Louis Dreyfus Sailing, Sir Louis Sterling Here

Louis Dreyfus, London head of Chappell, sails on the Queen Elizabeth Nov. 6 on his first visit to America in a year. Last time he came over was when his brother Max, U. S. head of Chappell, was ill.

Sir Louis Sterling, w.k. in the music trades and former business associate of the Dreyfuses, has been in N. Y. several weeks.

Split Songwriter Faction Indicated In Bids to Pubs

A line of offense that songwriters will put up against publishers, in the event the Songwriters Protective Assn. and the Music Publishers Protective Assn. ever come to a showdown on a new contract, is being indicated to various pubs currently. They are constantly being approached by individual songwriters and teams of writers with large numbers of new songs which pubs are urged to accept for publication with the admonition, "you'd better take 'em now at current rates because after Jan. 1 (when current pact expires) they'll cost you more."

In addition, some of the teams have urged publishers to sign them to writing contracts for various terms to avoid the increases the SPA is seeking and which they unquestionably will secure to some extent. Pubs feel if the writers act as they do now, a unified front within that faction will be impossible in the event the SPA and publishers come to a showdown involving a strike after Jan. 1.

Robbins' Wood Buy Falls Thru

After having posted his check for $5,000 as binder on a $70,000 takeover deal for the 100-year-old B. F. Wood Music Co. of Boston, the latter bowed out of its deal with Jack Robbins. The vet music publisher had agreed to advance money for accounts receivable, making the gross money transaction $140,000, but at the last minute Danford W. Comins, Boston attorney for Harold Robinson, Dean Prescott and Neal Lang, of the Wood firm, told Robbins he was "embarrassed" but they had decided not to sell.

Robinson owns 85% of Wood and is a direct descendant of the original B. F. Wood, and Prescott, editor-in-chief, owns the remaining 15%. Lang is the sales manager.

This isn't deterring Robbins & Sons from entering into the reprint and standard music field. He's also concentrating on Hamilton S. Gordon, Inc., the sacred and standard music house he just bought.

Incidentally, a new tack in the standard business is G. Schirmer's key city franchise to individual jobbers, one in each locality. This is being done to offset the big national music jobbing houses, some of which, besides selling all publishers' music, enter into direct competition by re-printing standard music, school teaching pieces, and the like. The publishers never liked this practice on the theory they don't go into competition with the jobbers by selling music in job lots.

TRIBUTE TO IRV BERLIN AT ROOSEVELT DINNER

Irving Berlin, along with Generals Eisenhower and MacArthur and Admirals Nimitz and Halsey, was awarded the Theodore Roosevelt Distinguished Service Medal for 1946 at a dinner of the Roosevelt Memorial Assn. held Sunday night (27) at the Roosevelt House in New York. Presentations were made by Will H. Hays, veepee of the association.

Songsmith, whose award was for "distinguished public service by a private citizen," was introed as "an American by choice and the compulsion of the American spirit, a patriot who shares with his countrymen his gifts, his time, his energy and his earnings, a singer whose songs warm the hearts of the 140 million."

Accepting the award with a short speech of appreciation, Berlin then moved to the piano where he played and sang some of his own compositions.

Ted Straeter's orchestra, waiting around New York for weeks to go into the Biltmore hotel's Bowman Room, which has been under repair, is now scheduled for a Dec. 5 opening.

TO TOP BATONERS SLUMP EXTENDS

Current slump in band business boxoffice has become so sharp that for the first time the topmost marquee names are being generally affected, public reaction to their bands dropping to an unexpected minimum. As a result, the leaders, who have been accustomed to demanding everything that the traffic will bear from band-buyers, are getting a bit worried.

Though b.o. in all fields are all below the wartime boom period, proving that the band business slump is part of an overall pattern, the top maestros seem for the first time to be busy thinking about where they're headed. And agency men and other bandsmen feel that the cogitation may finally bring about what they've been trying to impress on some maestros for some time—a revised approach to the entire business.

They want asking prices to go down. There have been several minor trends in this direction since the end of the war, but each petered out. That prices must go down, however, was brought into sharp focus by several occurrences during the past summer, notably skidding one-night tour of Harry James' band at $4,000 guarantees. They feel that the continued high operation costs of the top bands, which often, agency men feel, are unnecessary, is going a long way toward stymieing the development of young bands.

Promoters Lose on Even Break

This is occurring, it's pointed out, due to the fact that guarantees for the top bands are so high that promoters cannot make enough profit on their bookings unless they do good business. Every time a top band does a brody the promoter suffers enough, even if he breaks even, to prevent the establishment of a financial cushion with which to play medium and new bands. And without promoters with enough of a financial backlog to take a chance on them, the embryo combinations and the medium-priced outfits cannot

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1¾c CONCESH IN DISK CLEAN SWEEP

Securing of royalty concessions from music publishers by the disk companies, which hopped retail prices recently from 50c. to 60c., is virtually a clean sweep. Cracked by the deal Herman Starr, head of the Warner Bros. music firms, when he was the first pub to agree to give RCA-Victor a 1¾c. rate as against the 2c. demanded by the higher retail tap, the line momentarily thrown up by the publishers against the concession has been completely swept away. Any disker can now secure the 1¾c. price.

While the publishers themselves were pulling a bit of a dipsy by telling all and sundry that they hadn't agreed to the lower rate, but would go for it if the diskeries could get other majors to agree, they were "advising" the recording firms in droves that the lower fee was okay by them. Two of the last signers to the concession were Robbins and Irving Berlin. These occurred last week.

SEAL CAMPAIGN WILL PLUG 'LAMPLIGHTER'

Hollywood, Oct. 29.

Christmas Seal campaigners are going into the songplugging business this year, with the anti-tuberculosis association making a tie-in throughout the country for disk jocks to play Hal Derwin's Capitol recording of "The Old Lamplighter," plus a gratis pitch from the jocks for seal purchases.

Song dovetails with painting of an old-fashioned lamplighting scene on the 1947 stamps.

Coast Surfeited With Same Names, Thus Nipping Boxoffice Novelty

Hollywood, Oct. 29.

One of the primary causes of the currently bad slump in name band ballroom and location biz in and around Hollywood, aside from the general b.o. slump, is held to be the penchant of top band maestros to stay in the area. It's pointed out that Harry James, Tommy Dorsey, Stan Kenton, Woody Herman and several others have spent the major portion of the past two years on the Coast, and that by now, as far as band followers in this locale are concerned, they are local bands seen so often that they are no longer a novelty at the b.o.

Hollywood ballroom owners point also to the indifferent one-night grosses turned in up and down the Coast by some of these bands as due to the same reason. When they've covered the Hollywood scene thoroughly, out they go up toward San Francisco, etc., and they've done it so often that by now they're dead wood.

That the Coast area is still good b.o. diggings for names making the circuit once a year or so is pointed out by the successes of several bands which go west only occasionally. Benny Goodman, for example, did fairly well at the Meadowbrook Gardens recently. Tex Beneke hit some high admission notes at the Palladium Ballroom; as a matter of fact, he did better than any band since the wartime period. Sammy Kaye turns in good grosses once a year.

Election Slump Too

Poor biz in local terpalaces, blamed also on pre-election slump nationwide, seems to be getting progressively worse, with operators taking terrific beatings in the five large terperies here that are open throughout the week. Culver City's Meadowbrook Gardens is now open only, Friday and Saturday, with Harry James, though it's going back on a six-a-week basis Nov. 7—but not because operator Joe Zucca figures things will be better then. He's bringing in a new band, fronted by

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New Tune Team

Chicago, Oct. 29.

First instance in which a music and music instrument house was given disk credit for composing a tune showed up here last week when better than 2,000 Mercury records were distributed to dealers.

Jimmie Hillard, musical director of Mercury Records, recorded "Yes, We Have No Bananas," with the Starlighters and before running out of town his secretary asked him to furnish the composers' names for the disk titles. Hillard, not sure, replied, call Lyon and Healy (large retail music house).

Last week the new record came out and ASCAP now has two more members, for the composers' names on the recordings were Lyon & Healy.

British Decca's Lewis Reviews Disk Outlook

Despite high cost of raw materials and fact that most pressing plants and equipment are in a bad state of repair, E. R. (Ted) Lewis, president of the London Gramophone Corp. and head of the British Decca Record company, declared last week that the English disk manufacturers are pointing for a market of 45 to 50 million platters in 1947. Even so, this heavy production will not satisfy the strong domestic demand since some 50% of production must be earmarked for export to maintain a favorable exchange rate.

Controlling the rights to a new-type recording method which is said to be superior to conventional pressing, British Decca recently concluded a deal whereby disks made under its full frequency range technique will be distributed in the U. S. by American Decca, according to Lewis. At this time, he added, he does not expect to license any American companies with the new pressing process.

Any phonograph, Lewis said, is adaptable to use of the new platter.

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ABELES CALLED IN TO APPEAL SAM FOX AWARD

Judicial confirmation of a special master's award of $38,625 against Sam Fox and Harry Fox's Publishing Co. has been asked by Frank J. Pallma, Jr. and Stanley Warner in an application filed in the N. Y. federal court. Award was made after prolonged hearings on royalties allegedly owing to the plaintiffs on Pallma's compositions which were sold to the defendant in 1928. Suit arose out of a deal in which the plaintiffs, also music publishers, transferred their catalog to Fox in exchange for an agreement by the latter that plaintiffs' creditors would be paid in addition to payment of royalties.

Decision of Judge Samuel Mandelbaum which ordered hearings before a referee on royalties found for the defendant on other charges. Plaintiffs had claimed that Fox failed to pay creditors and had not pushed publicity and advertising on the Pallma compositions. In this regard, court pointed out that the written contract was not signed until two-and-a-half years after the deal and that the plaintiffs, if aggrieved, could have refused to ink the deal.

Greatest part of the award to the plaintiffs was fixing of $22,040 for bulk ASCAP revenues and $18,750 for synchronization revenues. Julian T. Abeles, called in for argument of the motion, will oppose the application while Leonard Zissu will argue for it.

Boat Tourism Scale Upped

There's been quite a change in the American Federation of Musicians' rules covering the use of musicians on steamships plying coast-wise to the West Indies, Bermuda, etc., a field which maestro Al Donahue had pretty much sewed up before the war and which he's going into again next spring when the lines reopen. To begin with, the scale has been boosted from $26 weekly, plus first class meals and accommodations, to $42.

In addition to scale increases there have been changes in jurisdiction. Pre-war, all musicians working such ships were under the jurisdiction of the national AFM office. Now they will be shepherded by the local controlling the city out of which their ship works. And all must be Local 802 (N. Y.) members whereas before they could have been members of any local. All taxes (1%) must be paid to the individual locals. Contracts must be filed with locals on jobs calling for more than one full roundtrip.

Most vacation and coastwise steamers won't resume until spring, mainly because the Government still controls boats they took over, or the latter have been turned back and won't be reconditioned for passenger service until then.

Enric Madriguera's orchestra goes into the Capitol theatre, New York, Nov. 7 following current Les Brown. Band is in for three weeks. Thereafter goes to Florida, opening Dec. 12 for four weeks, with four-week option, at the Mocambo restaurant, Miami Beach.

Crosby Request for Free Music Use Stirs Other Buyers of Transcriptions

Discussions by Everett Crosby, brother-manager of Bing Crosby, with music publishers regarding concessions on royalties due for the use of music on the singer's new Philco transcription series, has had sharp repercussions. It seems that Crosby's request to pubs for free use of the music, due to the fact that no provision for royalty payments had been included in his deal with Philco, has stirred other large users of music on transcriptions. They'll want the same concession. Under the circumstances, it's probable that Crosby will be forced to pay the weekly bill, whether he or Philco absorbs it.

Coca-Cola, one of the largest buyers of music for transcription purposes, along with several others, assertedly have raised a hefty squawk over the possibility Philco and Crosby might get their music without charge. They have paid hundreds of thousands of dollars into publishers' hands for the privilege of transcribing copyrights, and they could, if Philco got it for nothing, set about, under a sort of "favored nations" idea, attempting to retrieve the coin.

In the picture, also, are the songwriters. Amounts they would lose should Philco get the music free is not so large as to be important unless the program extends over a long period. But if such a deal with Philco causes other users to stop payments, then there's bound to be an explosion. The law states that the writers must get 50% of such revenue to publishers, and with that there's no argument. It must be paid whether the publisher collects or not.

There's a tendency at the moment among some publishers not to give Philco the music for free, but at least, as a favor to Crosby, to give a concession. One of the leaders in this is said to be Herman Starr, head of the Warner Bros. combine.

What makes the situation of paramount importance is the ever-growing trend of top radio shows toward transcriptions. It's indicated in the radio trade that in time a majority of the larger shows will be on records. A break in the legal fee for the use of copyrighted music now can establish a precedent that would eventually mean the loss of a considerable amount of cash to publishers and to songwriters. They exact a 25c-per-performance for each station using a transcription and 50c for show tunes (film and legit score).

T. Dorsey Pied Piper At Wisc. U. to Quell Celebration Rioting

Madison, Wis., Oct. 29.

So that students will fill the university fieldhouse on Homecoming eve, Friday, Nov. 8, instead of going uptown and rioting, the Homecoming committee has booked Tommy Dorsey for a swing concert at the fieldhouse following the pep rally on the eve. of the Badger-Iowa Homecoming football game.

In other years, the U. of Wisconsin Homecoming celebrants have rioted, and destroyed much property, and have engaged in melees in which police have used tear gas bombs, fire hose and careening squad cars. A number of years ago a student was shot and killed by a police officer during a Homecoming eve riot.

To prevent this, now that the Wisconsin student body is at an alltime high of 18,700, the university and police have booked T. D. at $7,000 for two concerts. He'll play a concert, at a general scale of $1.20, following the bonfire, and it is hoped his trombone will call the students off the street and into the fieldhouse. He'll be guest of honor at the Wisconsin-Iowa game Saturday, Nov. 9, and then play for Wisconsin's Homecoming ball, the first since the war, Saturday night, Nov. 9.

British Best Sheet Sellers

(Week Ending Oct. 17)

London, Oct. 18.

Bless You ....Gay
Let It Be Soon......F. D. & H.
Down in the Valley.......Leeds
Primrose Hill ....Wright
Sweethearts Never Old..Strauss
You Keep Coming Back..Berlin
Harvest Moon ....Strauss-M.
So Would I.......Edwin Morris
Laughing on Outside..Connelly
Johnny Fedora...........Leeds
'Ampstead Way...Edwin Morris
To Each His Own.......Victoria

Coming Up

All Through the Day...Chappell
And Then It's Heaven..Connelly
When You Play With Fire..Gay
Another Chair at Table.Maurice
Moon Million Sweethearts.Wright
One More Tomorrow..Feldman
Someday You'll Want Me..Dash
Make Believe...............Dash
Mission of the Rose....Connelly
Come Closer To Me.Latin-Amer.
In Love in Vain........Chappell
I Fall in Love With You....Gay

WARNOW CONTRACTS WITH M-G DISKS

Mark Warnow contracted with the new Metro recording subsid, M-G-M Records. Termer will be inaugurated by recording sessions at Carnegie Hall, N. Y., Nov. 12 and 13, during which eight sides for an album using music of the pop masters, such as Jerome Kern, George Gershwin, Cole Porter, etc., will be cut. Book is to be titled "Broadway Melodies."

Warnow will use a 50-piece combo plus a 16-voice choir. Betty, Multiner and Glenn Darwin will handle solos.

FB'S PITT BRANCH

Chicago, Oct. 29.

Frederick Brothers' Chicago office head, Milo Steft, is leaving for Pittsburgh Nov. 1 with Lang Thompson to establish a new office for the agency.

After preliminary work is accomplished Stelt will return to Chicago, leaving Thompson in charge.

Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Griff Williams....	Waldorf (400; $2)...................	5	2,250	14,050
Henry King......	Roosevelt (400; $1-$1.50)............	5	2,450	12,400
Les Elgart.......	New Yorker (400; $1-$1.50).........	5	1,275	7,350
Claude Thornhill.	Pennsylvania (500; $1-$1.50)........	5	1,925	10,400
Vaughn Monroe..	Commodore (400; $1-$1.50)..........	3	1,875	6,475

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50; indef.). Slump hitting ballrooms is now felt in hotels too. Only 3,500 on hand for Martin.

Russ Morgan (Biltmore; 900; $1-$1.50; indef.). Dull here, too, although conventions helped a mite; 3,700.

Chicago

Mel Cooper (Mayfair Room, Blackstone hotel; 350; $2.50 min.). Phil Regan into final week with good 3,000. Georgie Price replaces Friday (1).

Gene Krupa (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). Tom-tom beater luring nifty 5,700.

Clyde McCoy (Boulevard Room, Stevens hotel; 650; $3-$3.50 min.). Not so handsome 4,400.

Location Jobs, Not in Hotels

(Los Angeles)

Carmen Cavallaro (Ciro's, N. Hollywood, 5th wk.). Tol'able 2,600.

Jan Garber (Aragon, B. Ocean Park, 7th wk.). Weekend Garber-Spike Jones parlay dragged out big 13,000.

Eddy Howard (Casino Gardens, B. Ocean Park, 4th wk.). Hefty radio and dailies campaign—plus passes all over the lot—availed little. Only 6,000.

Harry James (Meadowbrook, B. Culver City, 3rd wk.). Down to two nights a week, with only 2,500 showing up.

Jerry Wald (Palladium, B. Hollywood, 3rd wk.). Terrific drop to 12,000; new low for spot.

(Chicago)

Russ Carlyle (Blackhawk; 500; $2-$2.50 min.). Carlyle seems to have taken hold. Fine 5,500.

Dick Jurgens (Trianon; $0.90-$1.15 adm.). Jurgens switched with Kassel and did fine 20,000.

Art Kassel (Aragon; $0.90-$1.15 adm.). Kassel nice 18,000.

Tommy Tucker, Perfumer

Bandleader Tommy Tucker has entered the cosmetic field with Two Timer, a perfume featuring two scents, tabbed swing and sweet, for marketing early in November. Bottles are decorated with Tucker's trademark, a cuckoo-clock followed by a musical staff.

Marking Tucker's first attempt at peddling cosmetics, he also plans a line of men's toiletries which he expects to bring out sometime next spring.

Debbin Leaves Famous

Eddie Wolpin, general manager of the Paramount and Famous publishing firms, Paramount Pix subsids, now is professional manager of both. Wolpin had performed the latter chore on Par only, as well as supervising both, but last week Nat Debbin left as Famous p.m.

Debbin's move was followed by others. Ed McCaskey comes into the Famous staff with Mack Clark, while Louis Comito moves into Paramount in place of Abe Farman, also out.

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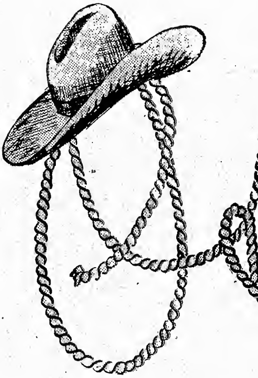
Jackie Gleason

Johnny Downs

Sugar Chile Robinson

Stuart Morgan Dancers

Tommy Dorsey



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Jocks, Jukes and Disks

By George Frazier

The record companies have been going steady with girl singers for a long time now, but each week their infatuation grows progressively more starry-eyed. This is rather a pity, for the girl singers of today, taken as a group, leave plenty to be desired. It would not be so scandalous if the record companies were a little more discreet instead instead of being promiscuous with practically every girl who ever took a lesson from Al Siegel. There are some good girl singers, but you'd be inclined to doubt it from listening to the current records.

Everything considered, there is a disturbing sameness to the girls who do most of the singing on wax these days. This is an artistic beef, because no one would be silly enough to deny the frankly commercial appeal of the Shores, the Staffords, and the Whitings. But this should make us all the more grateful for a girl like Julia Lee, who came out on Capitol with two exciting faces a few weeks ago and is back with two more this week.

Miss Lee is wonderful and her "When a Woman Loves a Man" and "Julia's Blues" (Capitol) are practically above reproach. For those who just came in, she is a hefty colored girl who has been working in Kansas City for years. She sings with the same forthrightness that was a feature of Bessie Smith's syle. If, as Capitol's publicity releases appear to imply, she is the pianist on these faces, she is great (Her stuff on "Blues" is really something). It goes without saying that both faces will be smash hits in race locations, but, given the proper exploitation, they can easily become socko on jukes everywhere. The tenor saxophonist and trumpeter who play with her are pretty special themselves and an added inducement to hot fans. This platter is recommended without reservation to everyone who enjoys good music.

But if Julia Lee is marvelous, she is a little dismaying too, for her abundant talent only serves to show up some of the other gals. Mary Ann McCall happens to be one of them. Miss McCall is heard in Woody Herman's "Wrap Your Troubles In Dreams" (Columbia) and without bringing much credit to herself. If Billie Holiday is a bad parody of the Billie Holiday of 10 years ago, Miss McCall is a parody of the parody. The reverse is "If It's Love You Want" and Herman himself handles the vocal. The pleasantest thing on this side is Bill Harris' trombone. It's difficult, though, to arouse much enthusiasm over either face.

The hillbilly field offers two strong candidates this week. Wesley Tuttle and His Texas Stars' "No Children Allowed" (Capitol) is a real weeper that should have them sobbing into their corn likker. It's about the housing situation and, in its sentimental fashion, not without validity and pertinence in our times. The reverse is "I've Loved You Too Long to Forget" and it's pretty routine.

The other hillbilly attraction is Jimmy Wakely's "Texas Tornado" (Decca). It is a very pleasant item. For one thing, it is without the tear-jerkiness of the majority of hillbilly releases. For another, it is a catchy enough number to be picked up by the dance bands. "Texas Tornado" belongs on all jukes—metropolitan as well as rural. The reverse, "Blue, Blue Eyes," is pleasant enough, but pretty much run-of-the-mill.

Bing Crosby and Jimmy Dorsey's band are out with "Sweet Lorraine" and "The Things We Did Last Summer" (Decca). The possible popularity of "Last Summer" makes it the more logical bet for the jukes (although it won't click the way Sinatra's Columbia version has). "Lorraine," on the other hand, is one of the top standards and, as such, should sell.

Capitol, with its customary re-

(Continued on page 56)

Best Bets of the Week

Hillbilly—"No Children Allowed" (Wesley Tuttle) and "Texas Tornado" (Jimmy Wakely).

Hot — "Julia's Blues" and "When a Woman Loves a Man" (Julia Lee) and "I May Be Easy, But I'm No Fool" and "Ain't Got No Blues Today" (Cootie Williams).

Dance—"Gershwin Selections from 'Damsel in Distress'" (Frankie Carle) and "It's a Pity to Say Goodnight" (Ella Fitzgerald).

Novelty — "The Christmas Song" (King Cole Trio).

Ballad — "Sweet Lorraine" (Bing Crosby).

Special—"Silent Night" (Frank Sinatra).

Suggested Program

(For Disk Jocks)

"Lies"—Julia Lee (Capitol).

"Lullaby of Broadway"—Hal Kemp (Columbia).

"Until the Real Thing Comes Along" — Dixie Lee Crosby (Decca).

"Medias de Seda" — Xavier Cugat (Victor).

"McSorley's Two Beautiful Twins"—Pat Harrington (Decca)

"Monday Date"—Earl Hines (Hot Record Society).

"Once in a While"—Tommy Dorsey (Victor).

10 Best Sellers on Coin-Machines

1. Rumors Are Flying (5) (Oxford)	Frankie Carle	Columbia
	Andrews Sisters	Decca
2. South America Take Away (11) (Wit'k)	Crosby-Andrews Sis.	Decca
	Cugat-Clarke	Columbia
3. To Each His Own (14) (Paramount)	Eddy Howard	Majestic
	Ink Spots	Decca
4. Five Minutes More (11) (Melrose)	Frank Sinatra	Columbia
	Tex Beneke	Victor
5. Choo Choo Ch, Boogie (2) (Rytvoc)	Louis Jordan	Decca
6. Ole Buttermilk (3) (Burke-VH)	Kay Kyser	Columbia
	Connee Boswell	Decca
7. I Guess I'll Get Papers (5) (C-P)	Mills Bros.	Decca
8. Pretending (1) (Criterion)	Bing Crosby	Decca
	Andy Russell	Capitol
9. Surrender (15) (Santly-Joy)	Perry Como	Victor
	Woody Herman	Columbia
10. Coffee Song (1) (Valiant)	Frank Sinatra	Columbia

Coming Up

Things We Did Last Summer (Morris)	Frank Sinatra	Columbia
	Vaughn Monroe	Victor
I Know (Morris)	Tex Beneke	Victor
	Andy Kirk	Decca
For Sentimental Reasons (Leeds)	King Cole Trio	Capitol
	Ella Fitzgerald	Decca
Linger In My Arms (Bourne)	Peggy Lee	Capitol
	Louis Armstrong	Victor
Woodchuck Song (Jewell)	Tex Beneke	Victor
This Is Always (BVC)	Harry James	Columbia
	Dick Haymes	Decca
Somewhere In Night (Triangle)	Frank Sinatra	Columbia
	Betty Jane Rhodes	Victor
My Sugar Is So Refined (Criterion)	Johnny Mercer	Capitol
Begin the Beguine (Harms)	Frank Sinatra	Columbia
Girl That I Marry (Berlin)	Frank Sinatra	Columbia
Shanty in Old Shanty Town (Witmark)	Johnny Long	Decca
Who Told You That Lie (Stevens)	Connee Boswell	Decca
	Vaughn Monroe	Victor
If I'm Lucky (BVC)	Perry Como	Victor
Passe (Feist)	Tex Beneke	Victor
	Margaret Whiting	Capitol
And Then It's Heaven (Remick)	Harry James	Columbia
	Tony Martin	Mercury

Cosmo Blows Point In Factory Suit

Cosmo Records failed to recapture lease on its plant at Massapequa, L. I., when Justice Sheintag of the N. Y. supreme court ruled that its dispossess suit against the Allen Corp., present operators of the plant, must go to arbitration.

Allen Corp. leased the plant from Cosmo on a deal which called for lessee to take over operation and press platters for Cosmo. Contract, however, had a clause which would enable Cosmo to take back the plant in the event Allen's lease payments were in arrears, by giving Allen $12,500, reimbursing the outfit for any losses sustained in operation and payment for inventory. Contract also had a clause which specified arbitration in case there were any disagreements on the takeover.

Last August Cosmo records sought to take back the factory and offered Allen $12,500. However, Allen Corp. claimed that Cosmo wouldn't shell out an additional $30,000 to cover inventory and operating losses.

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Songs With Largest Radio Audiences

The top 32 songs of the week, based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast on Radio Networks. Published by the Office of Research, Inc.

Survey Week of Oct. 18-24, 1946

And Then It's Heaven	Remick
Blue Skies—†"Blue Skies"	Berlin
Coffee Song—"Copacabana Revue"	Valiant
Doin' What Comes Natur'lly—*"Annie Get Your Gun"	Berlin
Five Minutes More	Melrose
For You For Me Forever More	Chappell
I Don't Know Why—†"Faithful In My Fashion"	Feist
I Guess I'll Get the Papers and Go Home	C-P
If You Were the Only Girl	Mutual
It's a Pity To Say Goodnight	Leeds
Linger In My Arms a Little Longer Baby	Bourne
My Sugar Is So Refined	Capitol
Old Lamp-Lighter	Shapiro
Ole Buttermilk Sky—†"Canyon Passage"	Burke-VH
On the Boardwalk—†"Three Little Girls In Blue"	BVC
Passe	Feist
Pretending	Criterion
Rumors Are Flying	Oxford
September Song	Crawford
Somewhere In the Night—†"Three Little Girls In Blue"	Triangle
South America Take It Away—*"Call Me Mister"	Witmark
Surrender	Santly-Joy
That Little Dream Got Nowhere—†"Cross My Heart"	Famous
They Say It's Wonderful—*"Annie Get Your Gun"	Berlin
Things We Did Last Summer	Morris
This Is Always—†"Three Little Girls in Blue"	BVC
To Each His Own—†"To Each His Own"	Paramount
Who Told You That Lie?	Stevens
Whole World Is Singing My Song	Robbins
Why Does It Get So Late So Early	Harms
You Are Everything to Me	Paramount
You Keep Coming Back Like a Song—†"Blue Skies"	Berlin

Following songs are those that did not have enough performance credits on the week to be included in the top group. They mostly are tunes rising in popularity.

Either It's Love Or It Isn't—†"Dead Reckoning"	Mood Music
Everybody Loves My Baby	Good Music
Girl That I Marry, The—*"Annie Get Your Gun"	Berlin
I've Got Sun In the Morning—*"Annie Get Your Gun"	Berlin
I Haven't Got a Worry In the World	Williamson
I'd Be Lost Without You	Advanced
It's All Over Now	BMI
Rickety Rickshaw Man	Southern
So They Tell Me	Barton
Stars Fell On Alabama	Mills
This Time	Dorsey Bros.
Too Many Irons In the Fire	E. B. Marks
Under the Willow Tree	Peter Maurice
Vem Vem	Pemora
Wherever There's Me There's You	Republic
Without You (Tres Palabras)—†"Make Mine Music"	Southern
You Make Me Feel So Young	BVC
Zip-a-De-Do-Dah—†"Song of South"	Santly-Joy

† *Filmusical.* * *Legit Musical.*

10 Best Sheet Sellers

(*Week Ending, Oct. 26*)

Rumors Are Flying	Oxford
To Each His Own	Paramount
Five Minutes More	Melrose
Old Buttermilk Sky	Burke-VH
You Keep Coming Back	Berlin
And Then It's Heaven	Remick
Girl That I Marry	Berlin
If You Were Only Girl	Mutual
So. America Take It	Witmark
Guess I'll Get Papers	C-P

Coming Up

This Is Always	BVC
Pretending	Criterion
Coffee Song	Valiant
September Song	Crawford
Old Lamplighter	Shapiro
Things We Did Summer	Morris
World Singing Song	Robbins
Somewhere In Night	Triangle
Linger In My Arms	Bourne
For Sentimental Reasons	Leeds

'HORN' WILL TAKE SIX WEEK VACASH NOV. 25

Hollywood, Oct. 29.

Harry James' band will not be permanently broken up. Although rumor had it that James was unhappy about results of his last tour, as well as current biz at Meadowbrook Gardens, Culver City, stand, in addition to having strong motion picture actor leanings. Combination of things was supposed to be leading to dissolution of standing crew.

However, Monte states band will temporarily disband Nov. 25 for six to eight weeks to permit holiday vacation, but will reorganize around first of new year for new 20th-Fox picture. In December it will do some recording for Columbia records.

James Would Locate

Harry James intends coming east again next summer, he tells friends, but when he does he'll have no part of one-night bookings. If and when the band makes its annual trek east in '47 it will stick to location dates.

James' one-night route in the east this past summer wasn't healthy due to a combination of too-high b.o. prices for his wares and some brutal weather. He did extremely well on southwestern one-nighters several weeks back.

Over-All $1,600,000 Operating Cost For Diskers Seen in AFM Increase

The 37½% scale increase for recording musicians, agreed to a fortnight ago by the American Federation of Musicians and the recording companies, means an overall operating-cost boost for all recording outfits of approximately $1,600,000. This figure unquestionably will be pared down as time goes by due to the deliberate use of fewer musicians on certain dates. These will mainly be the background combinations for singers, the cost of which is borne by the companies themselves. Instead of large groups with large string sections, the tendency will be toward fewer men.

Of the $1,600,000, approximately $500,000 of it will be borne by RCA-Victor, which still produces the largest amount of disks annually and does a heavy classical business. Close on its heels will come Columbia, with added salary costs of between $300,000 and $450,000. Columbia also puts out an extensive line of longhair material under the Masterworks heading. As for Decca, which does comparatively little classical work, the boost is indeterminable. Decca is not an adherent to the practice of using large bands behind vocal names and therefore will be clipped for perhaps $200,000 extra. Capitol's boost, too, is difficult to figure since a majority of its recording work is done with singers whose background music can be made quite flexible.

Remaining coin will be assumed by the many minor labels, which, together, will not turn out 35,000,000 disks this year.

Ziggy Elman Set With Metro Disker

Hollywood, Oct. 29.

Ziggy Elman, trumpeter with Tommy Dorsey's orchestra, has signed a recording contract with M-G-M label, new diskery subsid of Metro films. He'll begin cutting for the new outfit soon after the first of the year after formation of his orchestra.

Elman will be handled by Music Corp. of America. He had been signed to General Artists Corp., but the contract was purchased by MCA from GAC some months back for $10,000.

FRANKIE CARLE FINALLY SIGNS COL. DISK PACT

Frankie Carle's orchestra was finally resigned to Columbia Records last week after a long period of dickering. Renewal, which replaces an agreement that expires around the next 10 days, is for three years and is said to represent a substantial increase to the pianist-maestro who, in point of sales, is one of the company's top names.

Carle had been approached by the M-G-M label on the possibility of hitching to the new disker, and had also had talks with at least one other Columbia rival. Manie Sacks, Columbia's head of artists and repertoire, signatured Carle in Chicago on his way back to N. Y. from a brief trip to Hollywood.

Kearney Joins Moss

Jack Kearney, formerly one-night booker with Frederick Bros. in New York, has joined the Harry Moss Agency. He will concern himself mostly with bands but will work in other fields also.

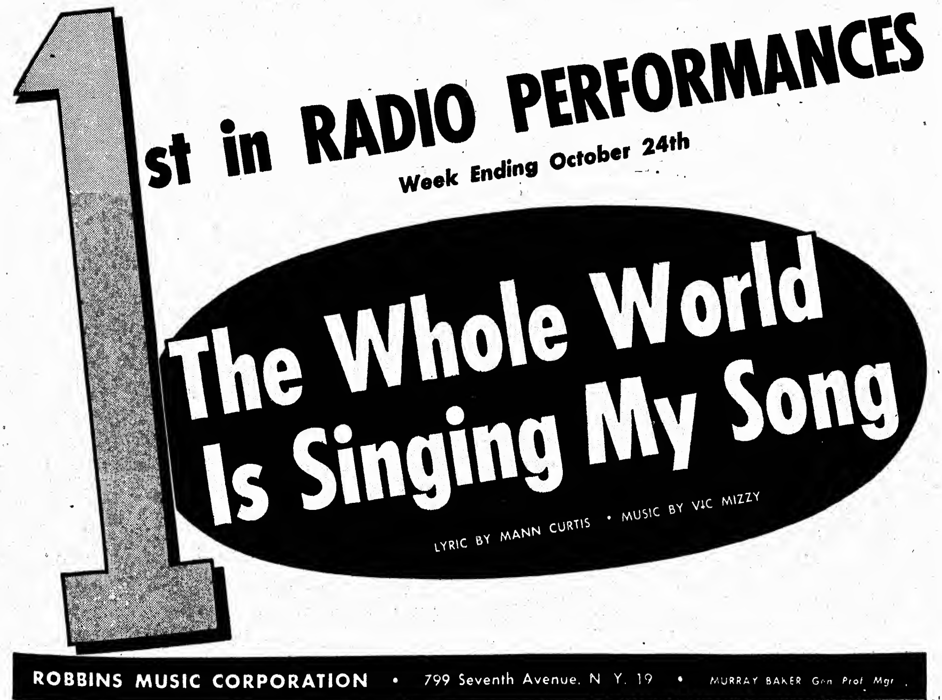
Moss Agency is the new agency setup by Harry Moss after he separated from Music Corp. of America.

Bill Green a Promoter

Pittsburgh, Oct. 29.

Bill Green, night club owner, is turning impresario. With Ralph Harrison, local booking agent, he's sponsoring a concert by Tommy Dorsey's band here Nov. 20 at Syria Mosque, Pittsburgh home of longhair music. Dorsey's getting $3,500 for the night against a percentage.

Harrison was also in on the promotion recently of Sugar Chile Robinson unit, also at Mosque.

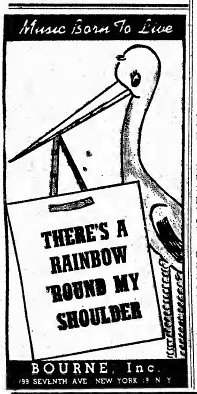


ARA Creditors Nix 255G Bid

Hollywood, Oct. 29.

Bid of $255,000 for assets of ARA, including raw material on hand, records in stock and plant and office equipment, was turned down in bankruptcy court last week on recommendation of Max Fink, attorney for creditors of ARA and for the trustees in bankruptcy. Offer for plattery was made by auctioneer David Weisz, who guaranteed that amount — net — as minimum for which the assets would be sold at auction. Claims of almost $1,000,000 have been filed by creditors, with ARA's complete inventory evaluated at $670,000.

First lien against ARA to be paid out of whatever it's sold for is the government's, which amounts to $110,000, covering withholding and excise taxes. Second is that brought by Union Bank and Trust Co., who loaned ARA $60,000 against raw materials. Others owed, and amounts, are Phil Harris, $30,000; Judy Canova, $14,000; Hoagy Carmichael, $12,000; Irving Berlin, $12,000; Ginny Simms, $6,000 with smaller amounts for Frances Langford Joe Reichman, Art Tatum and others.



SHEP FIELDS LOOKS SET FOR GLEN ISLE

Shep Fields' deal to take over the operation of Glen Island Casino, New Rochelle, N. Y., appears to be set. Arrangements have been completed with M. L. Dezutter, current lessee of the spot, and it remains only for completion of a new five-year lease between Fields and the Westchester County Park Commission to make it final.

Dezutter's hold on the Casino, long regarded as one of the most attractive suburban band spots in the country, runs for another four years. His turning his grip on the building over to Fields, subject to the Park Commission's okay, involved an undisclosed sum, which is likely to be around $75,000. Fields will operate the Casino with top name bands, probably buying them for four weeks at a time rather than for most of the season. He would open next spring, meanwhile retaining the weekend policy now in use.

ASCAP-CISAC

Continued from page 47

composers in juke boxes caused one of the major uproars of the convention. Delegates from Italy, Uruguay, Brazil and Argentina hotly assailed the U. S. as "a nation out of step with the new world." It was claimed that the U. S. appropriated artistic property of citizens of other countries and gave "commercial enterprises free access to these works for personal gain."

Said one angry delegate: "Any law which says an author can have an exclusive right to publicly perform copyrighted work in one paragraph and in the next say the performance of a coin operated machine is not a public performance is not only not understandable but is unfriendly."

CISAC delegates passed a similar resolution protesting the section of the Canadian copyright laws which restricts rights of authors and composers on all mechanical uses of their works. This distinctly bars composers from collecting for juke box use of their music.

An expected merger of CISAC and the Federation of Inter-American Societies of Authors and Composers failed to jell although greater cooperation was voted by other organizations which were in session here all week.

At the conclusion of the sessions it was announced that John Paine of ASCAP will negotiate with NAB on a new contract for the use of ASCAP music (see radio section). Several foreign groups were voted into membership of CISAC.

Mezz Mezzrow's 'Really The Blues,' an Autobiog Of Riffs and Reefers

By ABEL GREEN

Mezz (born Milton) Mezzrow, w.k. clarinetist, already a legend within his time among the jazz fraternity, has written one of the frankest autobiographies to get between covers, titled "Really the Blues" (Random House; $3). Bernard Wolfe is accredited co-author and it's a tribute to the ghost that he has so realistically captured Mezzrow's style, life and times as to be more than merely a literary alter ego. Told in the first person, without any editorial footnotes, apologies, or pulling of punches, it's really the blu s as Mezzrow has lived his life.

It's raw and raucous in its informal but highly informative lowdown of the author-musician's al fresco existence. The sin in syncopation; the nomad existence; the almost naive acceptance of gangsterdom-bosses make for a rich and revealing tale in the patois of riffs and reefers.

But against it and behind it all is the rebellion of a Russian-American Jew who "crossed the line," in reverse—not like the light complected Harlemese who "pass" as ofays but, who, in this instance, loves and lives with Negroes, and marries a colored woman. Mezzrow screams his rebellion against repression and suppression of his colored colleagues in particular and the Negro race in general, citing how the Jim Crow barriers ensnared him even into listing him as Negro in his musician's local, on his prison parole card and even with the draft board.

It's not a pleasant book nor is Mezzrow altogether a pleasant character, considering his frank confession of being an opium addict and a convicted dope (marijuana) peddler in Harlem. But it is never dull and, in its way, will take its place among unusual Americana, perhaps as a semi-historical closeup on our life and times, as seen through the personality of one rather wild fugitive from the Petrillo world. In its way, too, it's the best closeup on jazz and jazz musicians than all the Hugues Panassies from here to France and Belgium and Le Jazz Hot. Because it's a solid sender of a story, personalized around an individual.

P.S.—There's a glossary, and the reader will need it. It's also a ready pasture for one H. L. Mencken, who may find a couple or three new words for his Glossary of Slang.

Bob Thiele, prexy of Signature Records, on the Coast inspecting sites for a plant and offices in the Los Angeles area.

British Decca

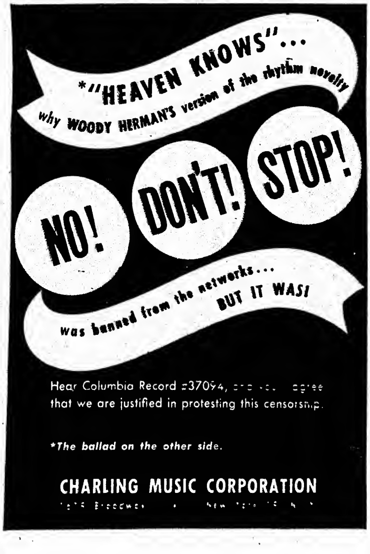
Continued from page 47

However, his London Gramophone Corp. has developed the London Full-Frequency Range Reproducer which duplicates extreme lower and upper sections of the musical scale with a response range of 30 to 14,000 cycles per second, some 9,000 cycles beyond the range of existing phonograph units. Previewed in New York last week, they're priced at $1,495 and upwards.

No machines of any description were made through the war years, 1939-1946, Lewis said, and record production was also drastically curtailed. Consequently a tremendous backlog has been built up. No sales problem exists since dealers' shelves are emptied almost as soon as they are filled.

Bulk of British platter production is concentrated with English Decca and Electrical Musical Industries which markets disks under such trade names as His Master's Voice and Columbia. Main damper on increased cutting not only is the shortage of materials but the high cost of what is available. Shellac, for example, is exceptionally high on the British market, Lewis stated.

W.k. figure in British financial circles, Lewis is also interested in a new navigational device which eliminates the stacking of planes approaching airports in thick weather. His English Decca firm, which was instrumental in setting up American Decca some 15 years ago, still retains a small interest in the latter company, Lewis said. Here since last June, he expects to return to England some time in November—possibly on the Queen Elizabeth.



COL. PUSHING PLANS FOR HOLLYWOOD PLANT

Hollywood, Oct. 29.

Manie Sacks, pop platter chief for Columbia Records, is barreling for quick construction of diskery's new combo studio-factory-office building at Beverly and Robertson.

Sacks, visiting here from N. Y., said Col is anxious for a go-ahead signal becasue blueprints include living quarters on top of the building for Col execs and employees, and for visiting recording artists who can't find hotel rooms.

Maestros Wary

Continued from page 47

Vido Musso, former tenor-saxist with Woody Herman and other names. Because names haven't drawn well at spot, Zucca figures he will do better with less well-known musicrews.

Only 150 couples went through the wickets at the Palladium last Wednesday (23) to hear Jerry Wald's orchestra, and it was almost as bad the rest of the week, although Friday and Saturday were fair. Operators are singing the blues on the weekend score, too, however, pointing out that the past weekend's take was 50% of what it was two months ago.

Trianon, Avodon, Aragon and Casino Gardens are also way off. Attendance at these spots the same night the Palladium was checked was 90, 170, 110 and 120, respectively—including songpluggers and others with passes. Concessions are being hit, too—if not wiped out in some cases—as result of the big dip, which operators blame on curtailed expenditures for luxuries, in the face of the cost of living boom.

Hotel spots are also being hit, despite conventions, with Ambassador hotel's Cocoanut Grove moving its cover charge from 9 p.m. to 7 p.m. Contactmen, especially, are taking it on the chin on this score, inasmuch as formerly they could get in to see maestro Freddie Martin about their wares over a cuppa coffee and get out before the couvert went on, now it'll cost them $1 extra weekdays, $1.50 weekends.

Coast Bands

Continued from page 47

stay in existence. What such a situation portends for the future of the band business is obvious. In the end, even the top maestros must suffer.

That the young bands are at the moment in dire straits is no secret. Music publishers, personal managers and anyone connected with the band business who appears to have a wad stashed away, has been plagued the past few weeks by young bandleaders seeking financial aid to carry them through the crisis. They haven't been very successful, except possibly on a small scale, and many more than the few that have already given up are due to do so if they do not get assistance.

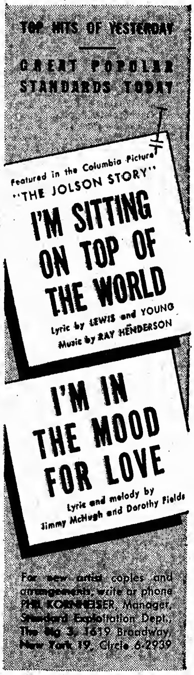
All this adds up to one thing, bandsmen feel. There has got to be a sharp revision of ideas and costs. At the moment, there isn't what might be termed a "no. 1 band in the business," and there is little interest being evinced in the band business by the public. Ask almost anyone connected with the field the title of and the name of the maestro involved with the last big-selling record by a "name" orchestra and he won't be able to remember (and one doesn't actually mean Frankie Carle's piano records accompanied by 14 musicians).

Barnet Cuts 12 Sides Sans Disk Connection; For Sale to Anyone

Beating the hike in musicians' scales for recording Charley Barnet recently cut 12 sides independently on the Coast, six of which were with Martha Raye. Along with six masters returned to him from Cosmo Records, he expects to peddle 'em off to the highest bidder.

Bandleader's attorney, Lou Randell, who planed to the Coast last Friday (25) will handle whatever deals come up for the masters. Only other stunt similar to Barnet's is that of Artie Shaw, who cut a number of sides some time ago on his own and disposed of the masters to Musicraft when he subsequently signed with that label.

Verbal deal Barnet originally had with Cosmo called for a guarantee of $60,000 yearly for his services—payable quarterly. On the basis of this preliminary agreement the bandleader cut six sides at the waxery's N. Y. studios, but the sides were to be held in escrow until the first $15,000 was laid on the line. Cosmo's reported financial straits stymied the deal.



More Film Names Hit Vaude Trail

Response to agency pitches to film players to make vaude junkets during enforced idleness caused by the Hollywood studio strike, is growing. Latest to sign for a theatre tour is Kathryn Grayson, Metro singer, who has been booked for the Oriental, Chicago, starting Dec. 20. She'll be on the same bill with Johnie Johnston, another Metro singer, who several weeks ago was forced to postpone a previous date at the Capitol theatre, N. Y., because of disruption of shooting schedules.

Talent agency spokesmen declare high-salaried stars are more amenable to going out on vaude tours than was the case during the last jurisdictional tiff between the International Alliance of Theatrical Stage Employees and the Conference of Studio Unions, earlier this year. They ascribe two reasons for the change, primary cause being the reduction in federal taxes which makes it possible for an upper-bracket star to retain more earnings than was the case previously. The other reason is belief that current wrangle will continue for an indefinite period, consequently, the desire to secure dough elsewhere.

The William Morris agency has been using these sales talks with excellent results. Consequently, they've sent out a sizable list which includes Miss Grayson, Danny Kaye, Mickey Rooney, Dick Haymes, Frances Langford and Jon Hall, and Joan Leslie. Music Corp. of America has set Lena Horne.

Soph Tucker, Martha Raye Set for Beachc'ber, Miami

Sophie Tucker and Martha Raye have been added to the list of top cafe acts signed for the Florida season. Both have been set for the Beachcomber, Miami Beach, with Miss Raye opening Jan. 9, while Soph follows in Feb. 5.

Beachcomber management, with addition of these names has apparently abandoned idea of selling the spot.

Troika, D.C., For Sale; Op Mulls Another Spot

Washington, Oct. 29.

Troika club which closed last winter as a result of a $200,000 fire, will not reopen because of intended sale of the building. Site has been up for sale at $600,000.

Helen Hamilton, who operated the Troika, said her plans are indefinite, but she is mulling another cafe.

GUILD PACTS SEVEN BRIDGEPORT NITERIES

Seven Bridgeport, Conn., niteries were pacted to closed-shop agreements in an organizational drive by talent union in that area handled by Emil Lowe, of the N. Y. local of the union.

Spots involved, and all of whom posted cash security covering talent budgets, are Walter's Tavern, Melody Club, Howard hotel, Club Fairway, 616 Club, Hollywood Club, and The Lodge.

Peggy's Diamond Horseshoe, Milford, Conn., was cited unfair for refusal to negotiate pact and bond coin.

Evelyn Dall Back for U.S. Dates After 11 Years

Evelyn Dall, American songstress who clicked in London and stayed over there 11 years, including the blitz, returned to the U. S. with Bert Ambrose, the British maestro, and now wants to work in America for a change. That goes, also, for Ambrose excepting he must first get American Federation of Musicians okay because of his nationality. Her situation is easier.

Miss Dall started chirping with Ambrose's band, graduating to London films and legit (long run in "Follow the Girls," doing the Gertrude Niesen role). She would like to ditto the Ethel Merman role in "Annie Get Your Gun" but Rodgers & Hammerstein are indifferent at the moment.

Both came over on the Queen Elizabeth last week with Jack Hylton, ex-maestro, now a No. 1 London legit impresario, here on play deals, and Mr. and Mrs. Gerald Bright (he's Geraldo professionally), latter making their first U. S. visit.

Nitery Shuttle

Village Vanguard, N. Y., is picking up acts that have worked the Blue Angel, also N. Y. Herman Chittison trio has already made the downtown trip, while Maxine Sullivan, who starts at the Vanguard, Oct. 31, will follow with an engagement in the Blue Angel. Richard Dyer-Bennett is also slated for both spots, which are operated by Max Gordon (not the legit producer of the same name).

However, alternating of acts between both spots is not indicative of a policy, as not all acts are suited for both cafes.

Dorothy Collins In Top Spot at AGVA With Shelvey, Fox Ill

Dorothy Collins, coordinator of administration at national headquarters of American Guild of Variety Artists, is sitting in top spot of the talent union during absence of Matt Shelvey, AGVA's top man, and Dave Fox, his chief aide, both absent because of illness.

Fox has recovered from recent operation and recuperating at home, while Shelvey is undergoing a checkup at the Mayo Clinic, Rochester, Minn., but expects to return to New York and union duties next week If Fox is well enough to resume work Shelvey may be out again to continue whatever treatments prescribed for him in the clinic report.

Miss Collins is handling routine matters of the union, in addition to her regular task, but with controversial matters being held in abeyance until return of either Fox or Shelvey.

Cooper's N. Y. Branch

Montreal, Oct. 29.

Roy Cooper, operator of the Paramount Entertainment Bureau, is opening a New York branch Nov. 1, to be headed by Jerry Grossman.

Cooper at present handles bookings for the Esquire, Val D'Or and other spots here.

AGVA Formulates Plans For Forthcoming Chi Convention

American Guild of Variety Artists is progressing rapidly with plans for its forthcoming convention set for Chicago latter part of December. It will be the first national confab of the vaude talent union and will also signal return of autonomy to the union from Associated Actors and Artistes of America, which took it over in 1942, when union had accrued an indebtedness of $71,000 to sister unions within the Four A's. With indebtedness paid off some months ago, the union, via Matt Shelvey, its national director, has petitioned for return of autonomy and independence.

AGVA's attorneys, Jonas T. Silverstone and Mortimer S. Rosenthal, have completed rough drafts of the by-laws and constitution, upon which they will huddle with Shelvey for final okay when latter returns to New York from the Mayo Clinic, where he's undergoing a checkup, this week or next.

New setup calls for election of union's own officers by the membership at the forthcoming convention, and a board of governors. All elective offices are to be honorary such as obtains in other talent unions, with post of national administrator, currently held by Shelvey, remaining an appointive salaried post. Currently the national board of the Four A's function as officers of AGVA.

When constitution and plans for convention are finally formulated and okayed by Shelvey, they must then be submitted to the Four A's for additional perusal and greenlight to go ahead with the convention.

La Martinique, N.Y., Seeks Acts in Booking Jam

La Martinique, N. Y., finds itself in one of the toughest situations since its opening. Dario and Jim Vernon, spot's operators, are faced with the necessity of lining up a new show in about a week's time, since current layout, with Harvey Stone exits next Wednesday (5), and so far no new talent has been pacted.

Dario is considering Freddie Bartholomew, who is currently breaking in a new act written for him by Morey Amsterdam. Former film jive is reported willing to play the cafe.

Deal with Jerry Lester fell through last week because of price. Comic held out for $3,000, while Dario offered $1,000 less. Dick Himber's orch is also under consideration.

Dorsey, Decorator May Settle 12G Bill Quietly

Hollywood, Oct. 29.

Confabs for out-of-court settlement are now going on between attorney for Tommy Dorsey and George Appell, counsel for California Decorating Co. Latter sued the maestro for $12,000, claiming amount is due on remodeling and redecorating Dorsey's Casino Gardens ballroom, Ocean Park.

Total bill for work done on spot was $30,000, according to complaint filed in Superior court here, with Dorsey, who left on a band tour before suit was filed, paying only $18,000 so far. He's reported to have complained there was more work done on the spot than he ordered; however, Appell has indicated matter will be settled out of court.

Helen Forrest pacted for the Dick Haymes show at the Golden Gate theatre, San Francisco, starting Feb. 19.

Hope Miller's Cafe Debut

Hope Miller, ex-pix and legit, is being groomed for class niteries by MCA (via Henri Gine with Al Moritz doing her special material, prior to her N. Y. cafe debut.

She's the 19-year-old daughter of Henry Miller, director of advertising and public relations for the Essex House, N. Y.

Superbly Delightful!

Onriett Kate Ellen Jean

MURTAH SISTERS

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OPENING NOVEMBER 7th CAPITOL THEATRE, N. Y.

OPENING NOVEMBER 28th STATE THEATRE, N. Y.

(Thanks to Mr. Marvin Schenck and Mr. Sidney Piermont)

OPENING DECEMBER 9th EL MOROCCO CLUB, MONTREAL, QUEBEC (for two weeks)

Personal Management PAUL SMALL ARTISTS Ltd., Inc. 201 West 52nd St., New York City

USO-Camp Shows To Be Routed From Tokio; 37 Units, Mostly Vaude, Set

USO-Camp Shows plans a change in routing starting Dec. 1, so that all units will first report to Tokio and be distributed from that area. Units will be dispatched so that most installations in the Pacific will get a show every 10 days. Layouts will alternate between the AFPAC and MIDPAC areas in 60 day stretches.

Currently, Camp Shows report that 37 units are operating in the Pacific with 15 showing in Japan, five in Korea, nine in the Philippines and Okinawa and eight in the MIDPAC sector, which comprises the area around the Mariannas.

Most of the shows are variety units with legit being kept at 20% of the layouts on display. Smaller percentage of legiters was made necessary by the fact that it's not feasable to transport sets by air, as most traveling is done that way.

Camp Shows will retire from the European theatre of operations Dec. 31, and will concentrate on the Pacific areas. It's felt that there's enough commercial entertainment there to keep the GIs amused, and Camp Shows, consequently, can conserve its dwindling budget for the Pacific areas where entertainment is needed most.

The Army is making some entertainment arrangements by hiring civilian entertainers for its installations. Currently, a Dutch variety unit has been formed by Army Special Services for a tour of bases.

New Yorker Hotel, N.Y., Resuming Ice Shows

New Yorker hotel, N. Y., will resume ice shows latter part of next month or early December. Inn dropped the blade displays early September, when tank needed overhauling.

It's been on a straight band policy since.

Gerstley Reelected

Philadelphia, Oct. 29.

Henry E. Gerstley, businessman and art patron, was reelected to another one-year term as president of Robin Hood Dell Concerts, Inc. It will be his fourth term.

Miss Gertrude Ely, Henry P. McIlhenny and Frank B. Murdoch were reelected vice-presidents. E. Raymond Snedaker will again be treasurer, and David Hocker continues as board secretary and general manager.

CHI MISSION REVERTS TO NITERY AGAIN

Chicago, Oct. 29.

Nightclub to a missionary center and finally reconverted to a nitery is the history of a building on Chicago's near north side. Spot formerly housed the Hi-Hat Club prior to June, 1943, when it was purchased by the New Tribes Missionary Center supported by various Protestant denominations.

Purchased last May by a local food man for $62,800 to be turned into an Italian restaurant, last minute deal was effected yesterday whereby the Jacobson brothers, owners of the Rio Cabana, take over the club on a 10-year lease with an annual rental of $18,000. Jacbson brothers plan spending $50,000 on remodeling the spot. New policy will include floor shows and name talent.

G'wich Village Nitery Spotting Book Show

Little Club, Greenwich Village, N. Y., nitery which recently reverted to its former owners, Walter Barry and Frank Farrell, after flopping as a Swedish nitery, is undergoing extensive alterations, including new decor and will reopen latter part of next month.

Operators intend expanding talent budget, with initial attempt being a Bobby Conklin package titled, "Greenwich Village Nights" with cast of new faces and old-timers. It'll be a book show, with book and lyrics by Conklin and music by Harry Lee, who will also front dance band. Conklin will stage it.

Veloz & Yolanda Open Bevhills Terp School

Los Angeles, Oct. 29.

Veloz & Yolanda Studios, Inc., was launched into the instruction business with the preem of its first school, recently purchased from Charnes Baron, in Beverly Hills. Project calls for similar schools in downtown Los Angeles, San Francisco, Portland, Seattle, Coronado and Long Beach.

Meanwhile, the pair will continue to appear professionally, with their next nationwide tour slated to start in January.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Oct. 29.

Via an item in this column James Wotton, Rogerite, was reunited with his old pal, Howard J. Haines, whom he had not seen or heard of in years.

Ben Schaffer emceed the anniversary party tendered to Sam Schulman. Entertainment was given by Sig Mealy and Victor Gamba.

Isabelle Rook, pianist, who was floored by pleurisy recently, handed a good clinic report and allowed up once a week to see films.

Charles Kaufhold plenty happy over visit from wife who shot in from Harrisburg, Pa., last week.

A. B. "Tony" Anderson, manager of Pontiac theatre, appointed Mayor, filling vacancy caused by resignation of Mayor George Carson.

Joe Taft, technician, shot in to bedside and his frau, May Taft, who is perking up O.K. with the rest routine.

Dick Willis, alumnus of the Colony who was cited for his war work is now studying at the University of Maine. In spare time he directs his own orch playing in Bangor, Me., nitery.

Among those elated over good clinic reports are Charles Michalski, Moe Gould, Walter Hoban and Earl Hart.

Dr. Homer McCleary, Rogers house medico, back after a months vacash.

Frank Scheedel, RKO staffer, check into the Rogers for observation.

Johnny Highland, ex-pug, now manager of the St. Regis Green Room Tavern took time out to bedside Whitey Mathews and Robert Connelly, IATSE boys doing nice comeback.

Write those who are ill.

DAVIDSON TAKES OVER MORRIS CONCERT BIZ

The William Morris agency is getting out of the concert business. The WM concert bureau has been sold to James Davidson, head of the operation, for an undisclosed sum. Sale becomes effective Nov. 2.

However, one of the sale stipulations is the booking of Morris acts on concert tours through the new setup.

New tag for the outfit will be the Davidson Concert Bureau.

Davidson joined the Morris office in 1944 to form the concert division after having been an indie concert manager. David Hocker, Sylvia Wright and Mildred Schagal will remain with the new setup. However, Thea Dispecker leaves the Davidson office when new setup goes into effect.

Adams' 'Gags to Riches' A Breezy Alibiography

Joey Adams' alibiography, "From Gags to Riches" (Fell; $2.50), puts him in a class with Gypsy Rose Lee, Bop Hope, Milton Berle, Eddie Cantor and George Jessel as an exponent of show biz belles lettres. And it's one of the brighter contributions to come from a vaude comic. It's well-written, and carries the rosy-hued viewpoint of a man who has reached his goal—that of living at the Waldorf and eating regularly at Toots Shor's. When a vauder reaches that state of affluence, he has every right to a viewpoint that all's well with his world, and may well choose the prerogative of viewing the domain of showbusiness from a lofty viewpoint.

Adams' "Gags to Riches" is not too filled with the first person, dwelling largely on his contemporaries in the theatre and newspapers. He's liberal with the bon-mots of others (with proper credit), discusses Broadway haunts and personalities with a nicely ingrained sense of humor, and gives a bright picture of those following the any-thing-for-a-laugh school that prevail in the vaudeville and nitery trades. In fact, he has enough cracks in this tome for several vaude acts.

The chapter on the handling of hecklers has enough insults to carry a high-market value to the layman who always wishes he'd thought of that statement when in an embarrassing situation. He tells of showbusiness feuds and friendships, quotes the critics' most pungent jibes and discusses every press agent in town but his own.

For added money's worth, the book is profusely illustrated with cartoons by Al Capp, Xavier Cugat, Dave Breger, Ham Fisher, Rube Goldberg, Otto Soglow and others in similar economic brackets. For the sake of distinction, forewords are by F. H. LaGuardia, Toots Shor, Frank Sinatra, Gypsy Rose Lee and Earl Wilson. In fact, Adams lets everybody get into the act. Jose.

Rialto, Hoboken, N. J., Adding Vaude Shows

Rialto theatre, Hoboken, N. J., which has had divers policies, ranging from stock to opera, and currently operating with pix policy, is planning to add vaude bills.

New policy is slated to go in two weeks hence, with five acts of vaude on last half of week. If experiment pays off, house may adopt split-week policy, playing same number of acts on both ends.

Booker for house has not been set yet.

Zanzibar's (N. Y.) Policy Switch

Zanzibar, N.Y., hitherto on a Negro attraction policy, has modified its stance to the extent that it will attempt to get headliners of either race.

Modification of policy has been in the wind for some time. Joe Howard and Carl Erbe, spot's operators, have approached talent agencies for top talent, but so far nothing satisfactory to them has turned up.

There's possibility that the Zanzibar will use a mixed show, such as the Copacabana, N.Y., did several years ago when it had the Ink Spots in an otherwise ofay layout.

Business at the Zanzibar, as in most N.Y. spots, is heaviest on weekends and the average Saturday evening has them handling 2,200 patrons, with Friday night second best with 1,700. Other nights have them serving an average of 1,000.

Management spokesman also said that a $200,000 bid for the cafe plus an additional $50,000 for inventory was turned down.

Import French Guitarist For Ellington Concerts

Django Reinhardt, hot guitarist and member of the quintet of the Hot Club of France, is being imported by the William Morris agency to become part of the Duke Ellington concert troupe.

He'll remain in this country after the tour to work with other combos.

TO TED LEWIS

Dear Ted: Congratulations on your thirty-fifth year and third week in show business. Pardon the tardy felicitations but I must echo the cry of L/S/M/F/T which everyone knows is the abbreviation for, "Lewis Still Means Fine Talent." You might be interested to know that when I get down to that part of my act where the audience requests imitations, it is Ted Lewis three to one. This is highly embarrassing since I've never imitated you. However, if you have an old orchestration of "Baby Smiles At Me," let me have it because the Lewis requests are getting stronger and my excuses are getting weaker. I tore up my orchestration of Baby Smiles in 1920 when Von Tilzer stopped paying me for plugging it. I hope I won't have to return that twenty-five per week to sing it again. Good luck to you, Ted, and here is my answer to that famous query of yours . . . YES . . . Everybody IS Happy . . . Happy to know that you are still around and a bigger attraction than ever. Cordially,

Georgie Price.

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'WHITEY' ROBERTS
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Now 3 Months, Blackhawk, Chi
Congratulations to Sid Piermont on His Return to Loew's Booking Office

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Parodies, Special Songs, Patter
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We love you, Eddie Leonard, for booking us into the headline spot in your Spa Musical Bar...where you play such topnotchers as the Jones Brothers . . . The Red Caps .... Brown Dots . . . The Picadilly Pipers and Dee Lloyd McKaye.

We love you, Mr. Rappaport and Mr. Claster, for booking us into the Hippodrome Theatre in Baltimore . . . and picking up our option for a second week . . . and then a third . . . and for switching us from opening to closing spot.

We love you, Variety, for saying (New acts, October 2, 1946): "Clarinet solo of Gershwin's "Summertime" by Herbie Zampini is virtuoso stuff right off the top shelf and a resounding hand-getter."

The Tunesmen

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PAUL SMALL ARTISTS LTD., INC.

the Duncan Sisters

STILL SMASHING RECORDS

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SAN FRANCISCO "CHRONICLE"
"Those Foolish Things: J. Garay's Copacabana reopened rousingly Wed. to a full house—and once again the ageless Duncan Sisters proved that they can be sentimental enough to please the glubbiest San Franciscan; when the Topsy'n Eva kids sang 'Remembering,' there wasn't a dry eye or glass in the house."

Fred Johnson
SAN FRANCISCO "BULLETIN"
"Rosetta's dialogue on King Carol in Mexico tops the hour's laughs. The Duncan Sisters (Topsy and Eva) routine is an artistic essay into pathos and comedy—which convinces the Duncans have brot with them thru the years a routine subtle and always splendid professionally."

"Topsy & Eva"

Held Over . .

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★ **Paris Inn**
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EL CERRITO, CALIFORNIA

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"REMEMB'RING"
FILLED WITH LAUGHTER,
FILLED WITH TEARS...
HOW WE MADE $4,000,000.00
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HOW WE'LL MAKE ANOTHER
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SPECIAL MATERIAL BY
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EASTERN REPRESENTATIVE
• Miles Ingalls
WESTERN MANAGEMENT
• M. C. A.

R.E. PORTER · LAS VEGAS

Night Club Reviews

G'wich Village Inn, N. Y.

Diane Courtney, Bob Karl, Jack Carroll, Phil Foster, Peggy McCue, Guy Martin Girls (9), Ned Harvey Orch, Chavez Rhumba Band; minimum, $3.50.

Greenwich Village Inn, after being shuttered for the mummer, relighted Thursday (24) evening. Rocky Camera, who manages the spot for his brother Ed, has installed a teeoff show that's somewhat longer on quantity than quality. It's aimed for the tourist trade which has prevailed at the Inn these past few years, and apparently meets with at least moderate approval of the hicks, who still come to the Village in the hope of seeing "Bohemians," although it would certainly die before any more demanding audiences.

In top spot is Diane Courtney, warbler who's been around for a long time in radio, night spots and was in the last edition of the "Ziegfeld Follies." She's moderately good in the pipes department, not bad on looks, and sells fairly well, but makes no great impression on the audience. Best number is an interpretation of a number from "Carmen" as Bizet originally wrote it and as it was done in "Carmen Jones."

Comic Phil Foster is the individual high scorer of the layout, although that doesn't mean too much. He does a rather good routine of humorous reminiscing of boyhood events that most spectators will remember and be able to identify with themselves. However, the grease-filled hair, sharp clothes and other marks of the run-of-the-nitery m.c. type comic militate against any overall sock.

Bob Karl does a weak ventrilo turn with a trio of dummies. It's heavy on singing and light on comedy. Jack Carroll displays considerably better than average vocalizing ability in the Sinatra-Crosby genre, but loses out in the selling department. Rather grotesque impression that that windblown bob gives him doesn't help. Terper Peggy McCue taps through several routines for fairly good results that might be improved with more careful costuming.

Line of five ponies and four showgals, produced by Guy Martin, is close to the pathetic side. It's like something that hasn't been seen in these parts since Mayor LaGuardia shuttered Minsky's. One of the gals chewing gum and all of them wearing costumes that certainly came out of the warehouse are the tipoffs.

Ned Harvey's orch makes the singing turns a contest as to whether the audience is going to hear the warbler or the band. The band usually wins. It definitely needs plenty of muting. It's okay for the patrons' dancing, however, and is satisfactorily spelled by Chavez' rhumba outfit.
Herb.

Latin Quarter, Chi

Chicago, Oct. 25.

Willie Howard with Al Kelly, Harry Carroll & Polly Baker, Amalia Aguilar, Paul Carleton, Line (16), Buddy Shaw Orch (8); $3-3.50 min.

Willie Howard and Mardi Gras roll up a carnival of entertainment for the new show with Howard again proving that the old timers can still teach the younger generation a few tricks. Th line in the show features the most elaborate costumes seen in a loop nite club for a long time. The outfits, estimated by producer Selma Marlowe to have cost $10,000, plus top routines definitely put the chorus in the big-time bracket.

Howard begins with a Mexican ambassador number in keeping with the show's theme of Mardi Gras. The old routine of the Lou Holtz quickie of the Hindu prince is used but aided by the Spanish interpretation of Al Kelly which gives it a different twist to bring down the house. Next skit has Al Kelly, a client, coming to see the novice lawyer, Tyronne Shapiro (Willie Howard), and subsequently double talking Howard into a daze. Howard follows with a classic. He and the Shed House Trio—one missing because he tripped in the shed house—sing "April Showers." Howard never gets a chance to get in the act and even after the so-called trio get off the floor he is hexed by an off stage mike. Finally he gets a chance to do his imitation of Jolson and even though Howard is in his 60's, the crowd is taken back to the old Winter Garden days in New York when Howard used to follow Jolson and caricature his numbers.

No performance of Howard's would be complete without his "Quartet from Rigoletto." With prop mustache and bulging eyes the comedian convulses the audience as he and his indiscreetly gowned gorgeous blond foil exchange glances and bows.

Harry Carroll and Polly Baker do special comedy tunes that Carroll wrote. Amazing gimmick is that Carroll looks about 40 although several tunes that he wrote such as "I'm Always Chasing Rainbows" and "By The Sea" are over 25 years old. Miss Baker, sweet and sexy, laments successively; the New York dame who wants to go back to a farm in Oklahoma; Paris to-day with French postcards; a stinko evening at the Savoy, and a takeoff on the local small bistro entertainer. Carroll plays his old timers and nostalgic crowd sings along as he plays. Act gets terrific applause.

Amalia Aguilar is a torso twisting lass from Cuba who shakes her hips all over the small stage. She sings along with the number but though her language is a jumble, her meaning is clear.

Paul Carleton, baritone, previously production line vocalist sings "You" and "Wonderful" in good voice but needs more volume.

Line has three numbers that do producer Miss Marlowe, credit. Starting with a Mexican hat number with 50 gallon sequined hats it is still a tough job to get 16 girls on the small floor that this spot has and in addition to try to do large routines. Miss Marlowe does both. Her finale features a candy striped beribboned Mardi Gras theme.

Buddy Shaw, limited by space allowances and with only eight musicians, does a nfty job of playing the show and providing the dance music.
Hunt.

Slapsy Maxie's, H'wood

Hollywood, Oct. 24.

Phil Silvers, Patti Moore, Ben Blue, Ben Lessy, Louis DaPron & 4 Lovelies, Eileen Barton, Professor Belanhead, Saul Chaplin, Matty Malneck's Orch, with Milton DeLugg; no cover, minimum $3.

It's Phil Silvers all the way at Slapsy Maxie's with most of the other performers doing a little undistinguished downfield blocking for this fullback funnyman. Silvers burns up the hardwood turf with the funniest routines offered in any local night club in a long spell. There's very little he seems incapable of, from straightaway gags and some of the mezzanine stage waggeries, through his own rib routines at show business and finally his clarineting. Opening night was strictly a showbiz crowd and the humor was aimed for that consumption, most of the cognoscenti having heard Silvers do similar roundups on vaudeville, agencies, legits, etc., in his Copacabana stand, but they roared from start to finish when he held the stage.

Ben Blue, Patti Moore and Ben Lessy delivered, as usual, their zany antics to good effect, but they paled slightly by comparison, just this once, to Silvers. Louis DaPron and Four Lovelies offer something a little new in terp tap chorus routines in a small production number effect that looks likely for bistro trade. Eileen Barton thrushes, at times raucously, but the audience gives her encouragement. Milton DeLugg leads the band and, with composer Saul Chaplin at the stage piano for the show, aides as straight man for Silvers.

At the show's preem, Frank Sinatra and Judy Garland each joined Silvers for one show. This, added to the already superb work of the comic, was just short of burning the place down for a topper.
Huts.

Eddie Condon's, N. Y.
(FOLLOWUP)

Fats Waller protege, Pat Flowers, was originally booked in here as a fillin between the jazz tootling sets of Max Kaminsky, Dave Tough, et al., but now it's even up as to who provides the best entertainment.

Flowers is a self-effacing young man who can play the Waller style with the most eclectic of musicians, but is certainly not obviously imitative. Into each of his sessions he tosses a "Georgia Rockin' Chair" or "Ain't Misbehavin'," to be sure, but he also spends the greater portion of his time fingering in a very definite style of his own.

Personable newcomer moves from boogie to semi-classic with equal facility, and, although his forte is certainly the beautifully chorded and styled pop standards, he's finishing up classical studies at an uptown school. Guy sings, too, but because of the Condon policy of straight instrumentals to avoid additional taxes, stays away from chirping. Already a top entertainer, the facile Flowers should go places.
Tomm.

Chanticleer' Balto
(FOLLOWUP)

Baltimore, Oct. 27.

Battle for names has this class spot laying it on the line heavy for current layout. Bert Wheeler, Yvette, Maurice and Maryea and a flashy line of six are drawing strong response in spite of heavy competition at hand.

Wheeler dominates the doings with deadpan comedy that registers and provides legit entertainment above the blue level usually set by nitery comics. Crossfire with stooge heckler and sesh of dishing the dirt about management and the other acts is good for plenty of laughs, with baby-talk stories a perfect clincher.

Yvette gives out on an interlude of songs, including "No Business Like Showbusiness," "What's the Use of Wondering," "Doing What Comes Natur'lly," a French ditty, "South America Take It Away" plus request numbers. Has customers in complete control from walkon, with a definite style, legit pipes and smart salesmanship all adding up for plenty palm-whacking.

Maurice and Maryea contrib nifty ballroomology, and the line of lookers cavort nicely in ensemble numbers.
Burm.

Disk Reviews

Continued from page 50

sourcefulness, has tried something a little bit different with the King Cole Trio. This is a coupling of "In the Cool of the Evening" and "The Christmas Song." "Cool of the Evening" is a Nat Cole composition. It is a mood instrumental—very pretty and very subdued—and a cinch for big sales. The reverse is even more of an experiment, for a string choir backs up the trio. There have been a lot better Christmas songs than this one, but the novelty aspect, together with the popularity of the King Cole Trio, should make it a juke box staple. For jocks and disk purchasers, however, "In the Cool of the Evening" is the recommended face.

Jo Stafford has four new faces out this week, "This Time" coupled with "Promise" and "White Christmas" with "Silent Night" (Capitol). The pop faces are good Stafford, which means they'll sell. "This Time" sounds like the more popular face of the two. Paul Weston's ork accompanies. The Lynn Murray Singers back up Miss Stafford in the Christmas faces. These are certain to sell, if only because of their seasonal pull, but disk buyers are cautioned that they're simply not in a class with such interpretations as Bing Crosby's.

"Silent Night" and "Adeste Fideles" by Frank Sinatra (Columbia) make up an unquestionable hit disk. The Ken Lane Singers and Axel Stordahl's ork accompany in the first, and just the ork in the second. Sinatra sings both numbers with feeling and almost humble respect for the lyrics. Inevitably, of course, they are bound to be compared with the Crosby versions. This reporter happens to prefer Bing's.

"Winter Wonderland" and "A Gal in Calico" by Johnny Mercer and the Pied Pipers, with Paul Weston backgrounding (Capitol) are both juke naturals. "Winter" is an oldie revived, presumably, for seasonal appeal, but Mercer has done many more satisfying jobs. "Calico," on the other hand, is much more suited to his style. But both faces seems to demonstrate the fact that Mercer should be more selective in his material. When he does a "Pretty Doll" or a "Lord, I Give You My Children," he is a very special man and almost without a peer at this sort of thing. "Wonderland" and "Calico," however, merely show that he is not quite the all-round singer he apparently considers himself.

If you want to hear one of the top female vocalists in the business, listen to "For Sentimental Reasons" and "It's a Pity to Say Goodnight" by Ella Fitzgerald and the Delta Rhythm Boys (Decca). The tunes are fine and Miss Fitz brings to them all her wonderful vocal equipment.

Frankie Carle's "Either It's Love or It Isn't" and "It's All Over Now" (Columbia) are competent if not inspired dance jobs. "Either It's Love" is from Bogart's forthcoming Columbia pic, "Dead Reckoning," and will have plenty of promotion. Marjorie Hughes and Gregg Lawrence do the vocal. Reverse is a catchy number that Miss Hughes sings. Both faces are strong juke stuff, but not particularly recommended to disk buyers. Jocks will spin them plenty, of course.

The jukes are certain to give a tremendous play to Andy Russell's "The More I Go Out With Somebody Else," which is coupled with "You Are Everything to Me" (Capitol). "The More" is one of the most successful things he's done in a long while. His chore on the Hit Parade is building his popularity and has made him into one of the jukes' better bets. There are those who do not count Russell among their favorites, but it must concede his pull with the zazus.

Skitch Henderson, a man whose main publicity up to now has resulted from his dating The Face, does "If I'm Lucky" and "Save Me a Dream" (Capitol). Henderson plays enough piano to get by without any reflected glory. His band, which includes four French horns, is certain to be compared with Claude Thornhill's, which is probably unfair. Very few bands can bear that comparison favorably. The point is that Henderson's group can stand on its own feet. It plays with taste and a feeling for musical values. "If I'm Lucky" has a vocal by a girl named Eileen Wilson, who is not bad at all. Reverse is an adaptation of the wow theme from Tschaikowsky's "Fifth Symphony" and is sung by Ray Kellogg. It's hard to find fault with these sides, but it's also hard to predict terrific sales for them. Henderson's name needs a lot of plugging.

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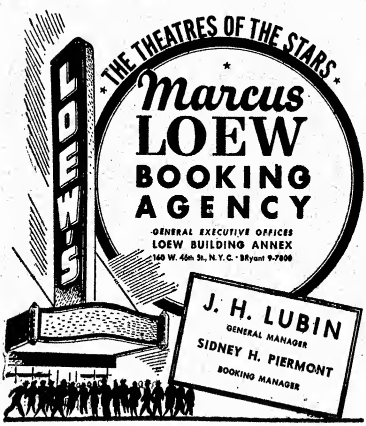

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Pitt Hotel Strike Nips Nitery Biz

Pittsburgh, Oct. 29.

Although costly power strike is over, continuation of hotel lockout, shuttering town's eight major hotels, has had much to do with blocking recovery in the amusement biz. Inns affected are William Penn, Pittsburgher, Roosevelt, Keystone, Henry, Fort Pitt, Schenley and Webster Hall. Strike dragged into its fifth week last night at midnight and so far there hasn't even been anything faintly resembling a break in the impasse.

Walkout, of course, is keeping lot of acts and musicians out of work, but it's playing havoc otherwise, particularly among the downtown niteries, so many of which depend on transient trade. Cafes of late have been anywhere from 25 to 50 per cent off, and they attribute it almost entirely to the hotel situation. Dozens of conventions have been cancelled, which means lost trade there's not a chance of recoveing, and loss in revenue to inns themselves has been staggering.

Hardest hit of the cafes is the Nixon, right across the street from William Penn, which has always depended on transients from hotel for at least half of its trade.

Nashville Nitery Gets Union Nod on New Setup

Club Zanzibar, Nashville, which had been cited as unfair by American Guild of Variety Artists for failure to pay a salary claim to "Rubberlegs" Williams, sepia comic and dancer, was okayed last week when E. J. Banks took over from former owner, Billy Hayes.

New operator pacted with union and deposited cash security for incoming show but, of course, would not assume claim against previous owner.

Union will level against Hayes for the amount due.

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Frank Fay in Plea For 'Red-White-Blue' Vaude At NVA's Verdi Salute

Joe Verdi (Clark &), National Variety Artists chairman of welfare, was kudosed at a special show given in his honor in the assembly hall of the club Sunday (27) night. It was in the nature of a salute to the vet comedian for his accomplishments as welfare officer and other duties at the NVA. A turnout of 250 members attended.

Frank Fay, star of "Harvey" was among others who dropped in to felicitate the guest of honor. After paying tribute to Verdi, Fay addressed the group, claiming he was certain that vaudeville is coming back. "But when it does," he continued, "keep it American and sans Red, unless you have the white and blue with it. Keep it clean and free of any foreign ideologies that have sneaked into other branches of showbusiness."

The perennial team of Smith and Dale was also on deck to felicitate Verdi and head up a stage show of some 20 acts. Others on bill included Bessie Clifford Harlan Dixon, Betty Clark, Jim Hines, Howard Kent, Benita Jade and others.

Lou Handin, prez of NVA, presided and made a gift presentation to Verdi. Entertainment was in charge of Lester Rose.

BERLE SET AS FRIARS ABBOT, VICE TODD

Milton Berle is set to succeed Mike Todd as Abbot of The Friars in forthcoming election tomorrow (31) night. Since there's no opposition ticket Berle's practically in now. Todd, who has curtailed legit production activities in New York to remain on the Coast, could not be a candidate for reelection.

Joe E. Lewis was nominated to succeed Lou Holtz as Prior, with Damon Runyon renominated for Dean. Alan Corelli, sec'y.; Louis P. Randell, treas., and William Brandell, exec director, are also up for reelection.

New candidates for board of governors for two-year terms are Ted Lewis, Fred E. Ahlert, Dan Shapiro, Harry Suber and Rocco Vocco.

Joe Marsolais Back With Frederick Bros.

Joe Marsolais, who recently rented space in the Frederick Bros. office, has formally joined that outfit and will handle band and talent deals for the agency.

Marsolais was at one time head of the Frederick Bros. cocktail dept., and left to join the William Morris agency. He later joined the Moe Gale office, and recently resigned to go on his own as a personal manager. He's giving up his personal management biz to make the move.

FB is also set to open an office in Pittsburgh with Lang Thompson, formerly of the Chicago office in charge.

Sinatra May Follow Sablon At Waldorf, N. Y., Nov. 29

Deal is in the works to have Frank Sinatra make a repeat stand at the Wedgwood room of the Waldorf-Astoria hotel N. Y. Probable date is Nov. 29 for four weeks.

He'll succeed Jean Sablon who opens tomorrow (Thursday).

'MUSIC FOR WOUNDED' TEES OFF L.A. SEASON

Hollywood, Oct. 29.

First of Los Angeles' Musicians Assn.'s 1946-47 series of "Music for the Wounded" concerts at Birmingham General hospital, Van Nuys, teed off last week, with Jack Haley, Lucille Ball and Eddie Paul's orch supplying entertainment.

Show, and subsequent layouts, which are made possible by coin taken in for the union's Hollywood Bowl show last August, are witnessed by wounded vets in the hospital auditorium and heard by bed patients by means of bedside network, which provides earphones for those confined to their quarters.

'Great Balsamo' McCoy Magi Novel, Sez Laurie

Although Maurice Zolotow writes in his introduction of "The Great Balsamo" (Random House; $2.75) that "the hero, despite certain resemblances, is not a lightly doctored version of any famous magician..." it is pretty easy to recognize the very dim shadow of the fabulous Houdini. But Zolotow has waved his magic wand of words and clothed this very dim shadow of Houdini with a different family background, a different youth, different loves and vicissitudes, and right before our eyes it becomes 431 pages of swell reading!

He takes little Barney Grossman (later to be known as The Great Balsamo, master showman) and starts him at Bath Beach, near Coney Island, 40 years ago, where he lives with his family in a very poor flat. It is here that Barney gets his grounding for his future magic career by first learning how to palm pennies left on the local newsstand, then in matching pictures of actresses and fighters that come in cigarets, he gets the edge on the other kids by practising the "toss" for hours. He gets in with a cheap fence named Quirk and his assistant The Gimp from whom he gets an idea how to steal and also how to open handcuffs. He learns some card tricks from old Prof. Floto, a Coney Island barker and with this basic knowledge he becomes an apprentice for a hardware man in Paterson, N. J. For board and $4 a week he works in this basement store and learns the secret of many locks—and also sex—ending up eloping with Lami, the boss' wife. They join a cheap carnival, do a magic and mindreading act with a handcuff escape thrown in. They get in with a couple of guys running a "flat game" or crooked ball, get in a jam and go to pee-wee vaudeville dates. He now gets rid of Lami and hooks up with Myna Wilcox the beautiful half of a sister team. Dates for mindreaders were few and far between so they went into the "Ghost Show" racket which is the fake medium racket—trimming poor suckers until they got into a jam. It is then that the Great Balsamo really starts his career as an escape artist, and becomes tops in his profession until success comes so easily that it becomes monotonous.

All through the story you get a liberal "gimmick" education. You get the lowdown on mindreading, fake mediums, card tricks from the mechanical grip, false shuffles, stacking, crimping and hand passes. You practically go into jails and cells and learn how the Great Balsamo puts the gimmick on the locks and handcuffs to get out, and how he wiggles out of strait-jackets and sealed boxes from under water.

You will like Papa Grossman, who has the habit of not finishing his sentences; you will love Mama Grossman, you will laugh and cry at Barney's graduation, you'll like Mike Flannagan, you'll be interested in the card sharps, thieves and suckers, you will marvel how easily people are fooled, and you'll have a swell time reading a swell book that should make a swell picture.

The author is pretty authentic on most of his show stuff, but there is one thing I can't go for. That is the part where the Great Balsamo comes back off the road and gets $400 from his agent which is "back pay." In all the years I've spent in show business I have never heard of that sort of magic. An agent *taking* $400 from an actor when he comes off the road YES but an agent *giving* an actor $400. NO! No! Sez,

Joe Laurie, Jr.

N. Y. Cafes Won't Hike Prices; Fear Tilt Would Scare Off Trade

Most New York niteries won't raise prices despite the lifting of menu controls by Office of Price Administration last week.

Main reason for adherence to the OPA price line is the fact that during current slump they're fearful of losing whatever business remains with menu hikes. Regular customers, it's claimed, will flee from any spot that tries to raise either liquor or food tariffs, and they feel that it's not profitable to lose the regulars even if they can get added revenue from the tourist and occasional cafegoer trade.

The fact that they mean to hold the present price level is indicated by intent of some bonifaces to boycott serving of scotch if that liquor continues to rise. Operators say that they can't raise the average price of the import to $1.10 from the present 90c-$1. Consequently, they'll try to get by with domestic drinks only.

Book on the USO Story Plays Show Biz Down

Mrs. Julia M. H. Carson is historian for the USO and she has written "Home Away from Home (The Story of the USO)" (Harpers; $2.50) as an historian might do it. It's a good enough work, per se, impressive and dignified, but completely lacks lustre and misses the color, verve and fire which it might have captured if dignity were thrown out the window and personalities were accented.

The USO-Camp Shows chapter alone would have achieved that naturally and without forcing but, seemingly, Mrs. Carson elected to treat even that show biz phase of the USO's fine work with an academic typewriter. There's nary a personality mentioned; no salute to Abe Lastfogel, Lawrence Phillips, et al.; nothing about the Joe E. Browns, Hopes, Jolsons, Bennys, Fromans, Lisbon casualties, and the like. It's done impersonally, almost as if the author wanted to sneak that chapter into her treatise. As result, unlike Hope's own goodhumored "I Never Left Home" of a couple years back, Mrs. Carson's "Home Away from Home" is stodgy—a good library item, where the theme was deserving of wider audience. *Abel.*

Monica Boyar's Hub Return

Songstress Monica Boyar, who opened at the Coronet Club, Philadelphia, last night (29) returns to Boston, Nov. 17, for her second Beantown engagement in less than a month, when she opens at the Bradford Roof.

She closed at Boston's Hotel Touraine on Oct. 20.

Sheila Barrett inked for Kitty Davis', Miami Beach, starting Dec. 1.

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OBITUARIES

JULES E. BRULATOUR

Jules E. Brulatour, 76, wealthy pioneer in the film industry, died in New York Oct. 26 after an illness of about a month. His health had been failing for some time.

Further details in Pictures Section.

FRANK W. VINCENT

Frank W. Vincent, 61, veteran talent agent and vaudeville booker, died Sunday (27) following an operation at St. John's hospital, Santa Monica, Cal.

Vincent, a native of Lake Geneva, Wisconsin, started his theatrical career with the William Morris office in Chicago in 1905, leaving shortly thereafter to go east with the Orpheum Circuit, where he worked directly under Martin Beck, eventually becoming general booking manager.

Later, following the merger with Keith, Vincent became vice-president and director of the organization. He left the circuit and went to the Coast in the late 1920's, and there rejoined the circuit as western division manager, succeeding Harry Singer. In 1932 he left it again and went into a financing setup with Joe Toplitzky. Shortly afterwards he went into partnership with Jack Gardner in the agency business.

William Morris

When Gardner left the company, Vincent joined Harry Edington, affiliated with the Stewart agency, and the Edington-Vincent-Stewart agency was formed. In 1937 this company joined with several others to form the Famous Artists combine, but later pulled out, and Edington and Stewart left. Vincent continued on until his death as head of the Frank W. Vincent agency as well as director of the recently formed Independent Artists, Inc., and Thalia Productions, Inc.

In addition to his brother, Walter, president of Actors Fund and vice-president of Consolidated Films, he leaves a daughter, Mrs. William Goodrich, and three other brothers, Howard, George and Ernest. Operation of the Vincent agency will continue without interruption under the supervision of Frederick Brisson, formerly associated with Vincent; Leonard Gesas, office manager, and Donald Sharpe, in charge of radio.

HENRY BERGMAN

Henry Bergman, 76, screen actor and restaurateur, died Oct. 22 at his home in Hollywood following a heart attack. A member of Charles Chaplin's stock company for 31 years, Bergman was better known throughout the film industry through his restaurant, an all-night spot established in 1925 and patronized by film names, including Chaplin, Douglas Fairbanks, Joseph M. Schenck, Jack Warner and Sid Grauman. His spot, known as Henri's, was a favorite Hollywood boulevard haunt until its lease ran out several years ago.

During the years he ran his restaurant, Bergman continued to act and write for Chaplin, whom he joined in 1915. In 31 years he appeared in every Chaplin picture except the recently completed "Monsieur Verdoux," which he passed up because of illness.

Born in San Francisco, Bergman had a varied career in show business. He appeared as a grand opera singer in London, New York and Chicago and for a time performed as a weight lifter in a circus. His film career began in 1913 with Pathe-Lehrman, and two years later he joined Chaplin.

MAX SOURKES

Max Sourkes, former nitery operator in Montreal, died in that city Oct. 19.

He had operated the Chez Maurice nitery in Montreal but sold out just before the war.

Three brothers and two sisters survive.

HARRISON H. GUNNING

Harrison H. Gunning, 86, former advance man for many years with Barnum and Bailey circus and the Buffalo Bill shows, died Oct. 19 in Toledo, O.

RENE J. BRUNET, SR.

Rene J. Brunet, Sr., for nearly 40 years a leader in the motion picture industry in New Orleans, died at his home there Oct. 23.

Brunet was a native of New Orleans, where he established a nickelodeon there in 1907. Later he opened the Harlequin and Imperial theatres, which he was operating at time of his death.

During World War II he served as chairman of the motion picture War Activities Committee for suburban theatres. He was a member of the Motion Picture Theatre Allied Organization.

Surviving are his widow, a daughter, two sons, and three sisters.

JAMES HENRY HORTON

James Henry Horton, 60, former operator of night clubs in Memphis and in Arkansas, died Oct. 7 in Columbus, Ga.

Horton reportedly open the first nitery in Memphis, the old Eureka Club. He built the first hotel in Crittenden County, Ark., The Crittenden at West Memphis. He also operated other niteries, including the Showboat, Riverside Gardens and Reno's Club Harahan.

At the time of his death, he was launching a housing project in Columbus. He owned a number of restaurants there.

He is survived by his widow, four daughters, four sisters, mother and stepfather.

HAROLD B. SHERWOOD

Harold B. Sherwood, 55, advertising manager of the Daily News, died in the New York hospital, N. Y., Oct. 28, after a long illness. For many years, he was chairman of the board of Metropolitan Sunday newspapers and was instrumental in organizing the American Newspaper Advertising Network last year.

He began his newspaper career 35 years ago on the classified ad staff of the Chicago Tribune but had been associated with the News since it began publication.

Survived by widow, two sons, and a sister.

GEORGE HAMILTON BRIANT

George Hamilton Briant, 24, stunt flyer for Paramount Pictures, crashed to his death in San Antonio on Oct. 22.

Briant was filming shots of the forthcoming "Blaze at Noon" story of the early days of the airmail service. He was a former Army airforce combat pilot.

He escaped injury several weeks ago when his plane crashed at Stinson Field.

AL ROSENBURG

Al Rosenburg, 53, secretary-treasurer of Evergreen Theatres Circuit, died in Seattle, Oct. 21, following a heart attack.

Rosenburg was born in London. He was engaged in film sales business in his early career with Mike Rosenberg, his brother. In addition to his theatre interests, he was active in horse racing in Seattle.

Widow and son survive.

GUSTAVE KNOLL

Gustave Knoll, 60, retired vaude performer, died at Union City, N. J., Oct. 23.

He had been in vaudeville for more than 25 years, appearing with divers partners and for several years prior to retirement had worked club dates.

CHARLES A. FEINLER

Charles A. Feinler, 78, retired theatre operator, died in Wheeling, W. Va., recently.

Feinler first entered show business with the old Grand Opera House, Wheeling. He continued with the Grand until 1908, when he built the Virginia, which he operated until he retired five years ago.

MRS. HELEN HERBERT

Mrs. Helen Herbert, 73, stage and screen actress and aunt of Dan Duryea, died Oct. 27 in Hollywood. She was formerly in David Belasco productions and appeared in Broadway legit for 20 years prior to going to the Coast in 1924.

Survived by husband, Henry Herbert.

BESSIE MORIN

Josephine Singer, 50, known professionally as Bessie Morin and member of the Morin Sisters, standard vaude act, died in New York, Oct. 27. She was the wife of John Bluc, former orch leader at Proctor's 23d street theatre, N. Y. and later for other Keith-Albee houses. She had retired from the stage some years ago.

The Morin Sisters had been a featured act for years on Keith and Orpheum Circuits and for a time had been teamed in a revue flash act with William and Gordon Dooley. In addition to vaude, Miss Morin had appeared in several musicals, including John Cort's production of "Just a Minute," "Ziegfeld Follies" and "Ziegfeld Midnight Frolic."

In addition to husband, she leaves her mother, two sisters and a brother.

Margaret Adele Coleman, 27, radio writer, died Oct. 23 in Hollywood.

New Acts

HARPO MARX
With Lydia Balalova and Barbara French
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18 Mins.
Walnut Grove, Baltimore

Add a new type of stint for Harpo and strictly on the credit side. First attempt at a nitery slot registered here from the teeoff and built to a smasho finish via skillful timing and showmanly handling of the trademarked panto and legit instrumentalism familiar to followers of most other forms of theatric presentation.

Employing Lydia Balalova and Barbara French, both lookers, to foil for comedy bits, the former as a singer during a funny dress-cutting bit and the latter for a highlighting piece of business wrapped around a card playing blackout, comic garners a steady stream of laughs which holds solidly throughout balance of routine which includes such familiars as the dropping of knives and the handling of numerous funny props.

Really gets into the groove with a legit sesh of harp playing and a funny race with the orch in a clarinet solo spot. Added clowning at the piano and a participation in the rest of the interpolated show rounds out an act that should prove a refreshing note to cafe floor divertissement that has taken on a rather stereotyped form of late. Harpo Marx name on marquee is proving potent draw here. *Burm.*

DICK RAYMOND
Songs
8 Mins.
Leon & Eddie's, N. Y.

Dick Raymond holds down the emcee spot in the new Leon & Eddie's show, doing okay with a minimum of effort. His solo singing stint, however, reveals that he needs more voice training.

Lad has a nice range, from the lower baritone depths to a moderately high tenor. His voice is clear and he has nice phrasing technique, but he hits too many clinkers. This may have been the result of opening night shakes, but they were certainly noticeable.

Raymond also should steer away from the foreign-language songs. The French he demonstrated in "J'Attendrai" was slurred and indistinct. Song sounded much better when he switched over to the English lyrics. *Stal.*

BIRTHS

Mr. and Mrs. Roy Rogers, son, Los Angeles, Oct. 28. Father is film cowboy star.

Mr. and Mrs. Girt Anderson, daughter, Hollywood, Oct. 25. Father is a cameraman at Columbia.

Mr. and Mrs. George Cooper, son, Hollywood, Oct. 24. Father is sound engineer for Columbia Pictures.

Mr. and Mrs. Gabriel Scognamillo, daughter, Santa Monica, Cal., Oct. 24. Father is an art director at Metro.

Mr. and Mrs. Ray Catizone, son, Pittsburgh, Oct. 19. Father's with Al Marsico band.

Mr. and Mrs. Jack Green, daughter, in Pittsburgh, Oct. 10. Father manages his brother's (Bill Green) nitery.

Mr. and Mrs. Paul Christopher Meyer, son, Memphis, Oct. 20. Father owns Belinda theatre, McCrory, Ark.

Mr. and Mrs. Leopold Atlas, daughter, Hollywood, Oct. 22. Father is a screen writer.

Mr. and Mrs. Leonard Sherer, son, New York, Sept. 1. Father is radio announcer.

Mr. and Mrs. Harry Feeney, son, New York, Oct. 28. Father is in publicity dept. of CBS.

Variety Bills

WEEK OF OCTOBER 30

Numerals in connection with bills below indicate opening day of show whether full or split week.
Letters in parenthesis indicate circuit. (I) Independent; (L) Loew; (P) Paramount; (R) RKO; (W) Warner

NEW YORK CITY
Capitol (L) 31
Les Brown
Bill Johnson
Henny Youngman
Music Hall (I) 31
Nirska
Rudy Tone
Nip Nelsen
Olive Donelli
Frances Lehnerts
Robert Marshall
Fred Schneider
Lawrence Nickol
Glee Club
Corps de Ballet
Symph Orc
Paramount (P) 30
Stan Kenton Bd
King Cole 3
Dean Murphy
Lane Bros
Roxy (I) 30
Frances Langford
Jon Hall
Al Bernie
Minevitch Rascals
Carl Ravazza
State (L) 31
C Ventura Orc
Sunny Rice
The Fontaines
Lilyann Carol
Bob Williams
Strand (W) 1
Lionel Hampton Or
Red & Curley
The Chocolateers
BRONX
Windsor (I) 2-3
Coke & Poke
Morey & Eaton
Marco Rosales
3 Wells
Catherine Harris
BROOKLYN
Flatbush (I) 2-3
Irene Wiley
Jean Dawn
Coco Steve & Eddy
George Ross Co
A & M Havel
QUEENS
Jamaica (I) 30-2
Robertas Circus
The Debonairs
R & M Norman
Jack Deleon
Bud Harris Co
3-5
Dudleys Midgets
Happy Tom & Jerri
3 Heads
Dick Lane
(one to fill)
P Franks & Janyce
Nonchalants
CLEVELAND
Palace (R) 31
Freddie Slack Orc
Ella Mae Morse
H Carol & Ross
Paul Winchell
COLUMBUS
Palace (R) 4-6
Donald O'Connor
Merry Madcaps
Peggy Ryan
3 Swifts
Jack O'Connor
HARTFORD
State (I) 1-3
Ray McKinley
Johnny Desmond
Ken Whitmer
Lee Davis
Bobby Jule
HOLYOKE
Valley Arena (I) 3
Warren & Jean
Mal Hallet Orc
Lexing & Reardon
Barbary Cst Boys
(two to fill)
MIAMI
Olympia (P) 30
Dorese Drew
Rex Weber
Dennis Sis
Jack Waller
Ladd Lyon
NEWARK
Adams (I) 31
Star & Garter Rev
Chaz Chase
Sparky Kaye
Bobby Winters
John Barry
Vince Pellegrini
Helaine Jarrow
Arnaut Bros
NEW BEDFORD
Baliss Sq (I) 31-2
Jack Parker
Bob Sargent
Rio & Rita
Louis & Cherie
Tanner & Thomas
PATERSON
Majestic (I) 31-3
Kay & Kay
Jesse James
Lavere & Handman
Lee Trent
The Diacoffs
4-6
Dancing Crawfords
Dick Lane
Fayne & Foster
Bobby Sargent
Coco Steve & Eddy

LEWIS and VAN
EARLE THEATRE, PHILA.
THIS WEEK
Per. Mgt.: EDDIE SMITH
1501 Broadway, New York

BALTIMORE
Hippodrome (I) 31
3 Wells
Yost's Ambassadors
Gene Baylos
Pat Hills Co
State (I) 31-2
Ruth Wynn
Paxton
3 Hearts
3-6
A & J Johnston
J Lane & Birds
Sully & Thomas
Gilbert & Carroll
BOSTON
Boston (R) 31
B Wood & P Kelly
Neil Stanley
Lucienne & Ashour
3 Corwins
BOUND BROOK
Brook (I) 2-3
Paul Brilliant
Charles Stuart
The Marcos
Bill Judd
Mayfair Sis
BUFFALO
Buffalo (P) 31
Frankie Carle Bd
Johnny Morgan
Helene & Howard
CAMDEN
Towers (I) 1-3
Fayne & Foster
Kelly Sis
Red Caps
Dick Lane
2 Vespers
CHICAGO
Chicago (P) 31
Phil Regan
Acromaniacs
E Talbot-Martin
Al Gordon
Oriental (I) 31
Joan Leslie
West & McGinty
Marshall Brothers
Libonati 3
Regal (P) 31
L Millinder Bd
Slam Stewart 3
Tim & Vivian
Al & Bob
CINCINNATI
Albee (R) 31
Louis Prima Orc
PHILADELPHIA
Carman (I) 31
3 Rays
Herb Howard
June Edwards
Byron & Model'lles
Earle (W) 1
Mickey Rooney
Connie Haines
Leonard Sues
Abigail & Buddy
Will Mastin 3
Roxyettes
PAWTUCKET
Capitol (I) 3
Jack Parker
Tanner & Thomas
2 Jacks
(two to fill)
ROCKFORD
Palace (I) 1
DeLaine Sis
Barton & Brady
Lloyd & Willis
Robbins & Ralph
Slim & Sweets
SAN FRANCISCO
Golden Gate (R) 30
Glenn Miller Orc
Tex Beneke
Artie Dann
Chester Dolphin
SPRINGFIELD
Court Sq (I) 31-3
Lora Lee
The Maxellos
Al Nesor
J & B Paysee
Moke & Doke
Sherman B & Tes'le
UTICA
Stanley (P) 5-7
Ray McKinley Orc
Eileen O'Dare
Don Cummings
WASHINGTON
Capitol (L) 31
Johnny Ladher
Raye & Nardo
Jerry Wayne
Lorraine Rognan
WOONSOCKET
New Park (I) 3
Mimic Men
Billy Gilbert
Wally Kibbler
Rio & Rita
Dorothy Deering

Cabaret Bills

NEW YORK CITY

Aquarium
Duke Ellington Orc
Blue Angel
Monica Lewis
Robert Maxwell
Irwin Corey
Stuart Ross
Ellis Larkin 3
Delta Rhythm Boys
Cafe Society (Downtown)
Jimmie Rogers
Susan Reed
Cliff Jackson
Pete Johnson
J C Heard Orc
Cafe Society (Uptown)
Jack Gilford
Patricia Bright
Dorothy Jarnac
Hope Foye
Edmund Hall
Dave Martin 3
Eddie South Orc
David Brooks
Embassy
Chu Chu Martinez
Estelita
Cabot & Dresdon
Noro Morales Orc
Irwin Kent Orc
400 Club
Benny Goodman O
G'wich Village Inn
Diana Courtney
Bob Karl
Peggy McCue
Jack Carroll
Chavez Orc
Ned Harvey Orc
Havana-Madrid
Dean Martin
Jerry Lewis
Sergio Orta
Catalino Orc
Carlos Varela Orc
Hotel Commodore
Vaughn Monroe Or
Hotel Dixie
Larry Funk Orc
Kay Hammond
Lou Seiler
Dean & Ray
Hotel New Yorker
Geo Olsen Orc
Hotel Pennsylvania
Charlie Spivak Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel Pierre
Nilsson Twins
Chas Reader Orc
Hotel Plaza
De Marcos
Lillian Cornell
Hotel Taft
Enoch Light Orc
Waldorf-Astoria
Jean Sablon
Emil Coleman Orc
Mischa Borr Orc
Iceland
Ice Revue
Kelly's Stables
Henry Red Allen O
Dottie Reid
Mary Osborne
J C Higgenbottom
La Conga
Miguelito Valdes
Estelle & Dimas
Lynne Fader
Machito Orc
Pupi Campo Orc
La Martinique
Harvey Stone
Irene Brooks
The Vagabonds
Tex Kendrick
Val Olman Orc
Bob Mitchell
Latin Quarter
Ted Lewis Orc
Geraldine Du Bois
Mack Triplets
Elroy Peace
Gail Bennett
Sirki De Vysenof
Paul White
Jean Francis
Jerry Grey
Stan Fisher
Carnival
Milton Berle
Elly Ardelty
Marion Colby
Ben Yost Singers
Miriam Gwinn
Miriam LaVelle
China Doll
George Wong Tr
Frances Chun
Tai Sings
Ming Ling
Jose Curbello Orc
Copacabana
Joe E. Lewis
Ann Rooney
Eddie Fisher
Ronny & Ray
Olga Suarez
Michael Durso Orc
Frank Marti Orc
Diamond Horseshoe
Siri
Frank Libuse
Margot Brander
Turner Twins
Billy Banks
Hal Hunter
Tables Davis
Rinald & Rudy
Noble Sissle Orc
Leon & Eddie's
Eddie Davis
Konni Hale
Sherry Britton
Amory 4
Bromley & Barrett
Lee Noble
Val & Joy
Dick Raymond
Art Waner Orc
Monte Carlo
Dick Gasparre O
Roberto
Siboney
Old Roumanian
Jackie Phillips
Sadie Banks
Ralph & Eileen
Nina Dover
Alice King
Bobby Harrell
Joe La Porte Orc
Riviera
Gene Baylos
Hal Winters
Duffy Dancers
Edwards & Diane
Ralph Font Orc
Bobby Ramos Orc
Rogers Corner
Korn Kobblers
Lani Kuni
Don Baker
Bananas' Orc
Eddie Lee
Steve Richards
Henry LaMarr
Ruban Bleu
Wally Blacker
Muriel Gaines
Cedric Wallace 3
Paul Villard
Day Dawn Dusk
Versailles
Dwight Fiske
Village Barn
Billy Kelly
Zeb Carver
Garlands
Alicia Wallace
Bert Stone
Patsy Lane
Jimmy Nola
Tex Fletcher
Village Vanguard
Phil Leeds
Maxine Sullivan
Richard D Bennett
Chittison 3
Wivel
Bob Lee
Gertrude Hild
Jean Ainslie
Francisco
Bruce Norman
Vivian Nickolson
D'Rivero & Belip'ts
Zanzibar
Ink Spots
T Carpenter
Peg Leg Bates
Hot Shots
Nyoka
Eddie Vinson Orc
Pee Wee Marquette
Claude Hopkins Orc
Zimmerman's
Gene Kardos
Janczi Makula
Zsiga Bela
Paul Arnold
Sinclair & Alda
Helen Wenzel
Olga Orlova

CHICAGO

Blackhawk
Russ Carlyle Orc
Mage & Karr
Al Roberts
Chez Paree
Sophie Tucker
Bobby Breen
Willie Shore
Joann Whitney
Gay Claridge Orc
Lucio Garcia Orc
Colosimo's
Nino Milo
Merrigals (3)
Trudy De King
Wynn Claire
Colosimo Models
Sol Feola
Hotel Bismarck
Sherman Hayes Orc
Nelson Puppets
Dell Welcome
Harvey Crawford
Shirley Dickinson
Betty Hill
The Martinis
Eddie Fens Orc
Hotel Congress
Milt Herth Trio
Kiki Ochart Orc
Letty Barbour
Hotel Blackstone
Phil Regan
Mel Cooper Orc
Hotel Continental
James Sykes
Joe Vera Orc
Karen Ford
H Edgewater Be'ch
Stephen Kisley Orc
3 Pitchmen
Martin Bros
4 Morroccans
Latin Quarter
Willie Howard
Latin Lovelies
Al Kelly
Amalia Aguilar
Carroll & Baker
Paul Carleton
Buddy Shaw Orc
Palmer House
Evelyn Knight
Freddie Nagel Orc
Rolly Rolls
Blackburn (2)
Abbott D'ncers (12)
Rio Cabana
Jackie Miles
Clark Bros.
Anne Russell
Nancy Doran
Don Bradfield
The Lovelies (20)
Cee Davidson Orc
Hotel Stevens
Clyde McCoy Orc
Calgary Bros
Nelson Sis
The Ahern
Camryn & Reilly
Dennis Kelly
Boulevar-Dears
Vine Gardens
Jessie Rosella
Susan Kitz
Mara & Maurice
Phil DeRey
Larry Ross
Joe Kish Orc
Mel Cole Orc

MARRIAGES

Artie Shaw to Kathleen Winsor, Juarez, Mexico, Oct. 28. Husband is orch leader; bride is author of "Forever Amber."

Bobbe Fidler to John Sutton, Las Vegas, Oct. 22. Bride is the former wife of Jimmy Fidler; groom is screen actor.

Mimi Boyd to Ray Zeleski, Las Vegas, Oct. 19. Groom is a cameraman.

Eleanor Teeman to Joe Sully, Hollywood, Oct. 19. Bride is dancer; groom is with Music Corp. of America.

Katherine Stroud to Bob Tobey recently in Austin, Texas. Groom is promotion manager of KNOW there.

Jerrine Bearden to Harold Yates, Washington, D. C., Oct. 22. Yates, is an NBC engineer in Washington. The bride was formerly in vaude.

Advance Sales on Shows Stay High; Visitor Influx Hypoed by UN Staffs

Orders for Broadway show tickets continue to be filed and filled months in advance, with business generally prosperous. Influx from abroad for the United Nations assemblages has mushroomed the usual visitor volume in the metropolis and naturally increased the demand for tickets, especially for the standouts. Pressure on the agencies has increased, too, brokers, however, being inclined to favor their regular customers, saying that it's the duty of the managers to provide tickets for UN patrons.

Estimated that the number of foreigners to the UN sessions is upward of 15,000, inclusive of delegates, their staffs and families, but it's problematic how many will seek entertainment such as legit shows. Quite evident that comparatively few among that contingent understand English, as indicated by the translation of UN speeches into foreign tongues when uttered. UN-ers, however, can purchase tickets at boxoffice prices, they being available at the bureau now located at 47th street and Broadway, formerly a canteen hosted by Pepsi-Cola. It's the same service offered to officers and men in uniform, distribution point having been at the Commodore hotel during the war.

Likely that UN visitors will prefer shows on Sunday, if deciding to patronize Broadway, but there is a limited number of legiters giving performances on that day. Latest to switch to Sundays are "Show Boat" and "The Red Mill," both long-running musicals.

High Stop Limits Continue in N. Y.

High stop limits continue to be stipulated in most Broadway bookings, $14,000 being the figure for straight plays, and if the gross falls under that figure notice to vacate may be given either by the house or show.

First show to be affected by the stop provision this fall is the revival of "The Front Page," which started quite well then slipped towards the $10,000 level, with notice promptly given by the Shuberts, who booked in "The Fatal Weakness" to replace it at the Royale.

It had been the intention of the "Page" management to remain until late fall prior to going to the road, but no other theatre was promised, so it was decided to end the Royale date next week. Indications are that the revival has not operated to a profit recently anyhow. "Weakness" is not due on Broadway until Nov. 19.

There are now 31 attractions on Broadway, only a few theatres being unlighted. Six shows are definitely slated to leave the list soon but it probably won't be long before a house shortage will exist, that condition being chronic on Broadway in recent seasons. "Page" is slated for the road after the first of the year.

BEER-PRETZEL MELLER IN N.Y. WOOS PATRONS

Publicity department for 'Naughty Naught '00," a very old turkey, plus some vaude, which recently opened in an abandoned grind film house on Second avenue, N, Y., in the 50's, was paging customers last week. Such admissions it was figured wouldn't be entirely on the cuff, because those who see the meller of "dirty work under the Yale elms" sit at tables where booze, beer and so forth can be had at the usual saloon rates.

Because the venture looked like a bloomer soon after debut, Paul Killian and Oliver Rea, new to show business, attempted to reduce the nut but went up against union road blocks. They were informed that if the show was re-classified as a cabaret, union requirements for legit would be dropped. That was done eliminating the boxoffice, taking the show out of the legit directory block ads in the dailies and placing such publicity among the nightclubs.

"Naughty" is the same show that was put on in a former East Side church nine years ago by John and Gerald Krimsky, and it flopped even with beer and pretzels.

Scene-Painters Union In Pay Hike Demands

Broadway managers' latest headache in rising production costs called for a showmen's huddle early this week over demands of the scene-painters union, which seeks approximately 33% more pay from the scenic contractors. Painters have set Friday (1) as the deadline, and a strike is possible on that date, which could hold up new productions now in rehearsal or about to try out.

Union wants $4 per hour for a seven-hour day. Understood the painters first asked for a six-hour day, with the wage at $5 the hour, and the union thinks its present demands constitute a compromise. Amount of increase in the cost of painted settings if the wages go up was discussed at the managerial meeting.

Dowling, Singer In Biz Break-Off

Split between Eddie Dowling and Louis J. Singer has been in the offing ever since "St, Lazare's Pharmacy," produced by them last season, proved a dud on the road, show reportedly ending $60,000 in the red. That ate into their profits from "The Glass Menagerie," which brought Singer into show business, although he had bought in on a couple of flops previously.

Dowling became engrossed in directing "The Iceman Cometh" and recently, when asked about his erstwhile partner, replied: "Oh, I don't have anything to do with that man any more." This is taken to mean that beyond "Menagerie" their business dealings no longer obtain.

Last year, when asked how come he teamed with Singer in producing "Menagerie," Dowling answered, "it was from hunger." Singer's vocation is factoring, and he attempted to use commercial practices when he became a manager, with the result that a series of rumpuses, some with attendant legal proceedings, followed. Dowling tried to keep out of Singer's arguments and finally tired of becoming involved in disputes started by the latter.

Singer recently disputed the claims of the original "Menagerie" cast, which was supposed to reassemble for a repeat Chicago engagement. He succeeded in riling Equity people who pressed the claims, eventually settled by arbitration. Although the Chi plans have been cancelled, three of the four players in the cast were awarded two weeks' salary. They had been given contracts for this season and, under Equity rules, two weeks' pay is required if the play be abandoned.

Dowling didn't figure in that case, while Laurette Taylor, who co-starred with him, did not appear during the arbitration hearing, nor was she awarded compensation as were the others. It appears that Miss Taylor had first waived a claim, then changed her mind. Singer argued that no coin was due her, and the board of three arbitrators voted down her claim, 2-1.

Road company of "Menagerie," headed by Pauline Lord, has been faring well on tour.

Pro Kid School's Aim

Russel Crouse, chairman of the theatre committee of the Professional Children's School's $200,000 development fund drive, has set half the sum, or $100,000, for his committee's quota, as "the theatre's responsibility to these children."

Dullzell Recupes

Paul Dullzell, executive secretary and treasurer of Equity, was back on the job Monday (28) after being absent with flu for three weeks, longest period he has been away from the association since joining the staff. He was a delegate to the two-week convention of the American Federation of Labor in Chicago, and was taken ill there.

He represented the Associated Actors and Artistes of America at the convention.

Lush Season

Current N. Y. legit season looms like a heady one for the barroom boys, with the recently-arrived "The Iceman Cometh" scattering lushes all over the Martin Beck stage, and tomorrow's (Thurs.) premiere of "Happy Birthday" (Broadhurst) introducing Helen Hayes as a prim librarian who wanders into a saloon and gets tanked.

New arrivals only accentuate the bibulous note already rounded by such standbys as Kay Francis' third-act drunk bit in "State of the Union"; the Air Force burlesque bar scene in "Call Me Mister," and the first and last act barroom scenes of "Anna Lucasta."

Quick 'Lys' Fiz Stirs Actors To Raps Vs. Equity

After the abrupt closing of the colored cast "Lysistrata," which lasted only four days at the Belasco, N.Y., the actors violently protested to Equity, alleging discrimination but not clearly establishing the grounds for such a charge. Cast received two weeks' salaries, Equity's minimum requirement, but the actors felt that Equity should have obtained more guarantee pay coin from James Light and Max J. Jelin, who presented the revival.

Equity has demanded around $7,-500 from the management, which sum represents an additional week and a half's pay, on the grounds that under the rules the actors must be guaranteed two weeks from the date of the first public performance. While the play only lasted half a week, it had used up its rehearsal period, full salaries applied for a week and a half prior to the opening. Show was heavily panned, and as the guarantee pay deposit was used up, Equity advised Light and Jelin to post more money. When that was not forthcoming, the show was declared closed.

Actors filed protests with the National Society For Advancement of Colored People and the State Commission on Discrimination. Both organizations formally complained to Equity, which is expected to explain that the "Lysistrata" actors appear to have conceived some bizarre ideas as to their rights in this instance.

"Lysistrata's" failure added to the flock of flops that were housed in the Belasco during the past couple of seasons. Theatre is under lease to Jelin.

B'way Costumers Settle With Union

Dispute between Broadway theatrical costumers and their employees union has been settled, and so the scheduled arbitration of a wage boost will not be required. Plant owners have agreed to tilt the pay $5 per week per person, or approximately 12½% above the scale at the start of the season. Overall wage for those in the union was $40 weekly, that including a boost last spring of 10%.

Union based its demands on the increased cost of living since the date when the first increase was conceded in March this year. Agreed that the matter of wages shall not be considered until the present contract expires next August, and only merit or reclassification adjustments will be dealt with in the interim.

Billy Rose Lifts His Ban Vs. Mpls., Sets 'Jones'

Minneapolis, Oct. 29.

Billy Rose has lifted his ban on sending any of his attractions to Minneapolis. "Carmen Jones" will be first of his shows to play Minneapolis since "Crazy Quilt" days, he having signed with C. C. Milkes, local impresario, for its engagement at the Auditorium Dec. 6 and 7.

Rose's ban was imposed after city, at 11th hour, barred "Crazy Quilt" when reformers protested to mayor, show then hurriedly being moved to St. Paul. Last season Rose played "Carmen Jones" in St. Paul, but passed up Minneapolis.

Negro Discrimination Remains Big Equity, Dramatist B.O. Problem

Discrimination against Negro theatregoers, tossed into Equity's lap some months ago, remains one of its major problems, and it may also be an issue in the Dramatists Guild. A committee assigned by Equity to consider the matter appears not to have made much progress, for which reason Alfred Harding has been sent to Washington to survey public opinion. The agitation on behalf of colored people is centered in the capital at this time.

Equity man will interview officials of the District of Columbia Commission, which is the city government; showmen, civic leaders, Negro leaders, clergymen and others in an attempt to get a cross-section of the situation. The result may be used in discrimination problems in border cities as far west as St. Louis. Negro playgoer difficulty does not appear to include Broadway. Although some colored patrons are seen on orchestra floors, Harlemites are comparatively scarce among audiences.

Dramatists are interested in the problem, too, as indicated when Robert E. Sherwood, of the Playwrights Co., protested the refusal of Washington boxoffices to sell tickets to colored people, current case being "Joan of Lorraine," which opened there this week. Maxwell Anderson, his associate, who wrote the drama, is reported readying a resolution for consideration of the Guild whereby authors would refuse to permit their plays to show in Washington or similar stands unless Negroes are placed on a parity with whites at the boxoffice. Whether such a drastic step would be backed by other dramatists remains to be seen.

Robeson's Attitude

Leader among colored actors in the Negro audience discrimination situation is Paul Robeson. Colored star, when appearing in "Othello," insisted that Negroes have the same right to attend performances. His contract stipulated that there be no segregation either on Broadway or on tour, and he reserved the right to ring down the curtain if, when looking over the audience, he perceived an attempt to prevent colored patrons from getting preferred seats. The show did not play Washington, where colored people are not admitted to the legit theatres.

All-colored cast shows have played such stands, however. "Green Pastures," for one, was presented in Washington. A special Sunday performance limited to Negroes was given and sparsely attended. "Carmen Jones" was slated for the capital, but could not obtain booking, yet has invaded the south, playing Richmond, Raleigh and Norfolk this week. Matter of Negro patronage appears to have been settled to the satisfaction of colored chambers of commerce. There will be special performances for Negroes in some stands, and, ordinarily, there will be segregation, as has been the custom.

Understood that it's proposed that Equity adopt a regulation whereby no manager may use a white actor in a part intended for a Negro player by the author, such as butlers, waiters and maids. There can be no change in the rules, however, during the life of the present pact between showmen and Equity, which does not expire until next summer.

'Loco' an Example Of Faith and Hope

That "Loco" continues on Broadway after a weak press is due to the perseverance and confidence in the play's chances by Ben Stein, general manager for Jed Harris, who produced it.

There were no ads in the dailies early last week but theatre parties tended to protect the boxoffice. Cast agreed to take a salary cut of one-third, with Equity's consent, Stein guaranteeing that the engagement would continue for at least four more weeks.

It's understood that members of the crew who were getting over the scale agreed to drop the overage during the engagement, or until such time that business becomes profitable.

Mae West Show In Equity Pay Claim

Claims for one week's salary by players of the "Come On Up" cast have been filed with Equity and are due to be arbitrated, as the show, starring Mae West, is playing small stands in the east, with no known definite Broadway booking.

During the summer, when "Come" played Portland, Ore., the following week's date at Vancouver was cancelled on account of a lumberman's strike, and the show layed off. Equity takes the stand that the lost engagement was not the fault of the actors, as with the "Annie Get Your Gun" company last season, so that salaries should have been paid.

Show was produced by J. J. Shubert, who is said to have ordered the cancellation on the grounds that the strike would affect attendance. Contracts call for continuous play-and-pay once shows are opened. If there are extenuating circumstances leading to cancelled performances, it is within the Equity council's province to grant concessions whereby salaries would not be payable, one notable instance being Helen Hayes' "act of God-baby" 17 years ago during the run of "Coquette."

Prior to the first announced opening of "Annie" a backstage mishap resulted in a four-day layoff, although the show was shifted to Philadelphia the next week. Management claimed it was an unavoidable accident and declined to pay the cast for the half week involved. Council ruled that salaries were due and insisted that the coin be paid pending arbitration, which upheld Equity.

'SWEET BYE-BYE' IN N.Y. THEATRE CONFLICT

"Sweet Bye and Bye," Nat Karson's new musical, currently in Philadelphia, was supposedly booked into the Broadway, N.Y., but early this week the contract had not been signed. Show moved from the Forrest to the Erlanger for further tryout Monday (28). "Toplitsky of Notre Dame," which opens in Boston Thursday (31), is mentioned for the Broadway, too, as is "Cyrano De Bergerac," click revival now at the Alvin, which it must vacate by Nov. 16 to make way for "Joan of Lorraine," debutting in Washington this week at the Lisner auditorium of George Washington University.

Because of a change in the male lead of "Sweet," show layed off one week in Philadelphia, which added around $18,000 to the production cost, what with the cast under full salary plus added backstage expense. Understood that when it was decided to replace Gene Sheldon, whose voice was unsuited to the show's numbers, he was given two weeks notice, also pay for that period. That proved an error since Sheldon was free to walk, which he did, and Erik Rhodes, the replacement player, was not up in the part. Why the necessity to replace Sheldon was not detected during rehearsals isn't explained.

Hurok Bringing Habimah Theatre to the U.S. Again

Plans are under way to bring to the U. S. the Habimah, famed Hebrew art theatre group now in Palestine. Plan is to import the group next fall for a 15-week tour, to include New York, Boston, Philadelphia, Chicago, Washington, Los Angeles and San Francisco. Committee has been formed in N. Y. to underwrite the project. Tour would be managed by S. Hurok.

Hurok brought the group over in 1926, when it was headquartered in Moscow. Next year, 1927, it went to Palestine, where it has been active since. Group was founded by Nahum Zemach, with assistance of Gorki, Stanislavski and others. Belief among prominent N. Y. sources is that this is a good time to bring Habimah back, as an example of Palestine cultural life and as one of the best art theatres in the world. Hurok, who lost money on the 1926 engagement, says that group was 20 years ahead of its time, but should click now.

Plays on Broadway

Made in Heaven

John Golden production of comedy in three acts (four sets) by Hagar Wilde. Stars Donald Cook. Staged by Martin Manulis; settings, Lawrence Goldwasser. Opened at Miller, N. Y., Oct. 24, '46; $4.20 top.

Nancy Tennant....Katherine Bard
Marian Hunt....Sarah Burton
Laszlo Vertes....Louis Borel
Philip Dunlap....Tony Bickley
Elsa Meredith....Carmen Mathews
Zachary Meredith....Donald Cook
Harry Hunt....Lawrence Fletcher
Dorothy....Marrian Walters
Miss Crowder....Jane Middleton
Hank....Maurice Manson
Man at Bar....Willard L. Thompson
June....Ann Thomas

A laugh play change of pace from the "comi-clean" shows that John Golden used to present in seasons gone by. "Made in Heaven" amused first nighters generously, and should do well enough. It's easily the best comedy this session up to the date of debut.

Comedy by Hagar Wilde is based on one of her magazine stories. It's a domestic comedy with a suburban background, and mostly deals with a husband and his wife, so it's natural that they quarrel now and then. There's another hubby, too, who goes to Philadelphia for his philandering. Also there's a girl, who doesn't want to get married because she continuously sees couples in marital combat, but finally squawks herself into wedlock. There are also some other femmes who like to drink, etc.

Elsa has been married to Zack Meredith, an ad agency head, for 10 years, and they get along very well until she goes into a tantrum. So he scoots to the city, where he has a hotel room on tap anytime. In the bar he picks up a dame, and she goes upstairs with him. It doesn't appear that Zack is even slightly amorous for the new redhead, and anyhow the door is always unlocked, permitting anybody to get into the act.

Elsa dolls up and hies to town, too, escorted by a foreigner whom she knows is safely wed. They eventually drift to Zack's room, finding the strange gal who is talking her own language to some unseen lover. Elsa scoots back home and starts packing for Reno but in the morning in strolls Zack, who has spent the night getting her sister married to a guy who'll doubtless find out what a prize he picked, for Nancy has a flair for squawking. The Merediths are about to split, having divvied up the furniture, but there is a pre-curtain clinch, for they are still very much in love.

Donald Cook, excellent as Zack. His timing is admirable and he plays with restraint, being meticulous in letting the supporting cast get the best out of their lines. Carmen Mathews does well enough by Elsa, but Katharine Bard, as her sister, who succumbs to marriage after swearing she won't, does much better. Lawrence Fletcher is likeable as the guy who goes to Philly now and then, Ann Thomas does well by the pickup girl, who is confined to two scenes, and Louis Borel is okay as they guy with a dialect.

Martin Manulis staged "Heaven," as he did last summer when the play was tried out at Westport under the title, "It's a Man's World." *Ibee.*

Playboy of the Western World

(REVIVAL)

Theatre, Inc., production of J. M. Synge's drama in three acts. Stars Burgess Meredith; features Mildred Natwick, J. M. Kerrigan, Eithne Dunne, J. C. Nugent. Staged by Guthrie McClintic; scenery and costumes, John Boyt. At Booth theatre, N. Y., Oct. 26, '46; $5.80 top ($7.40 opening night).

Margaret Flaherty....Eithne Dunne
Shawn Keogh....Dennis King, Jr.
Michael James Flaherty....J. M. Kerrigan
Philly Cullen....Barry Macollum
Jimmy Farrell....J. C. Nugent
Christopher Mahon....Burgess Meredith
Widow Quin....Mildred Natwick
Susan Brady....Mary Diveny
Honor Blake....Sheila Keddy
Nelly....Julie Harris
Sara Tansey....Maureen Stapleton
Old Mahon....Fred Johnson

Theatre, Inc., which heightened last season's Broadway fare by bringing the Old Vic repertory outfit over from London, has inaugurated its '46-'47 semester with a sensitively staged revival of J. M. Synge's "Playboy of the Western World." Last presented in this country by the Abbey Players of Dublin, back in 1937, "Playboy's" current revival stars Burgess Meredith and features Eithne Dunne, of the Abbey and Gate Theatres, marking her American debut. Synge's comedy will have a limited audience appeal. But on the strength of the Meredith tag, combined with the fact that "Playboy" offers a rewarding evening's entertainment, it should garner some healthy b.o. grosses.

Attention was focussed on the present revival on two counts: speculation as to whether Synge, the playwright, remains good theatre today, and from the standpoint of Meredith returning to the Broadway stage. As theatre, "Playboy," despite its difficult County Mayo jargon and slow first two acts, weaves the spell, creates the suspense and gives the satisfaction that only real theatre can achieve. Capturing the metamorphosis of the lonely Irish "playboy" with understanding, projecting the part with an utter simplicity of manner, yet giving full sway to the dramatic quality of Synge's biting comedy, Meredith brings a fine performance to the current Broadway stage.

Cursed by the driving force that makes Irish writers lay bare the weaknesses of their people without retaining a shred of hope to sustain them, Synge's comedy flays human frailties till they find their counterpart in all peoples, regardless of the fact that in "Playboy" he spotlights his compatriots. That's why it can be justified as a revival, supplemented by the fact that within the framework of the three acts Synge has analyzed all his characters in a biting, crystal-clear exposure with a bare minimum of either words or deeds. The structure of the play does much to add to this achievement, with the third act completely justifying the need of the first two slower-moving stanzas.

Meredith does much to give the character of the "greatest playboy of the western world" a universality that the deeper qualities of Synge's comedy emphasize. As the Irish country boy, he never gives the impression either by brogue or characterization of being indelibly Irish alone.

Miss Dunne as the barmaid who recognizes in Meredith her "playboy," yet because of conventional morality lets him go by, is warm and real and ably complements Meredith. J. M. Kerrigan, J. C. Nugent and Fred Johnson, as three cronies, lend color and able support to the performance. John Boyt's single pub setting and costuming have a genuine touch. *Rose.*

SAMUEL FRENCH
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Plays Out of Town

If the Shoe Fits

Detroit, Oct. 24.

Leonard Sillman production of musical. Book by June Carroll and Robert Duke; music by David Raskin; lyrics by June Carroll; choreography, Charles Weidman; settings, Edward Gilbert; costumes, Kathryn Kuhn; musical director, Will Irwin. At Shubert-Lafayette, Detroit, Oct. 24, '46.

Tom Appledody....Allen Kearns
Cinderella....Leila Ernst
Mistress Spratt....Ethel Levey
Delilah....Marilyn Day
Thais....Sherle North
Lady Eve....Florence Desmond
Herman....Joe Besser
Arranger....Fin Olsen
Major Domo....Youka Troubetskoy
Prince Charming....Edward Dew
Kate....Barbara Perry
King Kindly....Edward Lambert
The Wizard....Frank Millon
Sailor....Richard D'Arcy
Widow Willow....Adrienne
Broderick....Jack Williams

Set in Middle Ages, "If the Shoe Fits," sprightly musical comedy, teed off at the Shubert-Lafayette (24) with a splash of dazzling color, more than competent dancing and music that destines it for success.

Leonard Sillman is producing this musicalized story of Cinderella which moves along at an unusually lively pace.

Leila Ernst is superb as Cinderella, while Edward Drew, the Prince, is adequate. Miss Ernst's changes of mood, ranging from pensive to pert, are accomplished with a minimum of effort as she fits about, a brilliant actress with a sweet voice, without which the role would be incomplete.

One of the show's strongest points is Florence Desmond, as Lady Eve, the fairy godmother. The characterization is one that offers limitless possibilities, and Miss Desmond makes demanding part a full one. She scores spectacularly with the tune, "Take Me Back to the Bottom of the Garden."

Comedy is in the competent hands of Joe Besser, barrel-chested, amorous coachman. Charles Weidman, Barbara Perry and Richard D'Arcy furnish the dancing, which is on par with the remainder of the show.

Other music for "Shoe" includes "In the Morning," "This Is the End of the Story," "I Took Another Look," and "I Wish."

Costumes are gorgeous, and the ensembles are far above average. *Holl.*

The Haven

Wilmington, Oct. 25.

Viola Rubber and Johnnie Walker production of mystery play in two acts by Dennis Hoey; based on novel by Anthony Gilbert. Features Melville Cooper. Staged by Clarence Derwent; setting, William Saulter. At Playhouse, Wilmington, Oct. 25-26, '46; $2.40 top.

Edmond Durward....Dennis Hoey
Agatha Forbes....Valerie Cossart
Miss Martin....Viola Roache
Mrs. Hart....Queenie Leonard
Arthur Cook....Melville Cooper
Grace Knowles....Eliza Sutherland
Inspector Ramsey....Charles Francis
Constable Miller....Darby Summers
Reporter....Keith Palmer
Coroner....Ivan Simpson

A brief career looms for this slow-moving, talky mystery. Dennis Hoey, who plays the villain, adapted it from a book by Anthony Gilbert; it just doesn't have enough stamina for footlights.

Hoey reveals himself as a better actor than playwright as the black-hearted knave who marries a girl solely for her money and doesn't hesitate to commit murder to further his plans. The wife does a disappearing act and hubby is suspected as the slayer. She turns up at the inquest but it develops her mate murdered her best friend to keep the latter from spilling the beans. In the final scene the villain drinks the poison which the wife had prepared for herself. Justice triumphs again. It's presented with an air of confusion that leaves the audience wondering what it's all about.

Lacking suspense and with nothing much happening, the play settles down to a pedestrian, routine tale of a murder and the means by which the slayer is brought to justice. Even the carefully nurtured "atmosphere"—that of a lonely house on a fog-filled marsh—fails to click despite an excellent setting by William Saulter.

A uniformly good cast manages to overcome the handicap of staid dialog and static situations. Top honors go to Melville Cooper as a lawyer friend of the wife who turns detective when she disappears. His suave manner and knowing way of handling lines save many a scene.

Ivan Simpson, in a brief appearance as the coroner, earned heavy applause at the preem, and the role of the neighbor is played to the hilt by Viola Roache. As the wife, Valerie Cossart makes her best impression in her quieter moments. Eliza Sutherland is attractive as the friend, and the housekeeper role is well presented for its comedy values by Queenie Leonard.

Clarence Derwent is credited with the staging. *Klep.*

Princess Yvette

Bridgeport, Oct. 25.

Bridgeport Operetta Guild production of operetta in three acts (seven scenes) based on George Barr McCutcheon's "Graustark" stories; book, music and lyrics by Ben Loewy; staged and conducted by Loewy; technical director, Robert T. Vogel; orchestral arrangements, Bennet Williams, Henry Nagocka. At Klein Memorial Auditorium, Bridgeport, Conn., Oct. 23, '46. $3.60 top.

Servant....Wallace Hurd
Halfont....William Sullivan
Quinnox....Roger Richard
Casper....Stephen Borona
Dancers....Florence Rogers—Steve Ondek
Soldier....William Cambo
Prince Boloroz....Ned Richardson
Guard....Richard Palmer
Prince Gabriel of Dawsbergen....Ted Ruggles
Gren Lorry....Frank Parry
Harry Hyde....Robert Spellman
Girl....Margaret Vickarolli
Countess Dagmar....Edith Reynolds
Princess Yvette....Gladys Kolletar
Maria Pom....Mary Corbett
West Anian Bay....John Bernard
Guldos....Bill Cambo
Ostrand....Al Boissevian
Dancers....Michael and Josephine
Innkeeper....Gallo
Prince Lorenz....Al Boissevian
Nobles....Ted Ruggles
Attendant....Richard Palmer
Borowag....Arland Watkins
Duke of Dawsbergen....Richard Palmer

It is hard to imagine anything Broadway needs less than "Princess Yvette." Advertised as the preem of an original based on the "Graustark" romance, Ben Loewy's operetta has managed to include everything that is bad in the fictitious kingdom catalog.

Bridgeport Operetta Guild, an amateur self-sustaining group which came into being quite successfully a couple years ago with "New Moon" and followed with "Rio Rita," made a costly mistake in undertaking the all-Loewy opus. Author-composer-lyricist-stager-conductor, former N. Y. radio singer now working for Columbia Recording Corp. in Bridgeport, botched his job completely with exception of one first-rate melody, "Just Like a Dream."

The libretto about the princess whose little Balkan country faces foreclosure unless she weds an undesirable prince from a neighboring land, and whose heart belongs to an American, can do without paragraphing.

Gladys Kolletar, in the title role, and Frank Parry as the romantic Yank have good voices, but their performances, like all the others, are nothing more than valiant. *Elem.*

Bachelor's Women

Los Angeles, Oct. 17.

E. D. Caram production of three-act (one set) farce by Robert Sheban. Features Rose LaRose and Jack Davis. Directed by Robert St. Clair; setting, Richard Jackson. Opened at Belasco, L. A., Oct. 16, '46; $3 top.

Brown....Dave Anderson
Sharon Day....June Fraser
Goldie Blossom....Rose La Rose
Eva Fawn....Ann Staunton
Harold Pike....Marvin Press
Jake Thomas....Bill Free
Pepperino....Robert Winlon
Scott Middleton....Jack Davis
Leila Boyd....Charlotte Fletcher
J. B. King....Paul Maxey
Nikki Moscow....Geraldine Johnson
Nasty Zinky....Harry Rose
A Doctor....George Spelvin
Mr. Fishbeck....James Stout

Inanely written and dully directed, "Bachelor's Women" which bowed here at the Belasco, is hardly worth mentioning, except for the record.

Robert Sheban has written a silly story about a writer who can't keep women away from him. Four of old flames show up from his recent and allegedly rakehell past to try and win a place in his bed. The writer, who has a deadline to meet for a magazine article, tries to shoo the damsels out of his country place and still get the article written in order to keep his job. It's not very much of a plot and the scraps of humor hang over it rely on double entendre and bedroom boisterousness for laughs—which aren't there.

Jack Davis portrays the author with little conviction. Rose La Rose does okay as a burley stripper, which was a piece of type-casting, Miss La Rose being one of the Main street regulars in the ecdysiast circuit. Dave Anderson, brother of Eddie "Rochester" Anderson, is rather amusing as the man-of-all work. There also was a huge beast of Great Dane antecedents which got the only real laughs opening night from the audience when he was dragged on stage, much to his displeasure and the first-nighters' delight.

The rest of the cast fails to shine through the opaque direction of Robert St. Clair. Richard Jackson's design of the one set was probably all right on paper, but they shouldn't have used the same material for construction. *Huts.*

Inside Stuff—Legit

Announcement that the dinner intermission for "The Iceman Cometh," Eugene O'Neill's Broadway hit, had been lengthened, as the script had been cut, is inaccurate. Nothing has been deleted from the drama as played on the opening night. Second act is supposed to ring up at 8 p.m. but actually the curtain at the preem didn't rise until more than 10 minutes later and is now regularly scheduled for 8:15. Final curtain is around 10:50 each evening.

Because of the day and night performance, audiences have trouble getting dinner in the nearby eating places, one drawback to the long play. In the Beck theatre lobby there's a list of nearby restaurants but nearly all the proprietors say they are always filled with regular customers, so they can't take care of many of O'Neill's hungry patrons.

One of the oddities of "Iceman" is that only a couple of the characters ever smoke, one down-and-outer rolling his own. There is a baker's dozen in the stage crew, two deckhands being assigned to mix the "liquor" supposedly consumed. Only one sale is made in the stinko saloon where it all takes place. A guy orders a couple of snorts and a cigar for the barkeep, tab being 15c.

Understudies have gotten the breaks in "Born Yesterday," as indicated last week when Yolande Donlan was selected by Garson Kanin, after he saw her in one performance out of town as the lead in the forthcoming London company. Miss Donlan understudied Eleanor Lynn, who plays the part in the Boston "Born" company. Miss Lynn was the standby for Judy Holliday of the Broadway cast. Latter actress joined the comedy during its tryouts, supplanting Jean Arthur, who withdrew because of illness. Miss Arthur was starred when the show first played Boston, Kanin having authored and directed the Max Gordon click. Incidentally, Miss Lynn is quitting. She turned in her notice to the producer last week, but will remain with the company for about five weeks more while he obtains and rehearses another player for the role. Miss Lynn is resigning because of interference of the lengthy tour with her domestic life. She's the wife of Morris Helprin, v.p. of the Alexander Korda film interests in this country.

Although the American Repertory Theatre has won a good press for its three revivals, business out of town has been under expectations. When it bows onto Broadway at the International, Columbus Circle, capacity business has been assured for the first four weeks, gross to approximate $109,000 on the basis of the advance sale.

ART has been selling tickets on the subscription plan, each patron being asked to buy tickets for all three plays. Next week's openings will be devoted to ART, "Henry VIII" bowing in Wednesday (6), with "What Every Woman Knows" listed the following evening. "John Gabriel Borkman" is the only opening premiere listed for the week of Nov. 11.

Freddie Schader, who is agenting "I Remember Mama," booked indefinitely at the Studebaker, Chicago, arranged a promotional deal with the Chicago Terminal National Bank whereby the latter got out a folder soliciting savings accounts and exploiting the play. Bank agreed to mail 100,000 folders and, in addition, supplied 80,000 more for distribution in the Selwyn, Harris and Studebaker theatres at no cost whatever to the show.

"Mama" was adapted for the stage by John van Druten from Kathryn Forbes' series of stories, of "Mama's Bank Account." The mama of that play extols the value of a bank account though she never is able to have one herself.

Lawrence Langner, directional head of the Theatre Guild, teamed with Theresa Helburn, took the limelight in patent news from Washington last week when it was announced that he had invented a device to destroy land mines in advance of troops. The invention is operated from tanks. Langner turned the invention over to the Government gratis.

Showman is also a patent attorney and he was frequently in Washington as consultant on munitions inventions during both world wars. He is also a dramatist when having the time and urge.

Mary Coyle Chase, the Denver matron who wrote "Harvey," has been standing by in New York for several weeks with her three young sons and husband, out-waiting the shipping strike. They are booked to sail on the liner America for London, where her hit is due to reach the boards around the holidays, possibly at the Haymarket. Brock Pemberton "Harvey" producer, will stage the comedy over there, leaving for England by plane when final arrangements are made.

Roy Jones, who was back with "Ballet For America," relieved himself of his bankroll of $2,700 by investing it in the dance attraction. As manager he was aware of the outfit's financial condition, and putting up coin to keep the troupe going came as a surprise. Jones has no recourse from the Assn. of Theatrical Agents and Managers but his salary was protected by a bond required by the union. "Ballet" flopped out at Atlanta recently.

Margaret Perry Fanning, daughter of the late Antoinette Perry, has gone west to dispose of her 400-acre ranch in Idaho. She is selling the place because she plans to bring up her two tots, Toni and Stuffy (Karl), in the east. Nearest physician to her place lives 35 miles away, and schools are even more remote.

In recent VARIETY review of "Fridolinons '46," musical by Gratien Gelinas (Fridolin) in Montreal, credits inadvertently excluded names of Jacques Pelletier, who created the settings; musical director Maurice Meerte, and costumes by Laura Cabana.

Actors Lab Renews Lease

Hollywood, Oct. 29.

Actors Lab will continue to produce legit plays at Las Palmas theatre, under a new lease calling for six more months.

Group is lining up a new drama to be staged late next month.

Coast Lineup for Spec

Los Angeles, Oct. 29.

Cast and chorus of 200 are being lined up here by Charles K. Peck for the stage spectacle, "That We May Live," to be shown at the Shrine Auditorium, Dec. 17-18 for the Palestine Emergency Fund. Show was presented last year in Madison Square Garden, N. Y.

While on the Coast, Peck will negotiate with film producers on a pre-production deal for his new legiter, "Filly From Flatbush."

Shows in Rehearsal

"The Big Two"—Elliott Nugent and Robert Montgomery.

"The Eagle Has Two Heads"—John C. Wilson.

"No Exit" ("Huis-Clos")—Oliver Smith and Herman Levin.

"Beggar's Holiday"—Dale Wasserman and Perry Watkins.

"The World of Christopher Blake"—Jos. Hyman and Bernard Hart.

"A Family Affair"—Jesse Long and Edw. S. Hart.

"Call Me Mister" (road)—Melvyn Douglas and Herman Levin.

"Sweethearts" (revival)—Paula Stone and Michael Sloane.

'Girls' Breezy $27,000 in Chi Bow Despite Pans; Biz Elsewhere Holds

Chicago, Oct. 29.

New opening here last week, "Follow The Girls" replacing "Bloomer Girl" at the Shubert. Despite NSG first-night reviews of crix, show stood up well for first week.

Biz remaining at good pace with small drops for few shows. New ones expected next month are "Born Yesterday" and "Hamlet." Only one in town with tremendous capacity houses each night remains "Oklahoma!"

Estimates for Last Week

"Dream Girl," Selwyn, (8th wk) (1,000; $4.20). Fairly good $17,000.

"Follow the Girls," Shubert (2,100; $4.80). Opened Tuesday (22) for excellent $27,000 from seven performances.

"Harvey," Harris (11th wk) (1,000; $4.20). Still going great with very slight drop to $23,000.

"I Remember Mama," Studebaker (2nd wk) (1,246; $4.20). Doing well with tidy $17,000.

"Oklahoma!", Erlanger (6th wk) (1,334; $4.20). Capacity $32,000 doesn't vary.

"State of The Union," Blackstone (25th wk) (1,358; $4.20). Remains at $20,000.

'Turtle' Ends Record 4-Week St. Loo Run, 19G in Final Week

St. Louis, Oct. 29.

For the first time in the long history of legit in this burg a non-musical piece "The Voice of the Turtle" ran for four consecutive weeks at boffo biz. "Turtle's" last week at the American theatre wound up Saturday (26) with an estimated gross of $19,000 to bring the total for the stand to $77,000. The 1,700-seat house was scaled to $3.66.

"Tobacco Road" returned to the American Sunday (27) for the 14th time and its 20th week since its debut. Last season the management announced that "Road" was making its farewell p.a. here. However, the piece will leave town with a profit as a sturdy demand for ducats is being made with the house scaled to $2.

L.A. LEGIT STARVING; ONLY 'BLACKOUTS' GOOD

Los Angeles, Oct. 29.

With exception of Ken Murray's standard returns for "Blackouts of 1946," town's legit is strictly from hunger. Even with rave reviews for two newcomers, grosses were at the nadir and house managers sang the blues like no time in the past five years.

"Hasty Heart" took it on the chin and squeaked up to maybe $8,000 for the first week at the Biltmore, a new low at that house, although the show was acclaimed in the papers. "Bachelor's Women" was strictly no-dough-Joe at the Belasco boxoffice, although the producer steadfastly refused to put up a notice; $4,000.

Murray was the only one who had any kind of moola at the gate. He reported another $17,000 for the 227th week at El Capitan.

New Haven Goes Up To See Mae for $11,000

New Haven, Oct. 29.

Mae West came up and a lot of people saw her at the Shubert last weekend (24-26) in "Come On Up." Aided by favorable press, which rated the attraction "strictly for laughs," show built to SRO and left town with a good estimated $11,000 in the till for four performances at $3.60 (tax incl.) top.

Shubert management burned the wires trying to arrange a Sunday holdover but the Equity ruling regarding a weekday layoff to compensate for Sund y performance nixed the idea as show was already booked solid for some time to come. Show will not hit Broadway till revisions and possible cast changes have been accounted for.

Current bill is "Student Prince" for last half (31-2) and next week gets "Magnificent Yankee" for three days (7-9). "Call Me Mister" plays five shows here Nov. 13-16.

'Ruth' 10G, Richmond

Richmond, Va., Oct. 29.

The fall legitimate season got under way here last week with six days of "Dear Ruth" at the WRVA theatre. Play grossed over $10,000, being the first show to play over three days in Richmond in years.

Current is six-day booking of "Voice of Turtle."

'ROAD' 8G, M'W'KEE

Milwaukee, Oct. 29.

"Tobacco Road," on its 13th visit to town, enjoyed a satisfactory $8,000 week at the Davidson theatre.

'Lute' Good $12,000 In Four at Mpls.

Minneapolis, Oct. 29.

"Lute Song" Theatre Guild subscription season offering here, flashed through to good $12,000 for three nights and matinee at $3.60 top in 2,100-seat Lyceum. Critics were lavish in their praises.

For the same number of performances Katherine Dunham's "Bal Negre," also scaled at $3.60, bit a good $9,000 in Lyceum. Attraction opened to light house, but, helped by reviewers' raves and favorable word-of-mouth, built nicely.

'YANKEE' FINE $20,000 IN WEEK AT PITTSBURGH

Pittsburgh, Oct. 29.

Louis Calhern and "The Magnificent Yankee" clocked fine $20,000 last week at Nixon, much more than show was figured to do. Advance sale hadn't been so hot, and house anticipated only a few grand over the $9,000 already in the till from subscription auspices This was first Guild-American Theatre Society play of the season.

Nixon currently has another subscription play, Walter Huston in "Apple Of His Eye."

Current Road Shows

(Period Covering Oct. 28-Nov. 9)

Amer. Rep. Co.—Colonial, Bost. (28-2).

"Anna Lucasta" — Hanna, Cleve. (28-2); Cox, Cincy (3-9).

"Another Part of the Forest" — Playhouse, Wil. (1-2).

"Apple of His Eye"—Nixon, Pitt. (28-2); Nat'l., Wash. (4-9).

"Bal Negre" — Davidson, Mil. (28-2).

"Blackouts of 1946"—El Capitan, Hollywood (28-9).

Blackstone — Ford's, Balto (28-2); Rajah, Reading (4); Lyric, Allentown (5-6); Playhouse, Wilm. (7-9).

"Bloomer Girl"—Cass, Det. (28-9).

"Blossom Time" — Locust, Philly (28-2); Ford's, Balto. (4-9).

"Born Yesterday"—Wilbur, Bost. (28-9).

"Carmen Jones" — Aud., Harrisburg (28); Aud., Lancaster (29); Aud., Rich. (30); Aud., Raleigh (31); Aud., Norfolk (1-2); Aud., Charleston (5); Hartman, Col. (6-9).

"Come On Up" — Acad. Music, N'hampton (28); Avon, Utica (29); Temple, Binghamton (30); Strand, Ithaca (31); Erlanger, Buff. (1-2); Aud., Roch. (4-5); Shea's, Jamestown (6); Shea's, Erie (7); Colonial, Akron (8); Park, Y'ngstown (9).

"Dear Ruth" — Center, Norfolk (28-31); Aud., Trenton (2); Playhouse, Newark (4-9).

"Dream Girl" — Selwyn, Chi. (28-9).

"Fatal Weakness"—Walnut, Philly (21-2); Colonial, Bost. (4-9).

"Follow the Girls"—Shubert, Chi. (28-9).

"Hamlet" — Royal Alex., Toronto (28-2); Hanna, Cleve. (4-9).

"Harvey"—Harris, Chi. (28-9).

"Hasty Heart" — Biltmore, L. A. (28-2).

"I Remember Mama"—Studebaker, Chi. (28-9).

"If the Shoe Fits" — Shubert-Lafayette, Det. (28-9).

"Life With Father"—Met., Seattle (28-2); Mayfair, Port. (4-6); Aud., Sacramento (8-9).

"Lute Song"—Paramount, Omaha (30); Music Hall, K. C. (1-2); American, St. Louis (4-9).

"Magnificent Yankee" — Erlanger, Buff. (28-31); Aud., Roch. (1-2).

"Mary Had a Little"—Empire, Syr. (29-30); Erie, Schent'dy (31-2); Royal Alex., Toronto (4-9).

"Oklahoma!" — Erlanger, Chi. (28-9).

Original Ballet Russe—Opera Hse., Boston (28-2).

"Pygmalion" — Shubert, Philly (28-9).

"Song of Norway" — Forrest, Philly (28-9).

"State of the Union" — Curran, Frisco (28-9).

"State of the Union"—Blackstone, Chi. (28-9).

"Student Prince"—Lyric, B'dg'port (28); Court Sq., Spr'gfield (29-30); Shubert, New Haven (31-2); Opera House, Bost. (4-9).

"Sweet Bye and Bye" — Forrest, Philly (28-2).

"The Glass Menagerie" — Geary, Frisco (28-9).

"The Haven"—Nat'l, Wash. (28-2); Locust, Philly (4-9).

"Toplitsky of Notre Dame"—Shubert, Bost. (28-9).

"Tobacco Road" — American, St. Louis (28-2); English, Indpls. (4-9).

"Up in Central Park" — Mayfair, Portland (26-2); Lyceum, Mpls. (5-7); Aud., St. Paul (8-9).

"Voice of the Turtle"—Orpheum, Sprgfld. (28); Lincoln, Decatur (31); Mosque, Peoria (1-2); Orpheum, Dvnprt. (4); Iowa, C. Rapids (5); Coliseum, Sioux Falls (7).

"Voice of the Turtle" — Lyric, Richmond (28-2); Center, Norfolk (4-9).

"Years Ago" — Copley Sq., Bost. (28-9).

'Norway' 32½G, ART NSG 12G, 'Born' 17G, Hub

Boston, Oct. 29.

"Song of Norway" soared on final week here to make an otherwise offish week look good. "John Gabriel Borkman," added to the American Repertory Theatre's repertory this week, failed to provide any b.o. sock for this outfit, and illness of Clifton Webb, a relapse of his previous illness in California last summer, cut four performances out of "Present Laughter," which was headed for boffo. "Happy Birthday" also dipped a little on finale. Only sellout was "Born Yesterday," very big at the Wilbur.

Opening this week are the Ballet Russe at the Opera House, in for a full week with a nice advance. "Toplitsky of Notre Dame" follows on Tuesday at the Shubert and "Years Ago" next, with Friday night press party preview at the Copley. Formal opening follows Saturday night. Monday (Nov. 4) brings "Student Prince" back to the Opera House and "The Fatal Weakness" to the Colonial; "World of Christopher Blake" next at the Plymouth on Tuesday, Nov. 5, making six openings in one week, very big here.

Estimates for Last Week

American Repertory Company Colonial (1,500; $3.60). "John Gabriel Borkman," "Henry VIII" and "What Every Woman Knows" now in repertory, but gross for last week a meager estimated $12,000, not good. Final week current.

"Born Yesterday," Wilbur (1,200; $3.60). Fourth week remained very lively estimated $17,000, best biz getter in town.

"Happy Birthday," Schubert (1,590; $3.60). Final week didn't fulfill promise, with weekend dropping off. Closed out at estimated $26,000, pretty good anyhow.

"Present Laughter," Plymouth (1,200; $3.60). Clifton Webb's sickness forced cancellation of four performances early part of week, but show was SRO latter part and snagged estimated $10,500, tops for the house.

"Song of Norway," Opera House (3,000; $3.60). Seventh week wound up engagement with plenty of last-minute takers, boosting final week to estimated $32,500. Ballet Russe here now for eight performances.

LAWRENCE IN 'PYG' SRO $29,500 IN D. C.

Washington, Oct. 29.

For the first time in almost a decade, D. C. has two legits running simultaneously, "The Haven," new mystery drama by Dennis Hoey, starring Melville Cooper, bowed into National last night (28) for week's run. Tonight (29) the much-heralded Ingrid Bergman - Maxwell Anderson "Joan of Lorraine" preemed at George Washington U's Lisner auditorium. Latter, here for a three-week pre-Broadway run, was a sellout weeks ago.

Meantime, season seems to have hit its stride at the National with two sellouts in two consecutive weeks. Gertrude Lawrence in "Pygmalion," which closed its week's stint here the past Sat. (26), had the SRO sign out before it opened. Did $29,500.

Walter Huston in "Apple of His Eye," first show of the Guild-American Theatre Society subscription season, looks solid for its two-week stand at the National, beginning Nov. 4.

'Stude Prince' 19G, Balto

Baltimore, Oct. 29.

"The Student Prince" paid an oft-repeated visit to Ford's last week to get a rousing $19,000. In currently is Blackstone's magic show, with good advance.

"Blossom Time" is slated to follow against Lillian Hellman's new one, "Another Part of the Forest," presented by Kermit Bloomgarden at the reopened Maryland.

'Mary' 16G, Buffalo

Buffalo, Oct. 29.

Against caustic criticism over salaciousness from local dailies, "Mary Had a Little" rang up sizable gross at the Erlanger last week.

In nine performances it bettered bullish $16,000.

Lack of New Socks Keeps B.O. Big For Current B'way Boffs; 'Heaven' Making Grade, $7,500 in 1st Four

Broadway business for the favorites holds to excellent proportions. There is little doubt that the paucity of new hits is aiding attendance to the run successes. Pressure on agencies and boxoffices for weekend tickets is becoming exceptionally heavy, what with crowds in N. Y. or in towns not far away to witness major football games. Foreign delegations here for United Nations conclaves hikes the demand for tickets, too.

"Made in Heaven" drew mixed notices, but comedy should make the grade. Only other opening last week was another revival, "The Playboy of the Western World," the oldies still having a distinct edge on new shows so far this season.

Estimates for Last Week

Keys: C (*Comedy*), D (*Drama*), CD (*Comedy-Drama*), R (*Revue*), M (*Musical*), O (*Operetta*).

"A Flag Is Born," Music Box (8th week) (D-979; $4.80). Moved here from Adelphi last week; business fairly strong, and another profitable week registered at around $26,000.

"Anna Lucasta," Mansfield (114th week) (D-1,041; $3.60). Report of another show in this spot next month denied; colored-cast drama making money; $12,500 estimated.

"Annie Get Your Gun," Imperial (24th week) (M-1,427; $6.60). Nearly six months to standee attendance; nearly $45,500.

"Born Yesterday," Lyceum (39th week) (C-993; $4.80). Drawing many repeaters, and business as strong now as any time since opening; around $21,000.

"Call Me Mister," National (28th week) (R-1,142; $6). Looks like cinch through new sason; standees at most performances; gross approaches $33,000.

"Carousel," Majestic (80th week) (M-1,667; $6). Commands great business, with takings around $42,500, amazing for run musical at this stage of run.

"Deep Are the Roots," Fulton (57th week) (D-968; $3.60). Now in last three weeks; has excellent run to its record, with business last week around $9,500.

"Dream Girl," Coronet (36th week) (D-1,037; $4.20). Has good chance through winter as goodly money being registered for holdover play; $17,000.

"Gypsy Lady," Century (6th week) (D-1,670; $4.80). Plenty of theatre parties, but the weekly statement shows plenty of coin; estimated around $36,000.

"Happy Birthday," Broadhurst (CD-1,164; $4.80). Presented by Rodgers and Hammerstein; written by Anita Loos; drew excellent grosses out of town; opens Thursday (31).

"Harvey," 48th St. (104th week) (C-925; $4.20). Celebrates completion of second year on Friday (1); agencies still selling plenty of tickets; $19,000.

"Icetime," Center (19th week) (R-2,994; $2.40). Great business continues for iceskating revue; looks set into next spring; $43,000 quoted.

"Life With Father," Bijou (360th week) (C-613; $3.60). Indications are that run leader will play into spring; business satisfactory, with gross rated around $9,000.

"Loco," Biltmore (2d week) (C-920; $4.20). Theatre parties should help; first full week estimated at around $6,000, but chances not yet clearly indicated.

"Made in Heaven," Miller (1st week) (C-940; $4.20). Despite divided critical opinion, new comedy has indicated good chance; around $7,500 for first four times.

"O Mistress Mine," Empire (31st week) (CD-1,082; $4.80). Seems to be no letup in demand for last-season clicker, and grosses are around $24,000.

"Oklahoma!", St James (192d week) (M-1,509; $4.80). One of the musical thoroughbreds that rarely varies in attendance, with gross always around $30,000.

"Park Avenue," Shubert (M-1,382; $6). Presented by Max Gordon; book by George S. Kaufman and Nunnally Johnson; score by Arthur Schwartz; lyrics by Ira Gershwin; fared well out of town; opens Saturday (2).

"Present Laughter," Plymouth (C-1,063; $4.80). Presented by John C. Wilson; written by Noel Coward; rather well regarded out of town; opened last night (29).

"State of the Union," Hudson (50th week) (CD 1,057; $4.80). Grosses don't vary for this run hit either, and the weekly count closely approaches $25,000.

"The Iceman Cometh," Beck (3d week) (D-1,214; $5.40). Audiences don't get much chance to have dinner between the two-section drama, but pack the house every day and night; $24,500.

"The Voice of the Turtle," Morosco (134th week) (C-939; $3.60). Indications are for long stayer to play through another season; takings close to $14,500.

"Three to Make Ready," Adelphi (34th week) (R-1,434; $4.80). Agencies have been selling out the house nightly at the last minute; around $30,500; great money for intimate revue that moved back here Monday (28).

REVIVALS

"Playboy of the Western World," Booth (O-712; $4.20). Irish drama opened here Saturday (28) for limited stay; generally favorable press.

"Lady Windermere's Fan," Cort (2d week) (CD-1,064; $4.20). Looks like stayer, with attendance close to capacity and the gross rated at $21,500.

"Cyrano de Bergerac," Alvin (3d week) (D-1,331; $4.80). Must vacate this house after another three weeks but doing so well that it's likely to play through winter; nearly $28,000.

"Show Boat," Ziegfeld (42d week) (M-1,623; $6). Still getting profitable attendance and is slated through winter; pace around $35,000.

"The Front Page," Royale (8th week) (C-1,084; $4.20). "The Fatal Weakness" booked here in three weeks; revival may tour; slipped to $10,000.

"The Duchess of Malfi," Barrymore (2d week) (D-1,064; $4.20). Despite weak press, oldie doing business principally with help of theatre parties; over $20,500 estimated.

"The Red Mill," 46th Street (52d week) (M-1,319; $4.80). Bettered year's mark which is something for musical that originally came in with limited booking; $33,000.

"Naughty Naught," Old Knickerbocker Music Hall (1st week). Getting little in old picture house on Second avenue reclassified as cabaret.

Ina Claire-'Weakness' Neat $19,500 in Philly; 'Sweet Bye' $17,500

Philadelphia, Oct. 29.

Legit biz has been sliding perceptibly here of late, along with film houses, taprooms, department stores, etc. It seems to be a steady trend, with one possible explanation being people are withholding spending money until Election.

At any rate, with five legit houses open last week—for first time this season and one of few occasions in recent years—there was only one real smash. That was the Theatre Guild's "Fatal Weakness." George Kelly comedy with Ina Claire, at the Walnut. This one opened rather disappointingly, but received rave notices (with one exception) and started to build immediately following debut, with capacity Friday and Saturday. Week's gross was a robust $19,500.

Last week found three musicals in the city (and that's another modern record), but none of the trio did very well except at the weekend. All shows, in fact, soared Friday and Saturday as Penn-Navy football game brought plenty of out-of-towners here.

"Sweet Bye and Bye," new musical, opened Monday at the Forrest after a week's delay. It drew second-string crix (first liners going to Claire show) and received generally thumbs-down notices. Takings of $17,500 at the Forrest were nothing to brag about but showed some local response.

"Blossom Time" got $14,000 in its single week at the Shubert and moved last night (28) to the Locust for second local week which may mark an improvement although sale is none too healthy.

Third tuner in town last week was "Park Avenue," which moved to Erlanger (indie) after two good weeks at the Shubert. Switch was mostly due to authors' desire to make changes, and biz was none too good at the big house on west Market street.

'UNION' STRONG 24½G, 'MENAGERIE' 14G, S. F.

San Francisco, Oct. 29.

"State Of The Union," now in its fifth week at the Curran, starring Conrad Nagle, Irene Hervey and Henry O'Neill did a smooth $24,600 last week.

"Glass Menagerie," starring Pauline Lord, now in its third week at the Geary last week did only fair $14,000.

'Park' 27G, Seattle

Seattle, Oct. 29.

Scaled from $5, "Up in Central Park" did just fair $27,000 at the 1,500-seat Metropolitan last week.

Next is "Life With Father," with Edwin Maxwell and Viola Frayne

Literati

Times, Guild & HCL

Unusual interest has attached itself to offer of the N. Y. Times last week to give its employees a 20% cost-of-living increase, and the reaction thereto, from the Times Guild and elsewhere. Los Angeles Newspaper Guild called offer "a wide open break in the publishers' solid front against newspapermen's wage raises," and Guildsmen on the L. A. Herald-Express, on strike since Sept. 4, complimented the Times for realizing "the fearful pressure on workers' pocketbooks because of skyrocketing living costs."

N. Y. Newspaper Guild, however, opposed the Times' 20% hcl offer—which was offered on basis that present contract expiring Jan. 1 be renewed as is for a year. N. Y. Guild claims the 20% rise doesn't answer certain requirements, such as (a) changing the present minimum wage rates for newcomers; (b) improving the employees' turnover, which averages 50 a month; (c) improving job security, which it calls "a must in the face of threatened layoffs;" and (d) longer vacations and shorter hours. The Times' cost-of-living proposal, N. Y. Guild says, isn't a wage-improvement proposal.

Mss. Eligible in Contest

Heavy response to the $150,000 writing fellowship contest sponsored jointly by Farrar, Straus & Co. and 20th-Fox, has prompted the firms to extend the project to cover unfinished mss., with belief that financial aid and certainty of publication will stimulate authors to complete their works.

More than 500 scripts have been entered in the contest since announcement of the writing fellowships was made last spring. Judges are currently scanning submitted books, with $13,500 to go to authors of approved works while a possible $150,000 total looms for each recipient of a fellowship.

Incompleted manuscripts from newsmen and mag writers will be considered when submitted with a minimum of three chapters and an outline of the remaining story. Qualifying authors then will be offered individual options which may ultimately lead to publication of the completed work plus picture sale.

Raphaelson's Fiction

Samson Raphaelson, topflight Metro writer, who has one of those deals with the studio where he can come back at will, has preferred the last several months to be a farmer in Bucks county (Pa.) but meantime has been doing a series of stories around a "Hilda Benson" character. He thought them too iconoclastic for the staid Good Housekeeping but, being an old friend of its editor, Herb Mayes, sent it along with result Raphaelson must do 9 to 11 of them, depending strictly on how far the series can last. First is due in December issue.

The playwright hasn't done much fiction but now visualizes "Hilda Benson" as a book and then a play. And of course, inevitably, that means Hollywood will get her—and him—again.

Guild's Forlorn Hope

Bob Hope's company was offered to the Cleveland Newspaper Guild for its Page One Ball Nov. 19. NBC made the offer. But the Guild would have to switch its date from the 19th to the 22nd, when Hope would be available, a move impossible to make at this moment.

The irony is that the Guild originally planned the ball for the 22nd, but changed because it thought Hope would be more available on the 19th.

John Tebbel's Two Due Books

John Tebbel, an editor for Doubleday Doran, has two new books due, one via his own firm, and Crosby Gaige's autobiography "as told to" Tebbel, which latter is on Knopf's spring list.

The McCormick Dynasty (Chi Trib publisher) is subject of the book DD will publish, also in '47.

Broun Awards to Chi Men

Winners of the 1946 Heywood Broun Memorial Award were three staff members of the Chicago Times, it was announced last week by the American Newspaper Guild. They are city editor Karin Walsh and Jack McPhaul and James McGuire, reporters, whose story won a pardon for a man who served 12 years in prison on a murder charge though actually innocent of the crime.

Some 29 entries were made in the contest which is held annually in the memory of the late columnist and is for the best work submitted "in the spirit of Heywood Broun." Coupled with the award is a $250 United States Savings Bond. Runner-up was Marguerite Gahagan of the Detroit News.

CHATTER

Sam Byrd, actor-author, in England gathering material on his year of Guggenheim Fellowship Award.

John Crosby, N. Y. Herald Tribune radio critic, set for two books via Simon & Schuster, the first a novel and then a book on radio.

Dick Hyman, special events director for Look Mag after his discharge from the Marines, has formed his own flackery with headquarters in New York.

Robert Downing, stage manager for past three years on Mike Todd's staff, authored an article in the current Theatres Arts Monthly, tagged "Toby," which concerns Toby-comedians who appear in provincial tent shows west of the Mississippi.

N. Y. Tourist Biz

Continued from page 1

year's total includes servicemen in on furlough.

Peak Months

October is easily high month for the traveler onslaught, according to data supplied by Harris, Kerr, Forster & Co., hotel accountants. Hotel room occupancy, they state, averaged 93% during October, 1945 (76% in October, 1937). Low point, generally, is hit in December; while January is only second to October as a peak. April and November are next highest, then June and August. March and July are bad.

Convention business, which is only a small part of the tourist field, according to Farnol, is certain to exceed $30,000,000 for 1946. The average convention visitor in 1940, he states, spent about $100; in 1946 he spent about $175. Here's the way his dollar is divvied:

Hotels	25%
Dept. and Retail Stores	19%
Non-hotel Restaurants	11%
Hotel Restaurants	9%
Theatres and Sightseeing	10.5%
Night Clubs	10%
Beverages	6.5%
Taxis and Buses	3.5%
Garages	1%
Miscellaneous	4.5%

As for where the entertainment dollar is going, Farnol states: "Except for the Music Hall, the so-called Broadway first-run picture houses get little patronage from the tourist. The answer is 'we can see it at home.' Of course, it is a place where you can take off your shoes and rest your weary feet, but Motion Picture Academy prize winners deserve a higher compliment. Or do they? And besides, it costs a lot."

Music Hall gets them, Farnol thinks, because, "Day after day, night after night, a voice over the airwaves saying that this program has come from Radio City has made Rockefeller Center the hub of the tourist universe, with the Music Hall or the broadcasting studios the first port of call."

(Broadway showmen disagree with Farnol's findings re the Music Hall getting the only film business from tourists. Paramount, Roxy, Strand, Capitol and other Broadway houses all profit tremendously, they say, although while the M.H. gets a heavy flow all week, they get the heaviest part of their tourist trade on weekends. According to Bob Weitman, of the paramount, the house gets peak trade from the out-of-towners during July and August weekends.)

Niteries and Macy's

In the nitery field, Billy Rose's Diamond Horseshoe is best known and the fave, according to tourists interviewed by Farnol. Out-of-town hot music devotees head for Eddie Condon's in the Village, he says, and the better heeled visitors aim for the Copacabana.

Next to Radio City, Macy's seemed to be the most popular place with all visitors questioned who had any idea at all of shopping in New York, Farnol reports. "Few had any articulate reason," he says, "except vague references to the fact that Macy's was so big, with a natural inference that selections would be wider than at home and that 'prices were okay'."

Macy's, which pitches for the visitors and tracks them down by keyed ads in out-of-town papers, lists alligator bags, scarves, shirtwaists, umbrellas and "something for the kids" as most-called-for items. Macy's, incidentally, conducts tours, just as do Radio City and the Empire State building. New York will get 6.6% of the nation's total retail expenditures in 1946, as against 8.7% in 1929, according to the U. S. Census of Business.

Here's how people from more than 50 miles away get to Manhattan, the Port of New York Authority states, in a comparison of 1937 with 1945:

Rail	76.6%	84.9%
Auto	20.7	10.9
Bus	1.6	1.7
Ship	.8	.1
Plane	.3	2.4

Of the train travel, 54% is accounted for by Pennsylvania station, 22% by Grand Central, 6% by Jersey City and 3% by Hoboken. Holland Tunnel brings the heaviest auto traffic (29%), with the George Washington Bridge next and highways from New England third.

Hotels

Hotel space situation for visitors will be slightly better in 1947 than it was during recent years, Farnol opines, and transportation situation will be tremendously improved. Some cooperation is needed from the government, he points out, in making it easier for visitors from out of the country to get in. For instance, a potential tourist must now have a passport, U. S. visa, pay an $8 head tax, produce a health certificate, three photographs, a financial statement, fingerprints and a registration certificate under the Alien Registration Act.

Reason for the big 1947 influx Farnol sees as caused by the "state of mind" travel has become to GIs and the fact that people not in the services had been excluded from touring for almost five years by wartime priorities.

New York's reputation as a "good town" was not aided by the World's Fair, but, says Farnol, "has much of its origin in the war years and its generous, warm-hearted welcome to troops. Committees and organized entertainment were fine, the servicemen returning with their families will tell you, but the thing they remember with most affection were little acts of friendliness on the part of a theatre ticketseller or salesgirl."

On the other hand, Farnol points out, "In the frantic postwar months a great many visitors were 'kicked around' — turned away by hotels after their reservations had been confirmed, or were forced to pay exorbitant prices for theatre tickets and other luxuries. How these people can be resold is anybody's guess."

Expected Wealth

Continued from page 1

GIs are under contract to various studios, but most of them are six-month pacts, with options, at around $75 a week. Unless a player under such a contract catches the eye of a particular producer who determines to build him, usually nothing much happens and the option is eventually dropped. Most of the GIs who got such pacts stopped over in Hollywood and sold themselves to talent departments while on their return trip to the U. S. from service overseas.

Reason for lack of servicemen who make good in show biz, it is generally thought, is that they were overrated when serving with their own units. In the Army they had a pushover audience and many local gags, which made things easy. Situation is entirely different when they get up against pro competish and tougher audiences.

Theatre Tele

Continued from page 1

and public halls." He said his film group had been accused of trying to make a Hollywood product in Britain but declared, "My producers are advised we are to put over to the world in film the British character and way of living, feeling we have something to convey to the world in that way."

Rank further stated, "You must have a great organization to compete with big American companies, as a few years ago Americans had practically a monopoly of the world's screens." He added, "In the fight we are up against, we are trying to secure screens in every country of the world for British films." Rank spoke at the club despite the fact he was badly shaken in a car accident en route.

SCULLY'S SCRAPBOOK

By Frank Scully

Secret Ballot, S. D., Oct. 27.

People who seem to think I have just stepped out of a cocoon and need basic training in practical politics urge me to be sure to see plays like "State of the Union," "Up in Central Park," and sundry sideshows along the midway of political economy. I yawn, say, "Sure, sure," and go back to finding ways and means to pick up five votes per precinct between a primary and a runoff.

It's probably news to these "play's-the-thing" partisans that the political issues are often not, honestly versus dishonesty, competence versus incompetence, progress versus reaction, but five votes versus a precinct.

I have been the Tammany leader of Hollywood for 10 years now, and whenever we can't get a good candidate I run myself. I usually take the party primaries with a landslide and get shellacked in the runoff because the opposition (the dirty reactionaries!) manage to dig up those vital five votes per precinct I'm talking about.

Was This Joe McGinty?

Incidentally, this was the best expose of politics I had ever seen, sold simply as entertainment. "Mr. Smith Goes To Washington" was too close to "Mr. Scully Goes To The State Building" to seem revealing or amusing to me." But "McGinty" gave me more laughs than Hope lousing up "Beaucaire."

In fact, when "Smith" was first released I was playing opposition in real life to the Capra-Stewart fantasy. Their production outdrew ours, of course, but I still remember the details of ours, and we got bigger notices. In fact, we were front-page stuff for days.

Some Californians may recall that I had been secretary of institutions in a reform administration. One of our institutions was a reform school for boys. About 120 goons were making a career out of clouting 300 juvenile delinquents into further crime. In fact, a couple of kids had died of "suicide." I was sure they had been beaten to death, but the goons had been blanketed in under Civil Service the year before we were voted into office and thus could not be summarily removed.

I called on Father Flanagan of Boys' Town to help us solve the problem but it seems I was disturbing a delicate political understanding between the "ins" and the "outs." When told about this, I pulled a Wallace and, like him, in time got the heave. But before I went I turned in a lot of laughs and really did break up the goon squad on the top levels.

"Mr. Smith" had not yet been released to tell me what to do. Neither had "State of the Union." So I went on a sitdown strike in the state building. I sat and slept there for 10 days.

A 300-pound wrestler was rushed to my support—by friends of mine, if not of reform.

"But don't tell him to throw anybody out the window," I was advised. "He's a literal-minded clunk. He'll throw them and you'll have a murder rap to square."

Dialog-Writers For Wrestlers

It seems he once had been blackballed by the wrestling trust and meeting the champ on the street propositioned him about a match. The champ brushed him off, whereupon the challenger promptly bounced the champ's skull on the sidewalk. For this unscheduled performance he was clinked.

Prepared for trial, his lawyer sought to discover if the brush of the champ had not frightened the challenger into self-defense. He was supposed to remember this at the trial.

Sitting in the witness chair, he seemed to have forgotten the dialog.

"When the champion brushed you away with his hand," prodded his attorney, "you were frightened, weren't you?"

"Whaddayamean?"

"Well, knowing he was the champion, that gesture made you afraid and so you struck out in self-defense, wasn't that it?"

"Me afraid of dat cheese champeen?"

Without waiting to have the question reframed, he leaped out of the chair, hopped over the rail, grabbed the champion and bounced him on his head, knocking him out cold for the second time in as many days.

The attorney's cheeks became red. The judge glared.

"Self-defense, indeed!" he sneered. "30 days!"

It was for this reason I was urged not to deal in hyperbole in issuing instructions to my bodyguard. Once I did forget and ordered him to throw a cop out. He began to heave him toward the window. I screamed and reversed the command.

"Keep your hands off me, I'm a state officer," ordered the cop.

"Him a state officer too," said my bodyguard, pointing to me as he proceeded to shoulder the cop out of my sanctum.

High Dudgeon—But High

My sanctum was nine stories above the ground. Radio men and reporters were barred by cops. But one news commentator dropped a cable and a mike from the roof and interviewed me by remote control, transcribed the results and scored an exclusive.

State police had moved in to take over but they didn't quite know how to handle an inside picket job.

The guy who had got the governor to pull the switch on me appointed his daughter, a very beautiful number, in my stead. But beautiful or not, my 300-pound bouncer barred her and the state patrol from disturbing my beauty naps until a court order vacated me.

It took 10 days to get my couch-order vacated and I had so loused up the whole picture that shortly afterwards the beautiful number resigned, divorced, remarried and left for the eastern seaboard.

What did we accomplish? Well, we got half a dozen goons fired, forced the superintendent to resign, and clinked several other guards for practicing brutality on minors.

The main quarrel was really between me and a psychiatrist, who was more crazy than our 27,000 patients. I thought the voters had voted for a change after 44 years of one party, whereas he thought that playing ball with all the termites left behind by the departing political machine was good politics and, if you wanted to stay in office, good psychiatry.

He assured the public that "he expected to give the state 100% service." To those who remembered their "Grapes of Wrath," "service" was the term Steinbeck used for what the bull gave the cow. And that's just about what those patients got in the end before we got rid of this guy.

All I tried to do was to break up the business of exploiting wards of the state, and if I wasn't big enough to beat a coalition of phoney liberals and hard-shelled reactionaries I certainly put the whole business on the ill-and-injured list.

Putting on the Writs

Above all this slapstick, writs by the Writs Brothers, 300-pound bodyguards and other showman routines, which we used to awaken public opinion, we had established a beachhead and the rest was up to the people.

By the time the battle got to the courts the war was over as far as I was concerned. The court actions were strictly B-productions and at all Hollywood previews I'm on the A-list.

I remember that while the Honorable Court was turning a deaf ear to my counsel's learned brief in defense of tenure of office, the right to a hearing and due process of law, I went off to relax at a picture show. It was there I saw "Mr. Smith Goes to Washington."

Mme. Scully kept nudging me all through the picture as the strong arm of coincidence kept cracking us both over the head. Either I had imitated Jimmy Stewart or Frank Capra had tailed Frank Scully wherever I had gone that year and had pirated all my routines.

The only points at which our fabric didn't match were at the beginning and the end. I wasn't quite the chump Mr. Smith was to begin with, and I ended with something less consoling in the form of a victory than he did.

And not wanting to be ungallant to Miss Jean Arthur, I think I got a prettier girl.

Otherwise, Mr. Smith and Mr. Scully were bedfellows in the bawdy house of politics, and it seems that Don Quixote and I are still trying to clean up the joint.

Broadway

A. D. Peters, London literary agent, here on biz.

WB director Irving Rapper back to Hollywood after London o.o.

Columbia Records out with a 561-page record catalog for 1947.

Louise (Mrs. Martin) Beck to Hot Springs, Va., for couple of weeks.

Gus Van finally gone legit, having joined "Toplitzky of Notre Dame."

Next Tuesday (5) fourth anniversary of the death of George M. Cohan.

Erich Wolfgang Korngold, composer, motoring to the Coast after N. Y. sojourn.

Joe Bernhard on the Coast for two weeks gandering possibilities for new producing deal.

Anthony Morelli replaced Ray Kavanaugh as conductor for "Three To Make Ready."

Samuel Gardner heading up newly formed Staten Island Civic Symphony Orchestra.

Special Sunday performance of "Born Yesterday" Dec. 8 as benefit for the Treasurers Club.

Ziegfeld Club will hold its 11th annual dinner dance at the Starlight Roof, Waldorf-Astoria, Nov. 16.

"Sweet Conclusion" is title of play with music slated by Hippogryph, newly formed production outfit.

Abe Lastfogel, William Morris agency boss, due in from the Coast around Dec. 1 for indefinite stay.

Donald Cook, starring in "Made in Heaven," started professionally as a singer in an Emporia, Kas., picture house.

Jeep, with large magnet, picking up nails and stray metal from Pimlico track in preparation of fall meeting.

Jewish Theatrical Guild holding memorial services for William Morris, Sr., Monday (4) in Guild chapel at 6 p.m.

Vincent Green, former pro boxer, is treasurer of the International, with Willie Metz and Nat Posnick also in the boxoffice.

Lou Walters, the Latin Quarter boniface now in Paris, flying to London for the Command Performance next Monday (4).

Peggy Ann Garner, vacationing in N. Y., forced to rush back to the Coast over the weekend for retakes on 20th-Fox's "Bob, Son of Battle."

Mike Todd may sell his 45th and Madison offices (former Vanderlip home), now that he's headquartering in Hollywood producing for Universal.

Two Fabian Theatres men due to get married in November, Bernie Myerson, booker for N. Y. territory, and Frank Rosana, St. George theatre manager.

Ned Depinet continues his thoughtful idea of souvenir first edition stamps with the new 3c item on the 100th Anniversary of the Aquisition of Mexico.

Alan Baxter, Ruth Gilbert, S. Jay Kaufman, Jane Cowl, Courtney Burr and Cheryl Crawford taking part in Sunday seminars of the new Abbe Theatre School.

Toni Kelly and Dee Turnell, of the Copacabana line, tapped by director Al Green for roles in his forthcoming "Copacabana" film. They'll leave for the Coast in about a week.

Martin Starr, publicity man and radio commentator, will discuss "Hollywood Influence on Community Good Will" before Brooklyn Citizens Committee tomorrow (Thursday).

Rismont restaurant, in Capitol theatre building, reopened after being closed two months for alterations. Spot is 27 years old. Incidentally, the Cap celebrated its 27th anni last Thursday (24).

Mark Hanna now a country squire with purchase of a 22-acre farm in Bedford Village, N. Y., which makes him a neighbor of his client Benny Goodman, Tallulah Bankhead, Larry (CBS) Lowman and Gene Tunney.

A. Frank Jones, vet showman, more recently with NBC, and husband of Frances Rockefeller King, former club date booker for Keith-Albee, lost the sight of both eyes recently. They're sojourning at their Nyack home.

Col. Dorsey Owings gets out of the Army next week after six years. Former head of public relations in New York, for past year he's been in charge of publicity and paid advertising in the recruiting campaign. No future plans yet.

Preliminary to 11th Annual Ball of the Ziegfeld Club special feature committee consisting of Jean Tennyson, Lorraine Manville Dresselhuys, Walter Vincent and Mrs. George Hamlin Shaw met Monday (28) at the home of the prez, Gladys Feldman Braham.

Blind accordion-beggar with sense of showmanship plays "April Showers" and other of the Jolson medley for the "break" at Music Hall where "Jolson Story" is current; and likewise does a Hebrew medley at the curtain break for "A Flag Is Born" crowds at the Music Box.

Henry Hote, novelist and author of "Primer on Copywriting," will be main speaker at the next luncheon-meeting of the Associated Motion Picture Advertisers in the Town Hall Club, Nov. 7. Rutgers Neilson, AMPA prez, will preside with Leon J. Bamberger as member-guest emcee.

Corner of VARIETY Street—46th and 6th—now a junior midway, with carny pitch, mittreader, $2 costume jewelry, quick-sketch artist and the like. Incidentally, the sidewalk Rembrandts now flood Times Sq., having deserted the Village. Costume jewelry is another pop pitch on many B'way corners.

Ivan Black, laid up past 10 days with phlebitis, has turned over "Sweet Bye and Bye" to p.a. Willard Keefe, while Henry Senber is handling "Toplitzky" for him. Black's attending to "Anna Lucasta" chores from his bedside.

Miami Beach

By Larry Solloway

Yvonne Bouvier added to show at Park Avenue Club.

Don Richards dickering with Nan Blakstone for his Famous Door.

Carlyle Blackwell, silent screen star, making the nitery rounds.

Jimmy Hitz takes over as resident manager of Cadillac hotel, Nov. 1.

Joe Candullo's orch set for the Beachcomber, rumba band to be added later.

Arthur Schwartz and group taking over Acquacade room in Fleetwood hotel.

Tommy Salinas, head of Arthur Murray, Miami studios threw press party Monday (28) to intro new studios.

Jane Froman, unable to find house, settled for apartment in Coral Gables. Songstress opens at Colonial Inn Dec. 26.

Joan Abbott, former "Scandals" chirp, opened swank gown shop next door to husband Benny Gaines' Blackamoor.

Elvira Pagan, Brazilian cover girl-screen star heads new show at Kitty Davis, with Van Kirk and Freddie Morgan also on bill.

Mocambo set to open Dec. 6 with dance floor enlarged for the triple band setup headed by Enric Madriguera. He'll get $6,500.

Bill Jordan's Bar of Music preemed for season Tuesday (22) to find an AFM picket line outside. Dispute called off next day with decish from Petrillo awaited.

Lord Tarleton reopens Nov. 25 with reservations from practically every topper booked in this area already on books. First to reserve for season was Lou Walters.

Benny Street debuted his "23" room in the Grand hotel this week. Also bought the big Sands hotel, with most of the sporting fraternity making reservations for the racing season.

Vagabond Room, adjunct to Clover Club as an all-night drinking spot preems New Year's eve, with quartet after whom room is named taking over on percentage deal. They're current at La Martinique, N. Y.

Jewel Box, beset by tax and license difficulties, will reopen, if at all, as a straight eating place. Would-be buyers shied off when confronted with Government indebtedness which they'd have to assume on taking over.

Jolson-Gray

Continued from page 2

which was contributed jointly by the show's four sponsors.

According to Jolson, he "only did the show because the ham in me came out."

Jolson was offered a job by Mutual execs similar to the chatter show conducted by Fannie Hurst on WJZ (ABC, N. Y.). He nixed the idea, however, by scramming back to the Coast yesterday (Tuesday). Jolson and Larry Parks, who plays him in the film, were slated to do a joint repeat on the Gray show next Sunday (3). With Jolson back on the Coast, however, and Parks delaying his arrival in N. Y. until Sunday afternoon, that idea wa. also snafued.

And That's Why

Continued from page 2

to New York, or vice versa. Plus this, I am doing a picture called "Copacabana" in which I make love to Carmen Miranda and perhaps even Andy Russell. They have quite a cast lined up. Earl Wilson, the biggest front man in America; Louis Sobel, the syndicated midget; and a shabby character from VARIETY, who at times masquerades as an editor. The picture opens with a character called Monte Proser making a play for Gloria Jean. In the third reel Gloria's mother enters and Monte, having memorized the Mann Act, switches from Gloria to her mother. In the fifth reel Glenn Billingsley has Monte arrested for stealing his doorman's whiskey flask—and, in the sixth reel (if we ever get that far), Monte has Billingsley arrested for harboring Winchell in the ladies' locker. The whole thing closes with a big girly number in which I get Miranda, Monte gets Proser, Andy Russell gets his contract cancelled, and Gloria Jean elopes with a picket who has been casing the joint under the impression that it was the White House.

Groucho Marx.

London

J. B. Priestley is on lecture tour in Vienna.

Mary Martin confined to her room at the Savoy hotel suffering from flu.

Hermione Gingold is writing a new book, "Gentlemen, You May Laugh."

Benn W. Levy to Germany for fortnight to lecture to the American troops.

Charles Cochran postponing his trip to Paris till November when he hopes to contact Cynda Glenn whom he knew in the days when her forte was dancing.

Val Parnell denies that there has been trouble with Tessie O'Shea or that this is reason for her leaving the Palladium show. He maintains it was a case of illness.

Firth Shepherd acquired rights to F. Delderfield's new play, "Peace Comes to Peckham," which was tried out at Embassy, Swiss Cottage. Show likely to come to the Aldwych.

Thornton Wilder's "Skin of Our Teeth" is one of the plays Laurence Olivier and Vivien Leigh will do when they start their extensive tour to Australia and New Zealand next year.

London Coliseum back stage staff tried lightning strike before a recent Monday matinee, demanding more pay, with show held up for half hour. Management finally gave in to demands.

Tessie O'Shea, who recently quit the Palladium show due to illness, is a last minute inclusion in the Royal Variety Performance at Palladium Nov. 4. She returns to the show same week.

Hughie Green, quite a radio name before the war and almost forgotten now that he has been in the army for the last six years, goes back on the air for the British Broadcasting Corp. shortly.

June Clyde having injured her knee will not replace Edna Wood in "Sweetest and Lowest," the Ambassador's revue. Place will be taken by Roma Milne, formerly with "Black Velvet," at London Hippodrome.

"But for the grace of God," Frederick Lonsdale's successful play at St. James' theatre, was used as text for sermon by Rev. Clarence May, vicar of St. Peter's Church. Incidentally, Queen Mary went to see the play recently.

Forty West End theatres, which have been advertising their plays on the London tubes and escalators for years, have withdrawn their biz. Reason is that London Passenger Transport Board told the theatres it wants increase of 150%.

British Broadcasting Corp. has completed recording of Mark Twain's classic, "A Yankee at the Court of King Arthur," with Douglass Montgomery in chief role. Will be done in serial form for seven broadcasts, starting around Christmas.

While in America, Jack Hylton is closing a deal for English rights to "Annie Get Your Gun," and which Frances Day is likely to star. He will try to persuade Benny Goodman to come to England and do a series of concerts. Latter will be in conjunction with Harold Fielding.

Four Eighth Army captains, Hector Ross, Geoffrey Gomer, David Lambert and Kenneth Cleveland, former three connected with the stage before the war, are running the Torch theatre, Knightsbridge, smallest theatre in London, with seating capacity under 100. They have formed themselves into a company called Cardinal Theatre Unit, Limited.

Pittsburgh

By Hal Cohen

Patsy Brannigan off on a USO tour.

Stephanie Diamond, radio actress, recuping from recent operation.

Josh White giving a concert at Carnegie Music Hall on Friday night (1).

Weela Gallez, songstress, into the Green Acres, replacing Hilde Simmons.

Howard Addlesberger, manager of Gardens, in Mercy Hospital for checkup.

Thieves broke into Johnny Marino's new car and stole his prize trumpet.

Nick Parillo, vet trumpeter, opposing Gene Urban for presidency of musicians union.

Arthur Hopkins came on from N.Y. to see tour of "Magnificent Yankee" launched at Nixon.

Joe Shuman, Post-Gazette city ed, back from London on Queen Elizabeth's maiden voyage.

Baron Elliott and band have resumed their staff duties at WCAE after three-month layoff.

Playhouse switching to a Thursday opening so as not to conflict with Friday symphony concerts.

Sportscaster Joe Tucker to Saskatchewan to bring his mother and father back to Pittsburgh to live.

Lucille Manners coming here in February to guest star with Pittsburgh Opera Co. in "Bartered Bride."

Lou and Billy Starr, hoofers, and Jack McCarthy, singer, studying acting at Students Theatre under GI bill of rights.

Variety Club in William Penn hotel, shut down for nearly four weeks on account of power strike, has reopened despite hotel walkout.

Cap and Gown Club, all male musical organization of University of Pittsburgh, a wartime casualty since 1941, is being reorganized and will present its first show in five years in December, on the campus.

Washington, D. C.

By Florence S. Lowe

Seymour Stone transferred from N. Y. to join Warner's local auditing staff.

James McGuinnis, Metro producer, and frau, in town over weekend to visit Loew's Carter Barron.

Eugene Ormandy, maestro of Phila. Orch., here for a concert past week, stayed at a private home rather than cross picket lines around any of town's 18 striking hotels.

Ernest Cossart planed in from Coast Monday (28) to see daughter Valerie open in "The Haven," new British mystery thriller, in which she plays her biggest role to date.

Winners of "Top Talent," WTOP-CBS local program, will compete in finals in a broadcast from stage of Loew's Capitol next Sat. (2) night. Winner, chosen by audience, will appear on "Arthur Godfrey's Talent Scouts," CBS net show.

Jerrold Brandt, due in N. Y. this week with completed story treatment of "Magic in the Air," which he will show to top radio people, expected here to confer with NAB prexy Justin Miller. NABS has set up a special technical advisory committee for the pic.

President and Mrs. Truman hypoed interest in presentation of "Blithe Spirit" by George Washington U's Cue and Curtain Club by their presence at opening performance at Lisner Auditorium. In White House party were Secy of Treas. and Mrs. John Snyder, whose daughter Drucie played one of the show's leads.

Chicago

Eugene List in to give a concert.

June Haver out to the family farm for a rest.

Peter Lorre in town and talking about his goat ranch.

Arthur Lee Simpkins made an honorary deputy sheriff last week.

Stage for Action players putting on new one-acter by Arthur Miller, Nov. 12.

Katherine Grayson and Johnny Johnstone to head Xmas Show at the Oriental.

J. K. McGuiness and wife in for several days. He's head of M-G-M story dept.

Joe E. Brown huddling with Fredrick Brothers Agency on possible radio show.

Carlton Smith, film and music critic, back in town after four months' European tour.

Mickey Rooney passing through on way to Boston with Leonard Sues and Connie Haines. Played show at Four-H club confab in Kansas City.

Milton Robertson, N. Y. radio scripter, in Chicago doing continuity for pageant to be staged Nov. 18 at Chi Stadium by the Jewish War Veterans of America.

Grace Moore

Continued from page 1

pany eventually gets there; Lauri-Volpi, she claims, is in better voice than ever. He's the Met tenor who returned to Italy when the war broke out.

As head of the Musicians for French-American Friendship League, Miss Moore has already unearthed three singers, two girls and one man, and is arranging final auditions on her return to France Nov. 2.

Trouble with European talent is that governments are thinking twice before permitting any of their outstanding names to depart for other countries on long-term basis, she says. Instead the governments are selling their artists a great bill of patriotism and, when they travel to other countries, they are not traveling on basis of dollars and cents but to promote deeper understanding between the nations and sharing in progress of world peace. Witness the Old Vic's triumph in New York and Paris. They go for limited visits and return to their home fields. That is what Miss Moore expects to do in the next two years: commute between America and other countries, teeing off with Belgium in November, then Royal Opera, Rome, and on her birthday, Dec. 5, will sing "Louise" at Opera Comique, Paris returning to New York end of January for six weeks. Miss Moore has a South African tour, for concerts and opera, starting April 14 in Johannesburg, until May 15.

Miss Moore has been a big box-office draw on her current tour that includes stops in Liverpool, Dublin, Sheffield, Blackpool, Newcastle, Manchester, Leeds, Glasgow and Dundee.

Her concert at Albert Hall, Oct. 20 was sold out for over a week. Additionally, she has been touring, gratis, through Europe entertaining American servicemen under State Dept. auspices.

Hollywood

Noel Madison to Cincinnati.

Dorothy Hart laid up with flu.

Frank Sinatra buying an airplane.

John Lund to Las Vegas on vacation.

Scoop Conlon returned from New York.

Bruce Cabot to Palm Springs for a siesta.

Jack Bernhard divorced Jean Gillie.

Anne Gwynne sunning at Palm Springs.

Marjorie Lord to Las Vegas on vacation.

Diana Lynn hospitalized with an infected ear.

June Clayforth hospitalized for minor surgery.

Joseph I. Breen recovering from major surgery.

Carole Landis hospitalized with stomach trouble.

Buddy Rogers planed in from Claremore, Okla.

Dore Schary soaking up sunshine at Palm Springs.

James Tinling recovering from emergency surgery.

Robert Young vacationing on his Carmel Valley ranch.

Herman Hover to San Francisco on business for Ciro's.

Al Finestone to St. Joseph, Mo., where his father is ill.

Jean Feldman to Las Vegas to divorce Charles Feldman.

Gene Tierney and Oleg Cassini announced their separation.

Manning O'Connor absorbed the Jessie Wadsworth agency.

Steve Crane to Indianapolis where his mother is seriously ill.

Jimmy McHugh in town after vacationing at Palm Springs.

Van Heflin returned to Metro after a loanout chore at Warners.

Norma Talmadge vacationing at the Last Frontier, Las Vegas.

Jerry Fairbanks flew home from New York in his own plane.

Agnes Moorehead in from Manhattan to resume film chores.

Col. Orton Hicks in from Mexico City for Metro studio confabs.

Kay St. Germain called off her divorce suit against Jack Carson.

Maxine Jennings suing Philip Leverett Saltonstall for divorce.

Allan Lane will be grand marshal of Anaheim's Halloween parade.

Harry H. Thomas in from New York for PRC studio conferences.

Robert Taylor flew in from Wichita, Kansas, in his new plane.

Hal Roach, Jr., returned from pheasant shooting in South Dakota.

Virginia Mayo recovering from bruises sustained in a motor crash.

Joan Harrison will plane for England Nov. 7 to visit the home folks.

Gladys George collapsed on the "Millie's Daughter" set at Columbia.

Mitchell Leisen back on the job after a deep sea vacation on his yacht.

George DeWaide shifted from Universal's Portland exchange to Los Angeles.

Virginia Bruce hospitalized for penicillin treatments to stave off pneumonia.

Robert Perkins leaving for Manila to represent Paramount in the Philippines.

Ed Brandt checked off the Los Angeles Times to open public relations offices.

Bob Adler playing his 100th film role on the 20th-Fox lot in "Forever Amber."

Neil Agnew in town for sales huddles with David O. Selznick and Daniel O'Shea.

Ralph Peters inked to manage Arthur Murray's third dance studio in Los Angeles.

Charles Boyer heading a committee to raise funds for the reconstruction of Calais.

W. R. Frank returned from Minneapolis to resume work on his indie production, "Dan Patch."

Lupita Tovar returned from Mexico City after contracting for two Mexican films next spring.

Anatole Litvak burned on the cheek by a blank cartridge accidentally fired by Henry Fonda.

Dickie Moore, recently discharged from Sawtelle Veterans Hospital, resumed his film career at RKO.

Phil Waxman to New York to start production on "Strange Bedfellows." He's been casting legiter on the Coast.

Hamilton McFadden in from Washington on business for the State Department's motion picture division.

St. Louis

By Sam X. Hurst

Jimmy Dorsey and band at Chase Club until Nov. 8.

"The Male Animal" in its second week at the Community playhouse.

Eugene List, pianist, will make two p.a.'s with St. Louis Symph Orch Nov. 1-2.

The Jooss Ballet skedded for a one-night stand in the Henry W. Kiel auditorium Nov. 5.

"Sweethearts," first presentation of the 1946-47 season of The Light Opera Guild of St. Louis drew 3,500 payees to Henry W. Kiel (municipal) auditorium.

Sigmund Romberg not only conducted the St. Louis symph orch cuffo but purchased $400 worth of ducats that were distributed to service men in St. Louis.

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